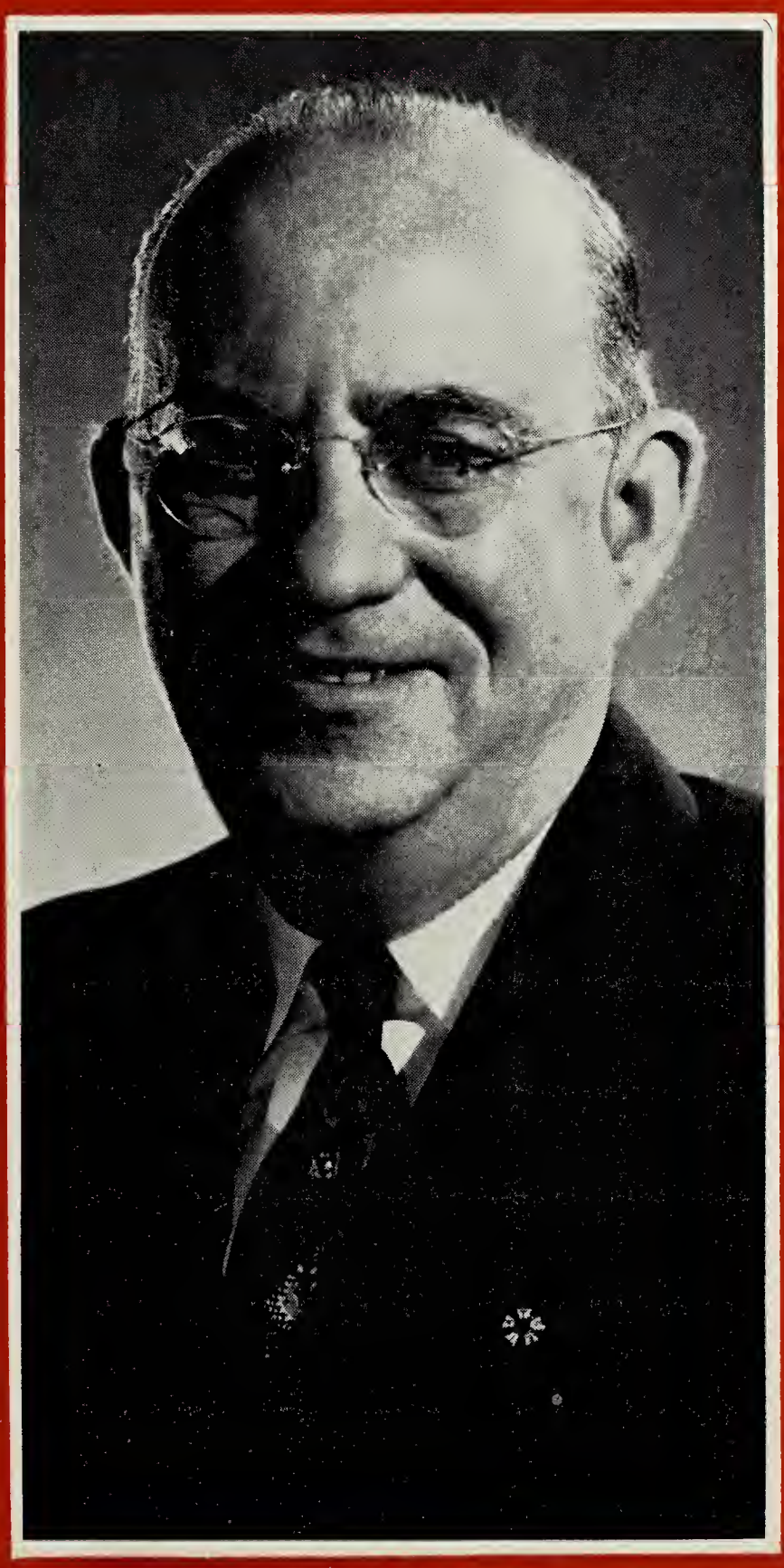
MOTION PICTURE

EXHIBITOR

NOV. 16, 1966

Volume 76 Number 14

IN THREE SECTIONS · THIS IS SECTION ONE



Davis Appointed Para. Exec V-P

(See Page 8)

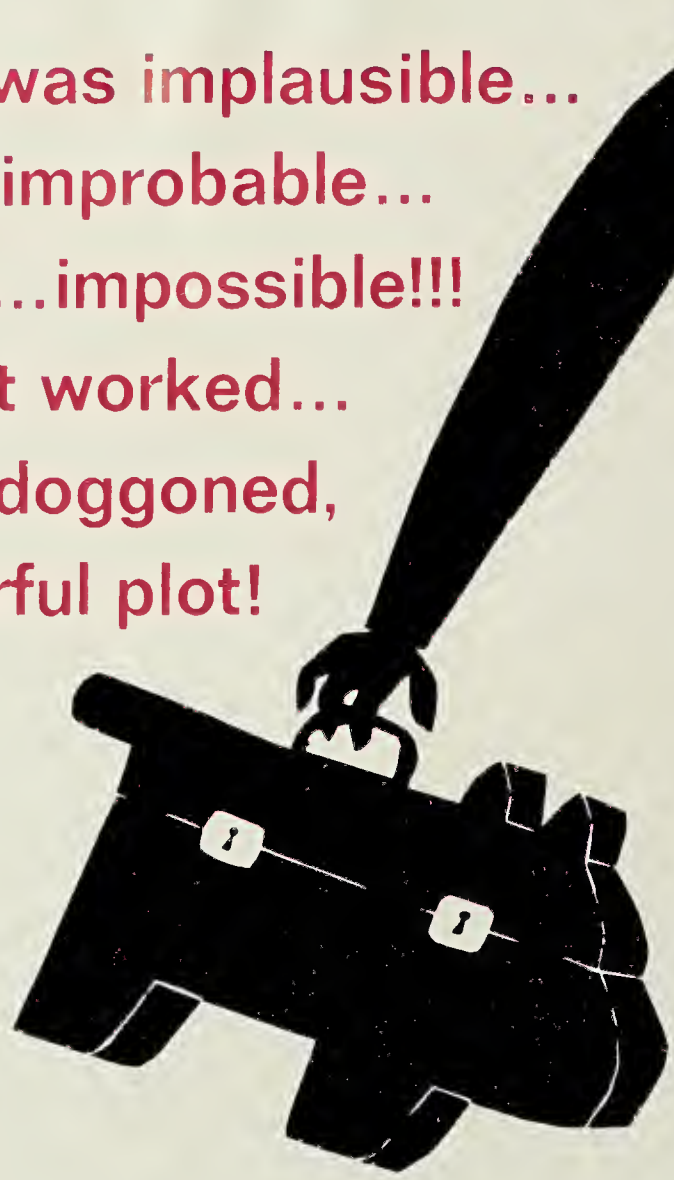
Physical Theatre-Extra Profits Dept.

Richard F. Walsh, IATSE international president, will receive a Silver Anniversary salute from the motion picture industry at a dinner dance in his honor at New York's Americana Hotel on Dec. 3.

1967 BOOKING CALENDAR WITH THIS ISSUE

JOSEPH E. LEVINE presents LAURENCE HARVE

The idea was implausible...
the agents, improbable...
the chances...impossible!!!
So naturally, it worked...
the whole, doggoned,
wild, wonderful plot!



THI
SPY
WITH A
COLD
NOSE

COMING FROM EMBASS

ALIAH LAVI · LIONEL JEFFRIES



STARRING

RIC SYKES · ERIC PORTMAN · DENHOLM ELLIOTT FEATURING COLIN BLAKELY · JUNE WHITFIELD · NAI BONET

PAUL FORD

ntroducing "DISRAELI" SPECIAL GUEST STAR ORIGINAL STORY AND SCREENPLAY BY RAY GALTON and ALAN SIMPSON EXECUTIVE PRODUCER JOSEPH E. LEVINE

DUCED BY LEONARD LIGHTSTONE DIRECTED BY DANIEL PETRIE Prints by PATHE AN ASSOCIATED LONDON FILMS PRODUCTION · AN EMBASSY PICTURES RELEASE

IN COLOR

R CHRISTMAS

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 76 • No. 14 November 16, 1966 Our 48th Year



MEMBER AUDIT BUREAU OF CIRCULATIONS

DANCING IN THE DARK

FROM TIME TO TIME, we have commented on the strange tendency this industry displays to act in ways contrary to its own best interests. Certainly, one of the requirements of successful launching of any film in any territory is the widest possible dissemination of promotional material at the theatre level before playdate.

Despite the need for such a full-scale effort, we are told over and over by theatremen that they have come up to a point less than a week from playdate and still have not received the promotional material necessary to launch the picture effectively. With newspapers, radio and tv stations operating on strict deadlines, many chances to give films an extra boost at the boxoffice are lost. Of course, if the film lays an egg, the exhibitor is blamed.

If these situations develop because of some notion that a cutdown is economical, then we have the perfect example of false economy. For an industry that depends to a great extent on showmanship at the local level, we display a remarkable ignorance at times of just how a showman should behave.

Some time ago, we received a request for assistance from M. Randall Harris, a subscriber from San Antonio, who edits a science fiction publication. He was interested in obtaining pressbooks and promotional materials on upcoming features with a science fiction angle so he could advise his readers that screen fare to their liking was on the way. For film companies, his interest represented a decided plus. It appears to us that they should have been more than happy to cooperate with him.

With a single exception, every film company ignored his requests for promotional material. Either they were too busy or they couldn't be bothered. It is the same attitude faced by the theatreman who must wait until the very last minute for the tools he needs to launch his playdate. It is a shortsighted attitude that makes no sense at all.

It is no secret that information is the life blood of theatremen everywhere. They must depend for a great deal of their information on their trade press. Just as some distributors tie the hands of theatremen by making them wait for promotional material until it is too late, they also make them wait for reviews on new films, in many cases, until it is too late.

Competitive bidding for motion pictures is a fact in territory after territory. In order to bid intelligently, a theatreman needs all the information he can get. Above all, he can use a trade paper review on the film in question.

Yet trade papers, in many cases, are not permitted to review new features until as long as two months after bids on the film have been solicited. This too makes no sense and represents another industry problem that merits the attention of organized exhibition, and even the Justice Department and Federal Trade Commission.

Without the proper promotional tools received on time and without the necessary information on upcoming features, exhibitors are operating in the dark. When they know so little about what they are expected to sell, how can they expect to generate interest among their patrons?

In some cases, about half of a distributor's product is advertised in the trade press and the balance ignored. Another sales gimmick spreading from company to company is the provision that cooperative ad campaigns be paid for by the exhibitor in the same ratio as film rental. They may not act in concert, but they sure get the same ideas at the same time. Perhaps Jack Valenti as head of the MPAA can change these selling practices some day.

This is supposed to be an industry of showmen. The time has come to display a little showmanship.

CONGRATULATIONS, DICK WALSH

I HAVE KNOWN Dick Walsh since 1936. In our business dealings and in our warm personal relationship, I have always found him to be honest, decent, and a gentleman who has earned the respect and affection of all who know him.

I am reminded of a quote from an anonymous gentleman. It certainly applies to Dick Walsh:

I shall pass through this world but once.
Any good, therefore, that I can do
Or any kindness that I can show
To any human being,
Let me do it now.
Let me not defer it or neglect it
For I shall not pass this way again.

Dick is a man of courage, integrity, and determination, and has always demonstrated a deep and sincere interest in all humanity. His work as chairman of the board for Will Rogers Hospital has helped that magnificent institution to grow into one of the world's great medical and scientific research centers.

IATSE should be proud that Dick is at its helm, and his silver anniversary is an occasion of celebration for the entire motion picture industry.

Dick Walsh is a man I am honored to call a very good friend.

JAY EMANUEL

NEWS CAPSULES

Banque de Paris Resolve Differences

NF' , Columbia
pr epresenting
ed a joint
Pictures
ed all
ntrol

MOTION PICTURE EXHIBITOR
NOV. 16, 1966
FEB. 17, 1967
VOL. 26

acquire control. Also, it has no intention to do other than to remain a 20 per cent minority investor in Columbia Pictures. Also, it will take such action as may be required to safeguard radio and television licenses held by subsidiaries of Columbia Pictures Corp.

The Dreyfus Fund, which owns 190,000 shares, and the Madison Fund, Inc., owner of 100,000 shares, also stated they had acquired these shares for investment only and had no desire to effect any change in management of Columbia.

ts Buys WB Stock

YORK—Jack L. Warner, Warner ident, and Eliot Hyman, 7 Arts nounced that agreement had been he acquisition for investment by oximately 1,600,000 shares of k of Warner Bros. Pictures, Warner and related interests share.

te approximately one- Warner Bros. shares. nsaction is subject to als and drafting in- all parties.

orney for Warner, announced saction was in accordance with plan ultimately to diminish his re- ilities, which are to be assumed by amin Kalmenson, executive vice-president of Warner Bros.



Bonholzer Exits Forman Post

LOS ANGELES—William R. Forman, president of Pacific Drive-In Theatres, announced the resignation of James R. Bonholzer, general manager of Forman and United Theatres in the Pacific Northwest. Bonholzer has been with the Forman organization in the Washington State theatre chain for the past 10 years.

Corwin To TEDA-TESMA Meet

LOS ANGELES—Sherrill C. Corwin, president of NATO, will be the keynote speaker at the sixth annual TEDA/TESMA conference to be held Jan. 29 through Feb. 1, at the Sheraton Hotel in Fort Lauderdale, Fla., according to E. H. Geissler, program chairman for TEDA.

"We are extremely proud to have Mr. Corwin as our honored guest," Geissler stated, "and his appearance at our symposium can only mean greater cooperation between the exhibitor, the supply dealer and the manufacturer. Mr. Corwin, who has been in theatre operations for many years, as was his family before him, understands and appreciates the value of the services rendered by the supply dealer. His leave of absence from his own theatre enterprises to lead the powerful NATO group shows his great interest and concern for all segments of the motion picture industry, including the rapidly expanding role of the equipment dealer and manufacturer."





BROADWAY GROSSES

"Paris" Set Boxoffice Blaze

NEW YORK—Fine openings for MGM's "Penelope" at Radio City Music Hall and Paramount's "Is Paris Burning?" at the Criterion combined with continued strong hard ticket attractions to give Broadway theatres a fine week.

"PENELOPE" (MGM). Radio City Music Hall, with usual stage show, did an excellent $155,000 for Thursday through Sunday with the first week headed for $180,000.

"HAWAII" (United Artists). DeMille registered an excellent $51,000 for the fifth week of 12 performances.

"THE BIBLE" (20th-Fox). Loew's State continued strong with $64,000 for the seventh week of 12 performances.

"DR. ZHIVAGO" (MGM). Capitol garnered $28,000 for the 47th week of 12 performances.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli reported $34,000 for the 89th week of 12 performances.

"THE FORTUNE COOKIE" (United Artists). Astor took in $13,500 for the fourth and last week.

"THE PROFESSIONALS" (Columbia). Victoria continued strong with $49,000 for the second week.

"IS PARIS BURNING?" (Paramount). Criterion opened with capacity for the first nine performances and a gross of $47,112.

"THE LIQUIDATOR" (MGM). Warner had $24,000 for the third week.

"ALFIE" (Paramount). New Embassy reported $17,500 for the 12th week.

You caught the "Pussycat" now chase the Fox

...and lock him up for Christmas!



PETER SELLERS



Co-starring

VICTOR MATURE

and

BRITT EKLAN







Produced by JOHN BRYAN Directed by VITTORIO DE SICA Music BURT BACHARACH

Produced by Delegate Productions A. G. and Nancy Enterprises, Inc.

SIMON

AVISION® COLOR by DeLuxe

HEAR "AFTER THE FOX" SUNG BY THE HOLLIES AND PETER SELLERS — AND ORIGINAL SOUND TRACK ALBUM — ON UNITED ARTISTS RECORDS

THRU UA

Para.'s Davis To Exec V-P Post

Donnenfeld, Evans Share Responsibility For Studio Operation; Ornstein Named Overseas Production Head

NEW YORK—The board of directors of Paramount Pictures Corporation, now a wholly owned subsidiary of Gulf and Western Industries, named Martin Davis, who has been a vice-president and assistant to president George Weltner, as executive vice-president of the film company. He was also named to the company's executive committee.

The board also named Bernard Donnenfeld and Robert Evans to share responsibility for studio operation and world wide production activities. They succeed Howard W. Koch, who relinquished his post as vice-president in charge of the studio to become an independent producer for Paramount.

Evans' new title is vice-president in charge of production. Since August, he has been working in London as Paramount's vice-president in charge of overseas production, a post which now goes to George H. Ornstein, formerly in charge of European production for United Artists and associated with Harry Saltzman and Albert Broccoli in London.

Donnenfeld, who has been vice-president in charge of studio operations and production administration since August, retains that title, but with added authority. Arnold Burk has been named an assistant vice-president to work with Donnenfeld in administration of the Hollywood studio.

The board also elected Richard Spence an assistant vice-president and assistant to Davis. He was formerly an assistant vice-president of Gulf and Western, where he was also an executive assistant to Charles G. Bluhdorn, chairman of the board.

Para.'s Koch Goes Indie

HOLLYWOOD—Paramount Pictures Corporation and Howard W. Koch, vice-president and studio and production head, announced that they have reached a joint agreement to amend his contract with the company.

Under the new arrangement, Koch will relinquish his post as head of the studio to form his own independent production company. He will personally produce three major motion pictures for Paramount, starting with the film version of the Broadway comedy hit, "The Odd Couple," next May.

Koch said that his decision to step down from the direction of the studio was based entirely on his personal preference to produce motion pictures.

Berlo To Sponsor VCI Fete

LONDON—Following talks with Ben Smerling and Ralph Pries, Variety Clubs International president Jim Carreras announced that the opening party at the convention in Mexico City next May 15–19 will be sponsored by the Berlo Vending Company of Philadelphia. Pries is VCI's first assistant president.



At the recent royal premiere of Paramount's "Is Paris Burning?" at the Tushinski Theatre, Amsterdam, Holland, Queen Juliana and her consort, Prince Bernhard, met film star Leslie Caron.

MGM's O'Brien To Receive March Of Dimes Award

NEW YORK—Robert H. O'Brien, president of Metro-Goldwyn-Mayer, Inc., has been named recipient of the 1967 March of Dimes "Humanitarian Award," it was announced by Basil O'Connor, president of the National Foundation—March of Dimes.

O'Brien will be presented with this distinguished award at a supper-ball in his honor on Dec. 21 in the Imperial Ballroom of the Americana Hotel here. The supper-ball will follow the gala world premiere of MGM's roadshow attraction, "Grand Prix," earlier that evening at the Warner Cinerama Theatre. Both events will be coupled as a benefit for the March of Dimes.

Spyros P. Skouras, the first recipient of the March of Dimes Humanitarian Award, is chairman of the evening.

The award is presented annually to an outstanding individual in the motion picture industry for his devotion and assistance to humanitarian causes. Other recipients of the award include Leonard A. Goldenson, Jack L. Warner, Eddie Cantor, Bob Hope, Jack Benny, Danny Kaye, and Rex Harrison.

Nederlanders Buy N.Y. Legit

DETROIT—Longtime movie operators in Detroit, the Nederlander family, just purchased the 946-seat Henry Miller Theatre in New York at a cost of $500,000. This will give the Nederlanders two legit houses in New York and seven on the road—two in Chicago, and when plans are completed, one each in Detroit, Baltimore, Dallas, Houston, and Atlanta.

The Nederlanders also own the old Orchestra Hall in Detroit as well as run the Fisher Theatre. They own the Riviera, Great Lakes, Carmen and Kramer theatres, all leased out movie houses to the Broder Circuit in Detroit.

The Nederlanders bought the Palace last year in New York at a cost of $1,600,000 and spent $500,000 remodeling it for the opening of "Sweet Charity."

The Nederlander theatre family consists of David, 80-year-old veteran Detroit theatre operator, and his five sons. Joe runs the Fisher in Detroit; James the Palace in New York; Harry, administrator; Fred, an investor; Robert, lawyer for Nederlander enterprises.

Rinzler Tribute Draws Capacity Industry Turnout

NEW YORK—A capacity turnout was expected at the special membership luncheon meeting of the New York Variety Club at the Hotel Americana yesterday (Nov. 15), honoring veteran exhibitor Samuel Rinzler on the occasion of his 80th birthday and his 50th year in show business. Luncheon chairman was Salah Hassanein and co-chairman was Philip Harling.

Named to the honorary committee were Harry Brandt, Sam Clark, Irving Dollinger, Simon H. Fabian, Emanuel Frisch, James Gould, Bernard Myerson, Martin Newman, Matty Polon, Walter Reade, Jr., Donald Rugoff, Leslie Schwartz, Edward Seider, Wilbur Snaper, Laurence Tisch, Arthur Tolchin, and Milton C. Weisman.

Top distribution executives on the honorary committee were Robert Benjamin, Charles Boasberg, D. J. "Bud" Edele, Morey "Razz" Goldstein, Leo Greenfield, Eliot Hyman, Leo Jaffee, Norman Jackter, Benjamin Kalmenson, Arthur Krim, Morris Lefko, Joseph E. Levine, Irving Ludwig, Henry "Hi" Martin, Robert H. O'Brien, James O'Gara, Arnold Picker, Seymour Poe, Milton Rackmil, Mo Rothman, Joseph M. Sugar, and James Velde. Serving as distributor chairman was Eugene Picker.

Rinzler, throughout the years, has been prominently identified with every industry philanthropic and communal activity and has been honored for his many contributions during war and peace.

Hartford Forum Studies "Paris"

HARTFORD — Paramount's "Is Paris Burning?" was selected for extensive coverage at the Greater Hartford Forum, which annually brings to the Connecticut capital prominent speakers for a series of lectures on timely issues and this year is being wholly devoted to "Evaluating Motion Pictures."

The four-session series began at the Cine Webb Theatre in Hartford with a keynote address by Louis Nizer, general counsel for the Motion Picture Association of America.

Nizer's talk was followed by a special screening of "Is Paris Burning?" for leading educators from throughout the state of Connecticut. At the second session of the Forum, which was to be titled "Are Author and Screenwriter Compatible?," the speakers were to be Larry Collins, who wrote the best-selling book with Dominique Lapierre, and Francis Coppola, who collaborated with Gore Vidal on the screenplay.

MGM's Ralph Ripps Retiring

ALBANY—Ralph Ripps, retiring Dec. 31 as Albany branch manager for MGM after three decades of service, will be honored at a testimonial dinner Dec. 5 in Schine-Ten Eyck Hotel.

Arranging the testimonial for Ripps are John Keegan, 20th Century-Fox sales representative; John G. Wilhelm, former Fox branch manager in Albany and now partner in Wilhelm-Thornton Theatres, as well as a buyer-booker for independent accounts; and Francis Lynch, MGM salesman.

Memphis Welcomes New Addition To Gen. Cinema

MEMPHIS—One of the most beautiful and unique theatres in the mid-south opened in Whitehaven, an upper-bracket suburb of Memphis, in November. "Cinema," the new house of Boston-based General Cinema Corporation, operating 115 units in 22 states, is the second house for Memphis. AGC, which plans the opening of six shopping center units in November, has long had a theatre in the local Plaza Shopping Center. Thus, "Cinema" is second here.

"Kaleidscope" opened the house. George M. Smith, who was in the theatre business in Tulsa, Okla., until he joined General Cinema Corporation in St. Louis this year, is manager of Whitehaven's "Cinema." Manager Smith announces there will be a "first run policy whenever possible," and a two-hour "young folks show" at 10 a.m. each Saturday.

The theatre is the architectural concept of Robert Kahn of New York, and has been designed to provide the ultimate in convenience and comfort, featuring the latest and finest in theatre appointments. Its location will serve to eliminate traffic congestion and a unique ticket selling arrangement will dispense with any box office lines.

With comfort and convenience as the watchword, pushback seats have been installed on an inclined floor.

Projection and sound equipment encompass the latest developments in the field of electronic research and engineering. An airconditioning system has been perfected to change thermostatically from cooling to heating, as needed.

The Cinema, as in all other General Cinema shopping center theatres, has an art gallery, which will provide a showcase for the works of local artists.

The huge wall-to-wall screen is what Smith describes as a "picture-window" type that he says, "gives viewers a greater sense of involvement in the action." Instead of a conventional curtain, the screen will be covered during intermission by a "blue-light cloud" effect created by lighting systems overhead.

Fox Back In Albany

ALBANY—Formal opening of a new Albany branch by 20th Century-Fox has been set for Nov. 21. Sales representative John Keegan and Rose Berkus, ex-United Artists booker and a secretary, will round out the staff.

Davis Heads Tri-State Exhib Unit; Product Lack Tops Problem List

MEMPHIS—Watson Davis, director of advertising for Malco Theatres, Inc., became president of Tri-State Motion Picture Theatre Owners at the 57th annual convention.

Richard Lightman, executive of the Malco Circuit, discussed Daylight Savings Time, its effect upon the boxoffice, and what could be done about this annual time change. His brother, M. A. Lightman, Jr., made the NATO report; Neil Blount reported on the Will Rogers Memorial Hospital; and Mayor William B. Ingram, Jr., welcomed the theatremen to Memphis. J. T. Hitt, Bentonville, Ark., president, greeted the approximately 300 theatre men from three states attending.

Sherrill C. Corwin, Los Angeles operator of a chain of 35 theatres, and president of the National Association of Theatre Owners, discussed the top problem of the resurging movie industry, and how the opening of many new theatres will affect this problem of product shortage.

Up to 1948, he said, as many as 600 movies were made each year in the U. S. "There were only 126 pictures made in this country last year that could be called usable," Corwin said.

"That's because the industry has gone to what we called packaging—each film is a package, with producer, star and company. As more movie houses are built, and they are being built all over the country, primarily in shopping centers, there will be less gamble for the producer. There will be more and more outlets for his product."

Corwin believes that the wider market provided by the building of new theatres will increase the number of films produced here, thereby further improving the industry. "That plus an influx of foreign movies that are more palatable and acceptable," he says.

Corwin sees "an enlightened era of movies ahead" because of the new and more lenient motion picture code of self-regulation.

Exhibitors also were treated to a preview of future product by the film companies.

Carbons Inc. and Pepsi Cola Company hosted the annual banquet, and the Tri-State Association hosted the dance following. In addition to the introduction of Davis, the 1966–67 president; Richard L. Lightman, executive vice-president of Malco, was introduced as vice-president, and J. Frank Heard, owner, Lee Drive-In, Tupelo, Miss., as secretary of the Association.

Those in attendance toured the Variety Childrens Heart Institute, which is sponsored by the local Variety Tent. They learned that 145 children from eight states were treated during the past year.

Exhib Seeks FCC Aid In Fight For First-Run

WASHINGTON, D.C.—Mark I. Finkelstein, operator of the Golden Glades near Miami, Fla., has asked the Federal Communications Commission to deny license renewals to the five television stations owned by ABC and four owned by Wometco because of alleged pressures on film distributors to deny first-run films to a drive-in theatre.

This is the first time that an aggrieved exhibitor has attempted to gain FCC retaliation against tv stations owned by the alleged malefactors.

Finkelstein told the FCC that ABC and Wometco "have engaged for several years . . . in monopolistic and fraudulent practices, unfair and improper methods of competition," and have restrained trade in the distribution of films.

Three of the Wometco stations are currently up for license renewals. They are WTVJ, Miami; WFGA, Jacksonville; and WLOS, Asheville, N.C. The fourth Wometco station is KVOS, Bellingham. The five ABC tv stations are WXYZ, Detroit; WBKB, Chicago; KGO, San Francisco; KABC, Los Angeles; and WABC, New York.

"Sand Pebbles" Bow Mapped

NEW YORK—James A. Van Fleet, General, U. S. Army (Retired), hosted a party at which time he announced the honorary vice-chairmen for the world premiere of Robert Wise's "The Sand Pebbles," Tuesday, Dec. 20, at the Rivoli. The gala event will benefit the Korea Society and the Pearl Buck Foundation, Inc.

Former President Dwight D. Eisenhower will serve as honorary chairman, and Governor Nelson A. Rockefeller, the Hon. W. Averell Harriman, the Hon. John V. Lindsay, and the Hon. and Mrs. Paul G. Hoffman are among the honorary vice-chairmen for the premiere committee, which Gen. Van Fleet and Mrs. Pearl S. Buck head.



These students are attending the first sales trainee class in the history of the industry conducted by 20th Century-Fox at the New York home office. Standing, left to right, are Christopher Pardo, Christopher Berliner, Stanley Schneider, Paul Jellinek, Joel Kane, Warren Danzig, Frank Bruno, Barry Cohen, and Richard Porter. Seated are Clifford Bleeth, company personnel manager and registrar of the school, and Abe Dickstein, assistant general sales manager and director of the training program.

Advance Big For "Man"

NEW YORK—Advance sales for the world premiere engagement of Fred Zinnemann's "A Man For All Seasons" at New York's Fine Arts have already resulted in 38 sold-out performances between Dec. 12 and Feb. 19, it has been revealed by Columbia Pictures, distributor of the film.

Although the majority of sales represent tickets sold to groups by Columbia's sales forces, or through theatre clubs, a substantial number of sales represent mail orders in response to the first full-page premiere announcement in the Sunday, Oct. 16, New York Times.

New RKO Pictures Division Formed To Produce, Distribute Features

NEW YORK—Robert J. Leder was announced as president of RKO Pictures Company, new division which will encompass the activities of RKO General Productions, as well as other entertainment projects.

RKO Pictures will continue the activities of RKO General Productions as financier, producer, and distributor of entertainment programming. RKO General Productions has completed 11 motion pictures in Spain, Italy, France, England, Mexico, and Hollywood and placed 17 more into production. Theatrical distribution of the pictures is expected shortly.

In addition, RKO Pictures Company will manage the distribution of features controlled by RKO Radio Pictures.

Leder moves up from his position as executive vice-president of RKO General Broadcasting to assume leadership of the new company.

In the new organization, RKO General Productions will function as the tv department of RKO Pictures Company and will continue to include production of network pilots, animated cartoons, specials, and series.

Other projects of RKO Pictures Company include Madison Square Garden-RKO General Sports Presentations RKO General Attractions, and RKO Music.

RKO General, Inc., is a wholly owned subsidiary of the General Tire and Rubber Company. RKO and its subsidiaries own and operate radio stations in seven major markets, tv stations in six major markets, 125 motion picture theatres, 32 community antenna systems, RKO Sound Studios, and RKO Phonovision subscription tv experiment in Hartford, Conn. It has controlling interests in other businesses including Frontier Airlines, Inc., Pittsburgh Outdoor Advertising Corporation, Universal Marine, Inc., and Fleetwood Corporation.

"Tchaikovsky" Due In '68

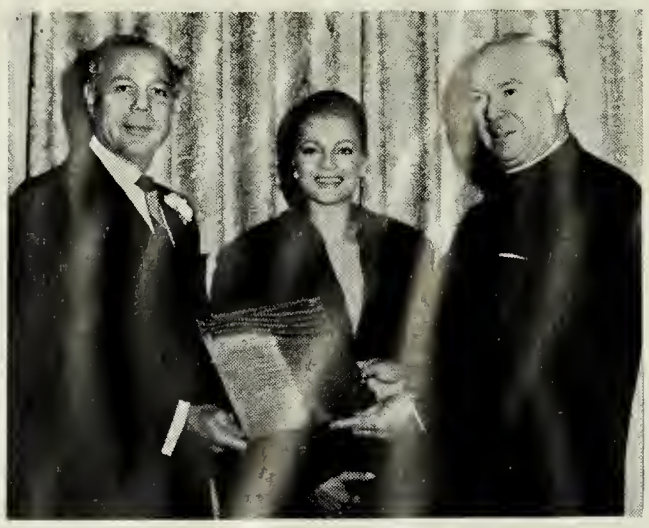
NEW YORK — Arrangements are being made for the world-wide release of "Tchaikovsky" early in 1968 as steady progress continues on the first Soviet-American motion picture co-production, according to Dimitri Tiomkin, Hollywood composer who is serving as executive producer of the film under the personal supervision of Jack L. Warner, president of Warner Bros.

Tiomkin made his progress report on his departure for London en route to Moscow for meetings with Vladimir Surin, general director of Mosfilm Studios, who is in charge of the film's production within the Soviet Union in collaboration with Tiomkin.

Warner Bros. has concluded agreements for the presentation of "Tchaikovsky" in England, Japan, Switzerland, the Netherlands and Argentina.

Wash. Tent To Fete Berle

WASHINGTON, D. C.—In celebration of the 32nd anniversary of the dedication to the children of Metropolitan Washington, Tent 11, Variety Club of Washington, will hold on Nov. 19 in the Regency Ballroom of the Shoreham Hotel its dinner dance and presentation of the "Personality of the Year" award to Milton Berle.



The Rt. Rev. Msgr. Thomas F. Little, who recently retired as executive secretary of The National Catholic Office for Motion Pictures, receives a testimonial placque from the motion picture industry of the U.S. at a luncheon in his honor at the Americana Hotel, New York, from Walter Reade, Jr., as screen star Virna Lisi looks on.

New 3-D System Developed

WINTHROP, MASS.—National Entertainment Workshop, Inc., recently unveiled a new system of 3D projection in a studio in Winthrop, Mass. The president of the firm is Larry W. Davee, who is also president of the Century Projector Corporation.

The new system employs a 70mm film strip upon which are printed two 35mm images. Glasses are worn by the viewers to seperate the two superimposed images. At the screening, the images were projected onto a special theatre screen supplied by Technikote Corporation.

The initial filming is done by two 35mm cameras, and the images are printed side by side on a 70mm frame, which can contain the usual magnetic or optical sound tracks. The interchangeable lens which splits the image has been supplied by the Kollmorgan Corporation. The rear mirror is also split and Cine-Focus is used for stabilization. The system does not require the projectionist to make any adjustments. He just threads the film as he would with any 70mm film, and the lens and mirror do the rest.

National Entertainment Workshop, Inc., was formed primarily to promote the new 3D process, which is protected by patents.

Western N.Y. Exhibs Rap Competition From Schools

BUFFALO—Sidney J. Cohen, president, Allied Theatres of N.Y. State, Inc., is receiving many complaints from exhibitors on the showing of motion picture features (similar to those shown in theatres) in schools, colleges, and other educational institutions in the western New York area.

Cohen requests any exhibitor having complaints on this situation to get the information quickly to the Allied offices. Cohen declares there will be concerted action on the part of his organization to stop this unfair competition.

Inflight Expands Contracts With Two Major Airlines

NEW YORK—Inflight Motion Pictures, Inc., has agreed to expand its contracts with two major airlines that will increase showings of airborne motion pictures, David Flexer, chairman of the board, announced at the annual meeting of shareholders.

He also said that more inflight motion pictures will be shown in the future because airborne movies mean extra ticket sales for airlines.

Flexer announced that Air France has ordered six more aircraft equipped with Inflight Motion Pictures, bringing that fleet's total up to 26, and that United Airlines has also ordered its first seven new "stretched" DC8's equipped with the Inflight system.

He announced introduction of the Hi-Lite 400, a new source of 16 millimeter projection illumination, which generates over 400 per cent more light than ones previously used and permits film showing aboard aircraft without darkening the cabin. In addition, a new lens system will be introduced next year, he indicated, to improve projection even further.

Flexer announced that the airline strike cut back first-quarter earnings.

"For the quarter ended Sept. 30, 1966, we had an operating loss of $7,751. However, we had a non-recurring income item which more than offset that, resulting in a net income after taxes of $57,756 or 8.6 cents per share," Flexer said.

"We anticipate a more favorable second quarter," he said. "As usual, the company is in negotiations that could strengthen future sales and earnings."

Following the airline strike, United Air Lines suspended movie flights but brought them back after only a few weeks "because of passenger demand." The airline than signed a stronger contract with Inflight than existed before.

Flexer concluded, "Your company's progress has been an encouraging one. Inflight Motion Pictures, Inc., increased from revenues of $398,000 and a net loss of $139,000 in 1962, to sales of more than $8,000,000 and income of $1,076,000 in 1966, only four years later. Where once we were a novelty, the public now considers us a necessity."

Desiderio Boosts "Ulysses"

NEW YORK—Ralph T. Desiderio has been appointed special assistant to Walter Reade, Jr., on all matters pertaining to the forthcoming release of James Joyce's "Ulysses," Reade, president of The Walter Reade Organization, announced.

Desiderio will be working primarily with Norman Weitman, general sales manager; Arthur Rubine, who is coordinating the publicity campaign; the foreign sales department; and the production crew still working in London.

NGC Promotes Three

LOS ANGELES—National General Corporation's board of directors promoted three company officers at a meeting held in the company's Carthay Plaza headquarters. Samuel Schulman was named senior vice-president, and Dan A. Polier and William H. Thedford were promoted from assistant vice-presidents to vice-presidents, according to announcement by Eugene V. Klein, National General president.

N.C. Drive-In Battles Law Setting Screen Breast Ban

HIGH POINT, N. C.—A city ordinance which prohibits showing in licensed motion picture houses of films including pictures of semi-nude women or those with bare breasts exposed was attacked as "blatantly unconstitutional" in Municipal Court.

Attorneys for the first two persons charged with violating the new law contended that the ordinance discriminates against theatres and prevents their operators from running their business as they see fit as long as public health, welfare, and morals are not endangered.

They pointed out that the ordinance makes no mention of obscenity and that the North Carolina Supreme Court already has ruled that "sex and obscenity are not synonymous."

They moved that the indictments against John Clay Holland, 50, and Richard Michael Fox, 25, manager and projectionist, respectively, at the Pointer Drive-In, be quashed on the grounds that the law violates their constitutional rights.

Judge Bryon Haworth reserved judgment in the case and instructed attorneys for the defendants and the city to prepare briefs and submit them to him by Nov. 11. He said he would rule on the motion to quash before Dec. 1.

The ordinance admittedly is aimed at "nudie" films shown at the Pointer Drive-In and is the second such ordinance to be adopted by City Council. Under a similar law adopted last year, Vincent Furio, owner of the drive-in, was convicted in Municipal Court. He appealed to Superior Court, which reversed the lower court decision and ruled in Furio's favor. The city appealed the latter ruling to the State Supreme Court, which upheld the Superior Court decision, declaring that the ordinance was "too vague to be enforced." Adoption of the second ordinance then followed.

D.C. Tent Elects Sandy

WASHINGTON — Jerome H. S. Sandy, president, American International Pictures exchange, has been elected chief barker of Variety Club of Washington.

Others elected were Joel Margolis, first assistant chief barker, business manager, Washington Redskins football club; Paul A. Roth, second assistant chief barker, president, Roth Theatres; C. Glenn Norris, property master, president, Glenoris Corp.; Sam A. Galanty, dough guy, southern and eastern sales manager, Columbia Pictures.

Board of trustees includes Jack J. Blank, president, Jack Blank Pontiac; Samuel Felker, executive vice-president and treasurer, Universal Mortgage; Milton Q. Ford, radio and tv personality; Morton Gerber, president, District Theatres; Richard V. Kirsh, district manager, drive-in division of Berlo Vending; and Michael M. Stein, Pike Theatres.

Mich. Allied To Change Name

DETROIT—At a meeting of the board of directors of Allied Theatres of Michigan, it was authorized that the name of the organization be changed to National Association of Theatre Owners of Michigan, Inc. This suggestion originally came about at the national convention of NATO from Sherrill C. Corwin, president of NATO.

Allied Theatres of Michigan is almost 50 years old, one of the oldest exhibitor associations.

Sack Registers Another Hub First As Legit Breaks Record At Savoy



From left to right, George F. Dembow, president, Motion Picture Pioneers Association, and former president, National Screen Service; Joseph A. Martino, chairman of the board, National Lead Company; and Leonard H. Goldenson, chairman of the board, American Broadcasting Companies, recently discussed plans for the 1966–67 Appeal for United Cerebral Palsy of New York City at a luncheon in New York.

BOSTON—The Sack Savoy Theatre, former Keith Memorial, which opened in 1928 as a vaude film house with former ambassador Joseph F. Kennedy as chairman of the board, Jack Pearl heading the vaudeville bill, and a Colleen Moore picture, played hostess for the first time in its theatrical life to a legitimate production, the D'Oyly Carte Opera Company, which set a new all time record for Boston, grossing $80,000 for seven performances at the film house.

The first legitimate production for the 2,858-seat former Keith house had a price scale of $2.50–$5 for matinees; $3.50–$6 weekday nights; and $3.50–$6.50 Friday and Saturday nights, and was completely sold out Saturday night with standing room sold in another first for Boston.

The theatre has three floors of dressing rooms, with private baths, a billiard room, and a clubroom. The D'Oyly Carte was the first company of legitimate performers ever to use the ornate dressing rooms. Walter Pierce, who with Mrs. Aaron Richmond, widow of the late S. Hurok local representative, said the Savoy makes an ideal home for middle size companies, revealed that he will bring the Mexican Folkorico Ballet, the Royal Danish Ballet, and the Mazowse Polish dance company in as a result of the success of the D'Oyly Carte presentation.

Al Fischer, company manager for the touring S. Hurok production, which opened in Montreal, said the O'Oyly Carte did more in seven performances at the Savoy than in two weeks played last season at the Colonial. Bruce Worsley, the British manager, representing Bridget O'Oyly Carte and the D'Oyly Carte Opera Trust, said it was the best engagement thus far in the tour. The D'Oyly Carte opened in Washington, D. C., at the National Theatre Tuesday, Nov. 8.

The company opened Tuesday, Nov. 1, with "Ruddigore," and did three performances of "The Mikado"; "Pirates of Pensance"; and two performances of "H.M.S. Pinafore."

Ben Sack, president of Sack Theatres, reported that legit producers in town with pre-Broadway tryouts sent emissaries to look over the house with a view towards putting in musical tryouts. Sack pulled out "Alvarez Kelly" to put in the O'Oyly Carte Opera, and in another Boston first opened the Savoy on Sunday, Nov. 6, with "Texas Across the River," first Sunday opening in Hub film history.

Levy Named President Of Two Texas Circuits

BEAUMONT, TEX.—Carl D. Levy has been elected president of Jefferson Amusement Co. and East Texas Theatres. Jefferson operates theatres in southeast Texas, while East Texas operates theatres in East Texas.

Sam Tanner, Beaumont, and E. D. Hayle, Dallas, were renamed vice-presidents and directors of both companies; Max Wertheim, Beaumont, was reelected secretary-treasurer of both organizations.

Two new directors were elected to the boards of both companies, L. C. Kyburz and Richard Jack, both of Beaumont. Reelected directors were R. H. Park, E. L. Kurth, Jr., and J. W. Outlaw, Jr.

Levy was formerly executive vice-president of both organizations. He joined the company in 1950 as general counsel and was elected to the two board of directors the same year. He succeeds Julius M. Gordon, who died in April.

The two circuits currently operates 42 theatres. Plans call for the opening of the recently completed Colonial Theatre, La Porte, construction of new theatres in Port Arthur, Orange, and Longview, and additional theatres in Beaumont and Nacogdoches.

ABC-ITT Merger Under Anti-Trust Microscope

WASHINGTON, D.C.—It was indicated that a lengthy delay in FCC approval of the ABC-ITT merger could be expected as the Justice Department revealed that studies to date "indicate that substantial antitrust questions are presented" by the proposed merger.

Antitrust chief Donald F. Turner told the FCC that the Justice Department has "been conducting an intensive study of the possible antitrust effects" of the merger.

7 Arts May Vote Dividend

TORONTO—Directors of Seven Arts Productions, Ltd., a distributor of films to television, will be asked at a meeting next month to consider declaration of an initial stock or cash dividend, Elliot Hyman, president, said in a speech read to the annual meeting by David Lubart, vice-president and secretary.

For the first quarter, the company had net income of $2,592,971, or $1.02 a share, on sales of $16,752,979, but the results are not indicative of prospects for the full fiscal year ending June 30, 1967, Samuel H. Haims, vice-president and treasurer, told the meeting.

In the comparable quarter last year, the company had a net loss of $22,529 and sales of $3,376,723, he said. For the full year ended June 30, 1966, Seven Arts reported net income of $5,201,741, or $2.05 a share.

Walter Reade Hostesses To Launch New "Courtesy With Style" Program

NEW YORK—"Courtesy With A Style," the new concept developed by The Walter Reade Organization, was announced by the president, Walter Reade, Jr. The program featuring the Walter Reade Hostesses will be inaugurated on Nov. 22 in six of the New York theatres.

The attractive, poised young Walter Reade Hostesses will be stationed in various theatre lobbies to extend a warm and gracious welcome to patrons.

The Hostesses will all be attired in distinctive haute couture ensembles especially created for the purpose by noted American designer Donald Brooks. The Brooks high-fashion hostess gowns, made in the characteristic blue tones of the Reade Organization, are calculated to impart a "want to go to the theatre" feeling, according to a Reade executive.

"The Hostesses will immediately inspire in the patrons a mood of warm welcome and gracious sincerity," Reade stated. "They should exude an atmosphere of quiet 'dinner party' elegance. Ideally, our Hostesses should make the patron feel at home, wanted. They should create a 'something special . . . something exciting' image. They should project a happy, dignified, well-dressed personality."

Directly responsible to the managers of the various theatres where they are assigned, the Walter Reade Hostesses ". . . will help to relieve them of some of their more-time-consuming 'meet-and-greet' chores. This will permit managers to give fuller attention to the manifold problems involved in running a high-traffic 'quality' theatre today," a Reade executive said.

The first six theatres in the 50-odd Walter Reade group to institute the Hostess policy are the Little Carnegie, the Fine Arts, the Festival, the 34th Street East, and the twin Baronet and Coronet theatres. Others are slated to be added as the program develops.

Included among the first group of Hostesses are winners of the recent Miss Universe Beauty Pageant, Miss Nancy Self, Miss New York State, and Miss Susan Miller, Miss New York City.

"The ultimate aim of our 'Courtesy With A Style' Hostess program is to encourage patronage by making movie-going a more pleasurable experience. We believe the Hostesses will prove to be successful in achieving this end," Reade asserted.

NGC Fetes Howard

LOS ANGELES—Leonard Howard, who joined Fox Wisconsin Theatres in Milwaukee in 1929 and in 1943 was transferred to Fox West Coast Theatres in Los Angeles, was honored here at a retirement luncheon at the Tail Of the Cock Restaurant.

Howard, who was feted by 50 business associates and friends, has managed theatres for National General Corp. and its predecessor companies in the middle west and on the west coast. In Milwaukee, he served as manager of the Princess, Strand, and Wisconsin theatres; in Los Angeles, he managed the Carlton, Boulevard Stadium, Culver, and El Rey theatres

William H. Thedford and Dan A. Polier, co-directors of theatre operations for National General Corp., presented Howard with a lifetime gold theatre pass at the luncheon.

Sterling Opens Unique Twin In Seattle Area

SEATTLE—A completely unique idea in motion picture viewing convenience, perhaps the first of its kind since the double bill, hit the Seattle area with the opening of the Lynn Twin Theatre in Lynnwood. This is a result of Sterling Theatres' building a second, identical auditorium to the Lynn, which opened in 1963. It has the same viewing capacity (812 seats) and shares a common lobby and box office.

The Lynn Twin differs from "twin" operations in other parts of the U. S. in that the same program will be shown in both auditoriums. Jerry Vitus, Sterling operations manager, said:

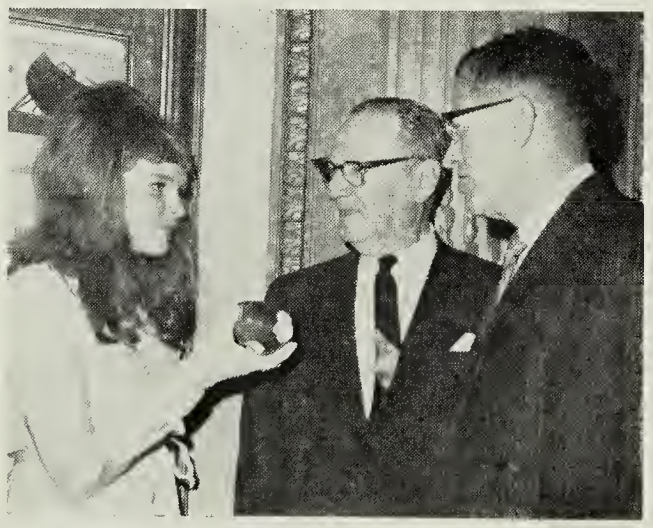
"By showing both features simultaneously on a staggered schedule, we enable theatregoers to attend either feature at a convenient time. For example, on our opening night, 'The Russians Are Coming The Russians Are Coming' began at 7:00 pm, 8:41 pm, and 10:50 pm, while 'Up To His Ears' was shown at 7:00 pm, 9:15 pm, and 10:50 pm."

Vitus explained that this was possible by having two projection booths and by running the prints back and forth by reels.

"Music" Plays In Philadelphia

PHILADELPHIA—An out-of-court settlement between 20th Century-Fox and William Goldman Theatres will keep "The Sound Of Music" at the Midtown at least until Dec. 28.

The agreement ended the prospect of a legal battle started when 20th-Fox filed suit to stop Goldman from ending the picture's run despite a contract that stipulated that the film would stay at the theatre until the weekly gross dropped below $7615 for three consecutive weeks.



Ulla Bergryd, who stars as Eve in 20th-Fox's "The Bible," recently tempted Harry Feinstein, Stanley Warner tri-state zone manager, and Robert Mortenson, president, Golden Triangle Association, at the premiere of the reserved seat attraction at the Warner, Pittsburgh.

Columbia Feature Lineup, TV Activity Brighten Future

NEW YORK—In a statement to Columbia Pictures' stockholders, president A. Schneider and executive vice-president Leo Jaffe, said:

"Columbia is well advanced with our program of pictures for at least the next two years, and feels confident that the improved results now being reflected will continue and that this trend, combined with the continued gains from our diversified television activities, should augur a better year. The company's long range program should strongly fortify our competitive position in the industry.

"A development of significance was the recent showing on television of "The Bridge On The River Kwai". . . . This one event not only gave emphasis to the popularity of outstanding films as network fare, but made it unmistakably clear that movies, both old and new, are more valuable than ever. Our own library of over 1,000 feature films represents an asset appreciably greater than previously anticipated."

The report also notes that "Screen Gems, the tv subsidiary in which we have 88 per cent ownership, continues to reinforce its commanding position. New highs in gross and earnings were recorded for the eighth straight year."

In addition, an agreement with RCA Victor for RCA to manufacture and market a new record label, Colgems, was termed an "encouraging" development.

Columbia had consolidated net earnings of $2,292,000 or $1.11 per share for the year ended June 25, 1966, which compares with the previous year's earnings of $2,924,000 or 97 cents per share.

FWC Reopens Calif. House

LOS ANGELES—Renovated at a cost of $100,000, the State Theatre, Pasadena, had a gala reopening, it was announced by John Klee, Pacific Coast division manager of Fox West Coast Theatres, a subsidiary of National General Corporation.

The 700-seat showplace has been equipped with new carpeting, new screen, merchandise bar, scientifically-controlled refrigerated air-conditioning and heating, comfortable seats, an updated marquee, and completely remodeled restrooms.

Craig S. Holden continues as manager of the theatre which is under the supervision of Harold Wyatt, district manager.

The State Theatre is operated by Fox West Coast Theatres, subsidiary of National General Corporation. The company, which now has 242 theatres in 19 states, currently has underway a $50 million, three year expansion program.

New Orangeburg Opens

NEW YORK—The brand new Orangeburg Theatre, Orangeburg, N.Y., has just been opened by exhibitors Howard and Ronnie Lesser and Edmund Linder. One of the most modern and attractive theatres in the area, the new Orangeburg features Simplex XL projectors, a completely transistorized Simplex XL sound system, American Bodiform chairs, Alexander Smith carpet, scientifically controlled four-season air-conditioning, and a comfortable sound-proof waiting lounge.

All equipment and furnishings were supplied by National Theatre Supply under one of its "one-contract" package palns. The National representative from N.T.S.'s New York City branch worked closely with the theatre.

Alliance Managers Meet; Gregory Sees Bright '67

INDIANAPOLIS—The 31st annual fall meeting of the Alliance Amusement Company was held in the Cole Porter Room of the Sheraton-Lincoln Hotel.

The purpose of the meeting was to distribute cash prizes for the winners of the 15 week drive, May 22–Sept. 3. The top showmanship awards were swept by Martin Pinkstaff, Grand, Terre Haute, who for the second year in succession was declared the best showman in the circuit and received $250. A $300 award was won by Walter Brown, East 30 Drive-In, Fort Wayne, as the overall winner. Cash awards were distributed for concessions and extra revenue.

S. J. Gregory, chairman of the board, presided over the meeting since president S. J. Pappas was unable to attend. The whole drive was a salute to Pappas, and Gregory expressed optimism for the year 1967 with the outstanding line-up of product. He also stated that with the population increase in teenagers for the next 10 years, the industry was faced with a bright future that could surpass the prosperous war years of 1940–45.

Also present at the meeting were the managers of the McDonald Outdoor Restaurants as well as the managers of the community antenna systems or CATV, both part of the diversification program of the Alliance Amusement Company.

SMPTE Elects Officers

NEW YORK—At the 100th Technical Conference of the Society of Motion Picture and Television Engineers in Los Angeles, president Ethan M. Stifle announced the results of the recently concluded elections for national office and governship. Those elected will serve two year terms, 1967 and 1968.

Election results are as follows: president, G. Carleton Hunt, DeLuxe Laboratories, Inc.; executive vice-president, Deane R. White, E. I. du Pont de Nemours and Company, Inc.; editorial vice-president, Roger J. Ross, Canadian Broadcasting Corporation; conference vice-president, E. B. McGreal, Producers Service Company; secretary, H. Theodore Harding, E. I. du Pont de Nemours and Company, Inc.

Governors, 1967–68: eastern region—Kenneth M. Mason, Eastman Kodak Company, and Arthur J. Miller, Du Art Film Laboratories, Inc.; central region—William D. Hedden (re-elected), Calvin Productions, Inc., and Hans C. Wohlrab, Bell and Howell; western region—Robert C. Hufford, Eastman Kodak Company, and Herbert E. Farmer, University of Southern California; and Canadian region—Gerald G. Graham, National Film Board.

Perakos Circuit Improvement Plan To Spruce Up Theatres In Conn.



Robert H. O'Brien, left, president, Metro Goldwyn Mayer, Inc., recently received the Anti-Defamation League's "Human Relations Award" from Harry Brandt, honorary vice-chairman of the ADL National Commission, at a luncheon at the Americana Hotel, New York.

NEW BRITAIN, CONN.—Rapidly-expanding independent Connecticut circuit, Perakos Theatre Associates, will spend half a million dollars in theatre improvements, Sperie P. Perakos, vice-president and general manager, told a circuit executives-theatre managers' meeting here.

The company is spending $100,000 at the Beverly, Bridgeport; $125,000, Cinema 1, East Hartford; $125,000, Cinema 1, Bridegport; $50,000, Strand, Thompsonville (to be known now as Enfield Cinema); and $75,000, Plainville Drive-In.

Company president Peter Perakos, Sr., probably the oldest active exhibitor in America (he began operations here shortly after turn-of-the-century), said, "These are exciting times. We are getting motion picture entertainment in quality we only wistfully dreamed of a few short years ago.

"Pictures of the calibre of 'The Sound Of Music' have not only broken long-standing house records on our circuit, but have also impressed the general Connecticut community with the durability and dignity of the motion picture theatre.

"We've got to remind town, city, and state officials on occasion," he continued, "just how much the motion picture theatre contributes to the local community. I'm not talking essentially now of mere economic worth. I'm talking of 'livening' up the downtown sections. A darkened theatre means a darkened street, and this, in turn, reflects badly on the community.

"The motion picture theatre brings people out for the evening in a quantity unduplicated by any other element. This is a prime ingredient of our inductry's pride."

Gen. Cinema Promotes Four Theatre Executives

BOSTON—The promotion of three theatre managers and one division manager was announced by Melvin R. Wintman, executive vice-president and general manager of General Cinema Corporation.

Nathan R. "Nick" Lavidor was named to the newly created post of director of advertising. Lavidor, General Cinema veteran, was division manager of the greater Boston theatres.

Bernard Depa, formerly manager, Ridge Road Drive-In, Griffith, Ind., was given supervision of theatres in Griffith and Indianapolis; Cincinnati; and Columbus, Ohio.

Victor E. Gattuso, who held the post of manager of the Southgate Cinema in Cleveland, was given supervision of theatres in Cleveland and Akron, Ohio; Pittsburgh; and Buffalo and Rochester, N. Y.

Maxwell Selver, who held the post of manager of the Fresh Pond Cinema in Cambridge, Mass., will supervise theatres in Cambridge, Norwood, Gardner, Braintree, Brockton, and Boston, all in Massachusetts.

S. H. "Sy" Evans, who has been the company's publicity and promotion director, will also assume the duties of non-financial director of public relations.

Brewer To AA Studio

HOLLYWOOD—Roy M. Brewer, newly-elected assistant vice-president of Allied Artists, has assumed the post of studio manager, which was vacated by the retirement of George Blatchford. Brewer, who has been manager of product development for the company, will continue to handle the west coast phase of any future product acquisition or production matters, in addition to his duties as studio manager.

Brewer joined the company in 1953 as administrative assistant in Hollywood. In 1955, he came to New York to set up a branch operations procedure and acted as head of this department. Later, he became administrative sales assistant to Ed Morey, who was then acting as general sales manager. In February of 1965, he was appointed manager of product development. Prior to coming with Allied Artists, Brewer was in charge of the west coast office of the IATSE.

"Goal!" To Columbia

NEW YORK—Columbia Pictures has acquired distribution rights to "Goal!," the Techniscope-Technicolor screen record of the complete 1966 World Cup series, it was announced by Mo Rothman, Columbia vice-president in charge of world distribution. It was revealed that sportscaster Red Barber has been signed by Columbia to narrate the film for American audiences.

SMPTE Launches Program For Improved Projection

LOS ANGELES—A new program aimed at improving screen presentation in motion picture theatres is now being studied by the Society of Motion Pictures and Television Engineers, according to Richard J. Goldberg, SMPTE vice-president.

In an announcement at the SMPTE's 100th technical conference, meeting in Los Angeles, Goldberg emphasized the need to upgrade the projection level in motion picture theatres, and that the technical knowledge pool of the SMPTE could be put to use in this vital area. Goldberg and numbers of his committee have initiated a study of the problem with the intention of coming up with a new program to improve screen presentation on the local, regional and national levels.

Goldberg's group intends to evolve good practice for maintaining satisfactory quality control for the motion picture exhibitor. It is hoped that the results and recommendations of Goldberg's study group will be presented at meetings of the National Association of Theatre Owners, and it is hoped that the SMPTE can cooperate with NATO in implementing a projection practice program.

Embassy Announces Release Slate For Nine Features Through July 4

NEW YORK—A most extensive and diversified Embassy Pictures release schedule projected for the next eight months was announced by D. J. Edele, vice-president and general sales manager.

The line-up, which runs from the Thanksgiving holiday period later this month through the July 4 holiday next year, "provides exhibitors and the public with a constant supply of top quality product," according to Edele, who noted that eight of the nine listed films were "completed and in the can." All nine films are in color.

"For the first time, we are able to plan an orderly release of our product far in advance," Edele said, promising that "each film will be merchandised and sold in the Joseph E. Levine tradition of showmanship."

The schedule runs as follows:

Thanksgiving—"Where the Bullets Fly," the super-spy spoof sequel to Embassy's "The 2nd Best Secret Agent in the Whole Wide World." Tom Adams returns as British agent Charles Vine, with Dawn Addams co-starred. A Puck Films Production produced by James Ward and directed by John Gilling.

Christmas—"The Spy with a Cold Nose," a comedy about bumbling British agents and their offbeat plan to infiltrate Soviet security, starring Laurence Harvey, Daliah Lavi, and Lionel Jeffries. Produced by Embassy's executive vice-president Leonard Lightstone and directed by Daniel Petrie.

Christmas—"Shoot Loud, Louder . . . I Don't Understand," a comedy featuring Marcello Mastroianni and Raquel Welch. Directed by Eduardo De Filippo and produced by Pietro Notarianni for Master Films. The subtitled version will be available for key dates during the Christmas season, with the English-language version ready early in 1967.

January—"The Wacky World of Mother Goose," an all-cartoon fantasy fashioned by producer Arthur Rankin, Jr. and director Jules Bass, the same team that made "The Daydreamer." Margaret Rutherford provides the voice for "Mother Goose," which will be available for kiddie-matinee weekend bookings. Embassy's "Jack Frost," a version of the famed Russian fairy tale, will also remain available for such bookings throughout the school year.

February—A science-fiction combination consisting of two films produced by Max J. Rosenberg and Milton Subotsky. "The Terrornauts" stars Simon Oates and Zena Marshall and was directed by Montgomery Tully. "They Came From Beyond Space" stars Robert Hutton and Jennifer Jayne and was directed by Freddie Francis.

February—The general release of "Romeo and Juliet," Levine's presentation of Britain's Royal Ballet starring Margot Fonteyn and Rudolf Nureyev in their new version of Prokofiev's classic ballet. Following its successful first-run roadshow engagements, "Romeo and Juliet" will be available on a two-day two-a-day basis.

Easter—"The Caper of the Golden Bulls," the adventure drama set in Spain starring Stephen Boyd, Yvette Mimieux, and Giovanna Ralli, and featuring Walter Slezak. Produced by Clarence Greene and directed by Russell Rouse, the film is based on William McGivern's best-selling novel about a daring attempt to rob the Bank of Spain in broad daylight during the climactic running of the bulls in Pamplona.

July—"Woman Times Seven," comedy starring Shirley MacLaine, now shooting in Paris under the direction of Vittorio De Sica. Alan Arkin, Vittorio Gassman, and Peter Sellers star with Miss MacLaine in the satirical survey of the modern woman, which is being produced by Arthur Cohn. The supporting cast is headed by Anita Ekberg and Robert Morley.

Chaplin's "Countess" To Bow In Gala Charity Affair

LONDON—Charles Chaplin's "A Countess From Hong Kong," starring Marlon Brando and Sophia Loren, will have its world premiere at the Carlton here on Jan. 5. The premiere will be a gala charity affair, under the chairmanship of Lady Ogilvie, for the benefit of the Institute of Ophthalmology's "Fight For Sight" campaign.

"A Countess From Hong Kong" marks Chaplin's return to the screen after an absence of 10 years. He directed the picture from his own original screenplay, composed the musical score, and also played a brief role as a ship's steward.

"Countess" establishes a number of precedents for Chaplin. It's his first film to be shot in Technicolor, the first time he has directed established stars, and the first time since 1919 that he has made a picture for another company, in this instance Universal Pictures, Ltd.

Audio Engineer Meeting Announced For April

HOLLYWOOD, CALIFORNIA—Hollywood will be the world's audio center for four days in April when the 32nd national convention of the Audio Engineering Society, the international forum conducted and participated in by engineers, scientists, educators and industry representatives at which the latest attainments in audio engineering development and application are shown and discussed, will host more than several thousand audio people from most states and quite a few foreign countries.

John Jarvis, convention chairman and technical papers coordinator and vice president of engineering at the Langevin Company, in Santa Ana, Calif. has announced April 24, 25, 26 and 27 as the dates and the Hollywood Roosevelt Hotel as the site of the 1967 national convention.

The exhibition section, a showcase for the newest products in the audio industry (such as those with solid state and FET circuitry) will introduce the latest equipment and systems of more than 35 exhibitors.

Durham Renewal Plan Includes New Theatre

DURHAM, N. C.—The City Redevelopment Commission released plans for a downtown complex which would include a motion picture theatre, a multi-level parking garage, a restaurant, and the city-county library.

The project is proposed for urban renewal property bounded by Chapel Hill, Mangum and Orange streets. The building would house a 700-seat theatre, a restaurant seating 400 persons, and three levels of underground parking for 450 automobiles.

Commission project planner and architect Samuel C. Hodges, Jr., said that specifications were given by theatre owners and other interested parties. He said the theatre is seen as a solution to the diminishing number of downtown theatres and evening entertainment in the area, and also as a source of additional income for the parking garage. The restaurant, he said, is needed to provide dining facilities for the downtown area and for persons making use of the other sections of the building.

The restaurant and theatre would be leased to private concerns if built by the city, or the land would be leased with private interests constructing the building.

A common entrance concourse is planned to separate the sections. This area would be devoted to escalators or elevators to bring people from the parking areas to the theatre, restaurant, and library areas.

The entire structure would be surrounded by extensive gardens, malls, and landscaped areas.

Col. Thanks Theatremen

NEW YORK—Mo Rothman, Columbia vice-president of world distribution, has announced the names of 80 theatremen throughout the U. S. and Canada who are being awarded special prizes in recognition of their contribution to the company's "Salute to Rube Jackter" drive held earlier this year.

The Columbia executive has also announced that O. G. Roaden, Loyall, Ky., operator of the Roaden Circuit, has been selected as the winner of the grand prize of a complete expense-paid round trip to Europe for two.

According to Rothman, the 80 prizes, including television sets, watches, clock-radios, and table model radios, are being awarded to various exhibitors, managers, bookers, and film buyers "to acknowledge their unprecedented cooperation in going all out to accommodate us during the drive period, and in helping us to make it the most successful drive in Columbia history."

Winners were selected on the basis of recommedations submitted by Columbia's divisional and branch managers, and the awards are aimed at recognizing the personal efforts of individuals in the exhibition industry, regardless of the size of the specific theatre or circuit they represent.

American Seating Dividend

GRAND RAPIDS, MICH.—The board of directors of American Seating Co. declared a regular quarterly dividend of 25 cents per share (common stock) payable Dec. 5, to stockholders of record as of Nov. 10.

Roth To Open Theatre In Md. Shopping Center

GAITHERSBURG, MD.—A mid-November opening has been set for Roth's Montgomery Theatre, in the Gaithersburg Square Shopping Center, Gaithersburg, Md. The new showplace will be the 10th unit operated by the Roth Theatre Circuit.

Decor will be Williamsburg-Colonial, in keeping with the design of the shopping center by architects Bagley and Soule. The theatre will accommodate approximately 700 persons, emphasizing patron comfort and convenience.

Roth's Montgomery is the first theatre in Maryland specifically engineered for the new Xenon Projection System. Use of a custom-designed high-gain screen will assure high quality image clarity, augmented by the latest transistorized sound amplification. Special seats have been designed to offer maximum comfort by use of deep-foam cushioning and staggered seat placement for unobstructed viewing. Other outstanding features will be an indoor-outdoor boxoffice, a luxurious lounge, art gallery, private viewing salon, and a colonial refreshment facility.

Veteran showman Mannie Stutz has been appointed resident manager, under supervision of general manager Ned Glaser, who is also directing construction of two more theatres to be opened within the year by the Roth organization.

"Magicold" Vendor Available

CHICAGO—The American Division of the Ditchburn Organization, Ltd., of England has announced that its new "Magicold" vendor is now available. The vendor has been two years in the developing, the company says.

According to Richard L. Cole, executive vice-president of the U. S. company, the advantages of this machine are its compact size, mechanical precision, rugged construction, attractive appearance, large cup and syrup capacities, and its "instant ice" mechanism. The "Magicold" offers high quality precision at an economical price, Cole says.

The parent company is a most significant vending factor in the European market, and Dichburn equipment is operating in over 25 countries.



These models, dressed as Confederate soldiers, were used recently in a street bally for the Savoy, Boston, on Columbia's "Alvarez Kelly." The 'lucky number' board was used to announce winning numbers that matched the numbered heralds they distributed.

The NEW YORK Scene

By Mel Konecoff

IT LOOKS AS THOUGH MGM PRESIDENT ROBERT H. O'BRIEN WILL emerge as the film company president with the most awards for 1966. We think he deserves an award for this accomplishment.

Last week, it was the turn of the National Conference of Christians and Jews to bestow its Brotherhood Award on O'Brien for "distinguished service in the field of human relations" as some 350 executives in the industry and other areas looked on.

It all started when chairman Laurence A. Tisch called the session to order and asked the Rt. Rev. Msgr. Thomas F. Little to give the invocation. A week ago, we thought we had the Msgr. out to pasture in Elmhurst, Queens, but guess he got lonely for his show business friends.

Dr. Sterling W. Brown had some brief words on the NCCJ and its works, which included workshops concentrating on turning out teachers properly oriented, camp activities for impressionable youngsters, and attempts to settle problems between the faiths as well as between management and labor. He had particular pride in the motion picture industry for its participation in the workings and program of the NCCJ.

John Charles Daly, player of games and veteran newsman, applauded the choice of O'Brien for the award, also making the presentation. The MGM head was grateful, and he recalled his initial contacts with prejudice and how amazed he was at its existence. He was proud to be a part of the entertainment business, which has sought its people for their ability, not for their religious beliefs, as its standard of acceptance.

Aboard the dais were Ira Guilden, Frank E. Conant, Barney Balaban, Eliot Hyman, Leslie Schwartz, Msgr. Little, Jim Gould, Abe Schneider, Ed Sullivan, Natalie Wood, George L. Killion, Sam Rosen, Dr. Brown, Gene Picker, John L. Sullivan, Philip A. Roth, and Spyros P. Skouras.

MESSY SMORGASBORD: THREE JUDGES OF THE U.S. COURT OF APPEALS have declared the Swedish Janus Films would-be release "491" to be "repulsive, revolting and disgusting," yet they claimed that they could not declare it obscene and thus bar it from distribution and exhibition in the U.S. At the moment, U.S. Customs has the print and is refusing to release it until the government decides whether or not it will appeal the decision. The Court refused to declare the censor rights of the Customs Service illegal in this first instance of challenge.

Saul J. Turrell, president of Janus, admitted that the film is "a dangerous" one, and also that it is not "entertainment." Consequently, it will be shown, when and if it is finally cleared, to adult audiences 18 and over not as an advertising gimmick but out of necessity. It will need special handling, and a special panel of advisors consisting of sociologists, psychiatrists, and the like will be named to suggest the method of distribution, audience-types, etc. He doesn't want it to just get away in the sexploitation houses because it can have considerable positive and negative effects on impressionable audiences.

We tried to find out, then, why release it if it's not entertainment and it's dangerous. We were told that it should be seen because it is the first film that approaches certain problems without equivocation; it is an important sociological document; and it is also interesting artistically. In light of this clinical approach and analysis, we would suggest that they get out a flock of 16 mm prints to medical societies, psychological groups, school associations, discussion groups, etc., etc.

In case you're wondering what all the fuss is about, a Judge Graven at the initial trial stated that the film "contained all the following portrayals: sodomy with a naked woman; homosexual love-making; sexual relations to be consummated between a dog and a woman . . . (and that) its dominant theme as a whole appeals to the prurient interest, and it is characterized by patent offensiveness . . . and was utterly without redeeming social importance."

Incidentally, the trend towards numerical titles could have neighbors asking one another "Did you see '723' the other night?" or "Don't miss '96'—it's much better than '48½'."

THE METROPOLITAN SCENE: A COLUMBIA SPOKESMAN SENT ALONG A pen with the following message: "Please accept the enclosed Matt Helm pen with our compliments. Use it in good health but beware. Don't write this off as just another film promotion. Frankly, because of Helm's subtlety in creating lethal devices, I haven't dared try it myself. If you too would rather stay around to see 'Murderers' Row' than be ambushed by one of Matt's little silencers, you may wish to pass it on to a 'friend'." Do you think he was trying to tell us something??? . . . Remember the head of a man that puffed smoke rings out over Times Square on behalf of Camel cigarettes for over 25 years? Well, 20th-Fox has taken over the space and is constructing a replica of the USS San Pablo, the vessel used in "The Sand Pebbles," and its smoke stack will really puff smoke. It's all part of the overall promotional campaign on behalf of the forthcoming road show of the film at the Rivoli. The same space will be utilized for other company releases as their bow approaches such as "Doctor Dolittle" and "Star." In addition to the smoke, scenes from the film will also be in order. . . . Seven Arts Television has an upcoming tv series called "The Professionals." Wonder if confusion will result with the Columbia blockbuster of the same name??? . . . Did you know that the Mayor of Universal City is in a UA picture? Jill St. John is in a co-starring role in the new Bob Hope film, "Eight On The Lam," which will be distributed by UA.

LONDON Observations

By Jock MacGregor

"THE NAME OF THE GAME IS 'MONEY'," PRODUCER IRVING ALLEN ALL but snapped after telling trade pressmen that good films are those that make money, and bad ones are those which lose. This was the Irving of old speaking. Otherwise, during his short visit home after completing the second Matt Helm special agent adventure for Columbia, "Murderers' Row," in Hollywood, he seemed more relaxed and mellower. He was delighted about American exhibitors' reaction to the new picture, which is getting the Christmas dates instead of the delayed "Casino Royale." Not only are the bids for the first 500 theatres for longer playing time, but they are 30 per cent above "The Silencers," which he proudly stresses comes only after "Bridge on the River Kwai," "Guns of Navarone," and "Lawrence of Arabia" as Columbia's all time top grosser.

The conversation naturally got around to the future of Columbia, and Irving was adamant that there should be no changes at the top. In his opinion, the current lineup, if not the best ever, is certainly the best in a long while. His one regret was that the improved product could not have started to flow six months earlier as it would have strengthened the company's position. He felt that Mike Frankovich's achievement in so short a time in Hollywood had been remarkable.

Irving is now back in Hollywood supervising the final points on "Murderers' Row" and setting up a third Matt Helm before returning home—he stressed that his home is here and that he loathes long stays in hotels—as soon as he can to concentrate on his first British picture for two and a half years, "The Kill." However, there are two factors here which disturb him considerably. He is sorry that the excellent Columbia backroom production team which Mike built up has dispersed, and he is shaken by the increased production costs.

He spent $500,000 on his first British picture, "The Red Beret" with Alan Ladd, 15 years ago and grossed some $6,000,000. He reckons that today it would cost $3,000,000. Nevertheless, he feels that it is still cheaper here though Hollywood still has some advantages balancing the benefits of making a quota picture. Actually, Irving has a certain contempt for the Eady Levy, which he feels prompts and keeps mediocrity going. He has not bothered about it with some pictures, yet he is equally opposed to those who suggest there should be a ceiling on how much a production can take from the fund.

While agreeing that most of the rising costs are due to the exhorbitant demands of agents for stars, he tosses the blame squarely back to exhibitors and Americans in particular. He claims that whenever he mentions a picture to them, their first question is "who's in it?"—never "what's it about?" And Irving had been visiting the NATO convention in New York with his Slaygirls, who he claims stopped the show.

The rising costs have caused him considerable embarrassment. "The Kill," which stars Ingrid Bergman, will be his first away from Columbia, and after agreeing on a budget with Warners, he has had to ask for more. He had not allowed for the iniquitous Selective Employment Tax, which allows refunds to those who make and process the film but not to those converting it to something exportable. Production will start in January at the MGM British Studios with William N. Graf and Adrian Scott producing and Jack Smight directing. Negotiations are pending for two top male stars. Asked if the picture would be in 'scope, Irving made a characteristic grunt and added that he saw no point in adding to costs by paying heavy royalties when with new film stocks and projection equipment, exhibitors can pretty well get any picture they want on their screens with standard wide screen framing. It was an interesting and constructive session, and before we broke up, Martin Jurrow, Warners' new British production chief, paid the trade press a compliment by asking if we could clear some points for him.

THOUGH PRINCIPALS INVOLVED IN THE MONOPOLIES REPORT ON films have yet to comment, the air has been cleared considerably, and plans can again be made. The thought the commission gave to every facet is illustrated in its observations that should a circuit increase a bid in an individual situation over an independent, terms for the rest of the circuit should be raised in relation for it to succeed. Regrettably, some film men have not read the report carefully or at all, with resulting misconceptions. In consequence, I am never without a copy to settle arguments.

UA'S YVONNE HEARN POSITIVELY PURRED INTO THE PHONE: "WOULD I spend Sunday afternoon with a vestal virgin?" Realising she was only procuring publicity for "Funny Thing Happened on the Way to the Forum," soon to open the new Marble Arch Odeon as a road show, I accepted, and once again, a report on the Leatherhead Arts Centre must wait. Among the neo-Roman columns of the Villa dei Cesare, the shapely Annette Andre was posing for photographers in mini-toga—"nothing like the demure creation worn in the film," she assured me. It was, she claimed, her first press "do," and she was scared. Beyond ordering "Cleopatra's Blush" cocktails, despite Mike Hutner's biography allegation that she would sooner forget her first film, she was relaxed and bubbling with fun. Having seen her on the large and small screens, I suspect she will be an MPE Laurel Award Top Liner New Face ere long. Thanks, Charles Berman, for brightening a gloomy Sabbath—hope you feel your extra trip from Brighton was worthwhile.

JIM CARRERAS IS MAKING GOOD PROGRESS AFTER HIS KNEE OPERAtion at King Edward Hospital for Officers. So many gifts were sent that there was hardly room for the patient. . . . Max Rosenberg and Milton Subotsky have started their ninth Amicus feature in 27 months and their first for Columbia, "Torture Garden," with Jack Palance. . . . The Federation of British Film Makers recorded its appreciation of the way Jack Valenti and Louis Nizer helped them with an undisclosed problem. . . . Joan Crawford, starring in Columbia's "Circus of Blood," asks why they don't make films for women any more though women have been the mainstay of the business. "Today," she complains, "neither writers nor producers seem to care a damn for the woman's angle." . . . Geraldine Chaplin acted as hostess for the press reception for Bobby Darin when he joined James Mason and her in Anatole de Grunwald's "Stranger in the House."

Retailer Turns Producer; Finds Movies "Saleable"

BOSTON—Producer Bert Caudle, whose film, "The Gentle Rain," is playing the Mayflower Theatre and day and date in 20 neighborhood theatres and drive-ins in the territory, in town for promotion and publicity, believes that films are "mighty saleable merchandise."

Caudle, who retired from Sears Roebuck where he was vice-president in charge of merchandising for the firm's 16-store chain in Brazil, has also produced two films for Brazilian distribution, and plans three more for U.S. audiences.

Caudle feels that "American film exhibitors haven't kept up with the times." He said, "Other industries subsidize youngsters just out of college, paying them good salaries while they learn the business. That way they get top young minds and creative energies, which is just what the film industry needs."

He also said he feels the film business "is a sick business. It's too inbred. It doesn't have enough imaginative blood. These film boys think their industry is something special, but it's not. It's just like the retail business. You buy merchandise and you sell it, but the merchandise must be good. I'm following the example of Joe Levine. He's good at buying and selling things, and after 23 years in the retail business, so am I."

Next territory for "The Gentle Rain" will be North Carolina. Regarding the film, he said: "This is a sensitive, beautiful love story. If we had Taylor and Burton, we wouldn't have to work so hard to fill theatres. But I made this picture on a limited budget; couldn't afford stars with their high priced tags. My leads are two exciting newcomers, Christopher George, who's making a name for himself in the tv series, 'Rat Patrol,' and Lynda Day, who was on Broadway in 'The Devils,' and is a tv actress also."

The picture was filmed in Brazil, directed by the late Burt Balaban, and was the first film made there with direct sound. Caudle, who has homes in North Carolina, Florida, and Brazil, says he's in the film business to stay and has already planned three more films and selected scripts for them. Summing up, he said, "There's plenty wrong with the film business including the fact that exhibitors, distributors, and producers don't trust each other, but people love to be entertained, and a good film shown in a good clean theatre is mighty saleable merchandise."



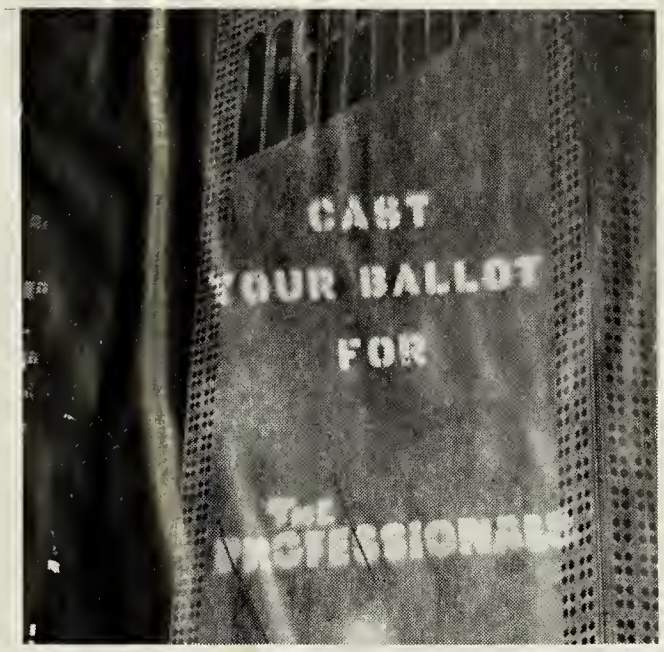
American International Pictures' president James H. Nicholson, left, recently announced the appointment of Daniel P. Skouras as head of foreign distribution for AIP Export Corporation. Skouras was formerly European sales supervisor for the company. Plans were revealed for the shifting of AIP European headquarters from London to Rome.

ALBANY

Neil Hellman announced that 20th-Fox's "The Bible" would have its northeastern New York premiere on Christmas Day at the Hellman on a road-show basis. . . . Encyclopedia Brittanica Films, Inc., New York, increased its capital stock and changed its name to Encyclopedia Brittanica Educational Corporation, in papers registered with the Secretary of State. . . . Mrs. Wadad Boumansour's Plaza, Malone, which recently underwent modernization, is now known as the Cinema Plaza. Warners' "My Fair Lady" was a recent attraction there. . . . Al Labounty is operating a new 250-seater at a shopping center in Manchester, Vt. He formerly conducted the Playhouse there. His wife is associated with him in the cinema. . . . Exchanges reported that the former Schine Mohawk, Amsterdam, had been bought by Brandt Theatres, New York, owner of the Tryon, five-year-old house in the Rug City. It was said the Mohawk, managed by F. L. O'Kelly, would go dark, leaving Amsterdam with one open house. The two had been operating on weekends and splitting product. . . . Herbert Nitke was reported to be negotiating for the Paramount, Glens Falls. His Panther Theatre Corporation now operates the Rialto, a former Schine situation, in that city. The Paramount has been an ABC Paramount first run.

BUFFALO

Fred A. Keller, managing director since 1962 of the Circle-Art and Glen-Art theatres, the former in Buffalo and the latter in Williamsville, has been appointed director of instructional communications in the Erie County Technical Institute. . . . "The Gospel According to St. Matthew" was brought back for a "special limited engagement" on Nov. 9 and 10 in four Buffalo theatres, the Abbott, Bailey, Rivoli, and Unity, and these western New York cities, Aurora, East Aurora; Glen Art, Williamsville; Palace, Hamburg; Palace, Jamestown; Rapids, Niagara Falls; and Star, Tonawanda. . . . Joseph Schuler, Jr., who designed all of Jo-Mor Enterprises, Inc., new houses in the Rochester area and Loew's in Pittford, N.Y., has hit the jackpot. Schuler will redo Loew's New York City showcase theatres, the State and Capitol, both among the biggest film palaces on Broadway. . . . Variety Club Women held a luncheon meeting in the Tent 7 clubrooms. The highlight was a Hollowe'en mask contest. Mrs. Kenneth A. Reuter was chairman, assisted by Mrs. Joseph F. Schaefer. . . . Chief barker Al Petrella, Buffalo Variety Club, announces that the weekly Bingo games in the Genesee are turning in goodly sums to aid in Tent 7's various charity activities. . . . Sunday film showings, abandoned two years ago at the Dryden, Rochester's George Eastman House, chiefly for lack of attendance, are being given another chance. The free programs, a feature of the museum since its beginning, have been resumed with the presentation of the 1921 Danish classic, "Leaves of Satan's Book." Repeated requests from the devotees of the former week-end films led to the decision to try again, according to Beaumont Newhall, George Eastman House director. Visitors under 16 must be accompanied by their parents. . . . Harold Bennett, chairman, Variety Club's heart committee, announces that the hydro-therapy chair lift, originally installed alongside the Sir Billy Butlin Sunshine Pool during the 1964 Buffalo Variety International convention has been donated to the N.Y. State School for Handicapped Children at West Seneca, N.Y. . . . An organ concert in the Rochester Auditorium the other night



Columbia's slogan for "The Professionals" was recently projected onto the Huntington Hartford Museum, New York, by the newly developed Publicity Searchlights Projecta-Beam in a promotion for the film at the Victoria and Fine Arts theatres. It was displayed on many prominent structures across the city.

helped to raise money to aid in the installation of the old RKO-Palace theatre pipe organ in the Auditorium. . . . The Variety Club of Buffalo will hold a Monte Carlo-Las Vegas festival in the Delaware avenue clubrooms Nov. 19. Richard Aaron is chairman. There will be prizes galore, and guest tickets will be given for the various local theatres. . . . Dewey Michaels, veteran Buffalo showman and long-time Variety Club member, presented the spectacular production "Festa Italiana" in Buffalo's Memorial Auditorium. . . . Frank B. Quinlivan, Dipson district manager, and Barbara Quinlivan, president, Women of Variety, are celebrating the birth of their second grandchild, Joan Marie O'Connor. Friends are hoping for the quick recovery of Chuck O'Connor, the father, who is in the General Hospital. . . . The South Buffalo Business Men's Association is bringing Santa Claus to south Buffalo on Saturday, Nov. 19, and the association has arranged with manager Harry E. Lotz to hold a holiday song festival in the Seneca on Dec. 18. Church and school choirs are being invited to participate. . . . The Buffalo Variety Club is getting lined up for another telethon, and it again will be aired over channel 7, thanks to fellow barker Bob King of WKBW-TV. Nate Dickman, past chief barker, and permanent Telethon chairman, soon will announce the various committees of the event.

CINCINNATI

A heavy snowfall didn't dampen the festive opening of "Fortune Cookie" in a benefit performance for Variety Tent Three's Sunshine Coach fund, Nov. 2 at Times Towne Cinema. The parade which always precedes a Times Towne opening was canceled, but patrons had fun, including Ralph Pries, first assistant president, Variety Clubs International. The fund was swelled by about $4,000. Following the film's presentation, patrons were entertained at a beautifully appointed champagne party in the theatre's lounge. . . . Dale Stevens, Post and Times-Star movie critic and entertainment editor, was guest of honor at a luncheon in Vernon Manor given by the city's film and theatre fraternity. Stevens leaves the Post & Times-Star to join the Detroit News. . . . Disney's "Cinderella" will be the featured attraction for the eighth annual "kiddie show" at Chakeres' State Theatre, Springfield, O., Nov. 19, presented in cooperation with the Catholic Parish News Associates. Admission is a can of fruit or vegatables for the Thanksgiving and Christmas baskets which are annually distributed to needy families by the Dominican Sisters of the Poor. In addition to the feature, there will be several cartoons and an attendance drawing for special prizes. . . . Mitchell Blachschlager, owner of Academy Drive-In, is in Jewish Hospital. . . . Calvernia Jacobs is new Universal staff member. . . . Charles G. Ackerman, president of Glenway Chevrolet Co. and formerly general manager for Ackerman Enterprises, operators of Covedale Theatre, died Oct. 28 while on a Canadian hunting trip.

CLEVELAND

Most of the area drive-ins are either closed or down to week-end operation for the winter. . . . Associated Theatres opened their new Midway located in the Midway Mall between Lorin and Elyria. . . . Sympathy is extended to the family of Harold Kay, Painesville exhibitor, who died from a heart attack. He was manager and co-owner of the Lake and the Mentor Drive-In and was active in the local theatre scene over 30 years. . . . Loew's State will close after the Thanksgiving holiday to be converted into a Cinerama house . . . . "The Sound Of Music" is still rolling at Loew's Ohio, now in its 83rd week. . . . The Palace will go hard ticket again when Paramount's "Is Paris Burning?" comes in on Dec. 22.

COLUMBUS, O.

General Cinema Corp. is opening its second and third de luxe suburban theatres here Nov. 16—University City Cinema in University Shopping Center, near Ohio State University, and Great Western Cinema in Great Western Shopping Center, at the western edge of the city. General Cinema's first suburban house, opened several weeks ago, is Town and Country Cinema in Town and Country Shopping Center. Lou Michael is local GC representative. Inaugural attraction at the new houses and Town and Country Cinema is the Dean Martin feature, "Texas Across The River." . . . Major exterior construction on the two new Loew's de luxe suburban theatres here has been completed. It is hoped to complete the two houses by the holidays.

Celebrating Its 5th Year In Motion Picture Distribution

BOX OFFICE ATTRACTIONS, INC.

presents

THE MOST TALKED ABOUT FILMS IN THE WASHINGTON, D. C. AREA!

★ THE ENDLESS SUMMER

★ MORGAN ★ LE BONHEUR

★ ALLEY CATS ★ ADAM and EVE

★ AGENT 38-24-36

★ THE GIRL FROM TOBACCO ROW

★ THE FARMER'S OTHER DAUGHTER

6th Floor
Warner Building
13th and "E" Streets N.W.
Washington, D. C.

phone: 347-3151
347-3221

Sheldon Thomberg, Pres.

DALLAS

Monte G. Young has been appointed animation director and Mayme Allen graphic designer-illustrator of Bill Stokes Associates, Inc., Dallas based audio-visual production firm. Young's most recent previous position was assistant art director of A-V Corp. of Houston. Mrs. Allen formerly was art director of Sales Promotion Services, Inc. Both appointments are new staff positions, president Bill Stokes said. . . . Two forthcoming Paramount releases will be shown at the Inwood on Nov. 15 (Paramount Day) by the studio. They include "Funeral in Berlin," starring Michael Caine, and "El Dorado," starring John Wayne. . . . Condolances are being extended to William E. Mitchell, vice-president of Texas Consolidated Theatres, on the death of his father, Charles Mitchell, 87. . . . The Dallas Youth Film Forum held its second meeting of the current school year at Cinema I in NorthPark Saturday at 10 a.m. The forum is sponsored by the Texas Motion Picture Board of Review. . . . Services were held for John C. Greer, 56, who was formerly employed by United Artists and Metro-Goldwyn-Mayer film exchanges. . . . Mike Kaplan, assistant to producer-director Robert Wise, was in the city to talk with representatives of 20th Century-Fox about possible dates and locations for the local showing of "The Sand Pebbles." . . . Richard H. Rogers of New York, vice-president of the theatre division of Modern Talking Picture Service, distributor of free short subjects, has named American International Pictures of Texas as distributor in the local area. There are now five titles available for showing. . . . The Wilshire was shuttered for a two week period to complete its remodeling program. The lobby is being greatly enlarged, new concessions facilities installed, and all new 70mm projection equipment added. . . . Several protests were received from parents concerning the showing of "Civil Riots, U.S.A." which was shown at a local public school. . . . "Bolshoi Ballet '67," featuring the famous Moscow ballet, will open the newly refurbished Wilshire and play for three weeks. . . . Plans are being made for a Texas premiere of the new John Wayne-Kirk Douglas film "The War Wagon," with Wayne to head the Hollywood troupe to come to Texas for the first showing. . . . McLendon Theatres unveiled the new Pan-I-Rama projector for the press in a special screening of "Khartoum" at the Park Forest. The new projector features a new lens process which gives more depth to screen images. The new projector is now featured for the public.

DES MOINES

Central States Theatre Corp. of Des Moines has purchased land in the Waterloo, Ia., area for a drive-in. The circuit operates the Starlite and Skyvue drive-ins in the Waterloo area. . . . Jimmy Ricketts, office manager, Columbia exchange, is hospitalized at Broadlawns in Des Moines. . . . The Des Moines Variety Club annual Christmas party will be held Dec. 6 at the Julia B. Mayer center, with top prize this year to be a color tv set.

DETROIT

W. R. Praught, W. R. Praught agency, recently spoke to the ladies of the Motion Picture Council at their November meeting. Praught's topic was "Support the Best, Forget The Rest." A highlight of Praught's talk was the showing of a 10 minute production trailer on "Is Paris Burning?" which Praught will be handling for the Music Hall Theatre in Detroit.



For Columbia's "Dead Heat On A Merry-Go-Round" engagement at the Victoria and Festival, New York, this mobile carousel traveled between both houses offering free rides to adults only. The street bally was attended by ballygirl Lee Stevens.

Larry Collins, the American half of the writing team that wrote "Is Paris Burning?" was in Detroit to help publicize the picture opening at the Music Hall Theatre here Nov. 17. . . . The Variety Club of Detroit's heart fund chairman William Wetsman, W & W Theatres, announced the annual fund raising premiere will be held at the United Artists Theatre, Feb. 14, 1967. The attraction will be "Hawaii." The money raised is used for the Variety Club Growth and Development Center at Children's Hospital. . . . Robert Salter, executive with United Detroit Theatres, is recovering from his recent illness at the Detroit Osteopathic Hospital, Highland Park, Mich.

HOUSTON

Maurice Chevalier appeared here in person at Jones Hall of the Performing Arts under the auspices of Barbara and Art Squires, Southwest Concerts, Inc. All those attending were invited to toast Chevalier on his 80th birthday at intermission with free champagne served, the latest in fur fashions, and 1967 car styles in a parking lot across from Jones Hall. Chevalier could also be seen on the screen of the Delman in "Gigi" in a return engagement. . . . Charles Paine, managing director, Windsor Cinerama, is recovering from minor surgery performed at Sharpstown General Hospital. . . . A special screening of "Alfie" was held at Meyerland Cinema I and Cinema II for members of Bill Calder's Show Biz Army. . . . Andre Previn has been named new conductor of the Houston Symphony Orchestra. Previn has written the background music for more than 40 films. . . . Michael Caine will be unable to visit Houston on a promotional tour for "Funeral in Berlin," his latest film. He is scheduled to visit Dallas. . . . "Who's Afraid of Virginia Woolf?" had a multiple opening on its return engagement at six indoor and 10 D-I's. . . . Among the participants in the premiere of "Texas Across the River" at the Majestic was a group of beauties from over the state known as "Dino's Darlings." The girls, dressed in brief, freely adapted Indian costumes, were in on numerous promotion events, including a boat trip down the Ship Channel. It was on the cruise that someone overheard a conversation between one of the darlings, a comely blue-eyed blonde with her hair in Pocahontas-style braids, and a not entirely gallant male admirer: "And we had to win a contest to get here," she was saying. "What kind of a contest?" he asked. "Beauty! Can't you tell?"

JACKSONVILLE

Richard Lewis, former head booker at 20th Century-Fox, has taken over the Florida distribution of Dominant Pictures following a conference with Harry Kerr, head of Dominant, who came here from his Charlotte headquarters. Richard is also handling Magna attractions. . . . Cleo Deaver, wife of C. H. "Danny" Deaver, local exhibitor with Meiselman Theatres, is out of Baptist Hospital after being confined there with a broken hip which she suffered in an accident at their home. . . . Harold Popel, booker for Wometco Enterprises, is in Baptist Hospital, South Miami, for major lung surgery. . . . Jane Brooks, a former magazine editorial worker, has taken over Florida State Theatres' local newspaper ad writing duties from WOMPI Claudia Taylor, who resigned to edit the house organ of the local Massey Business College. . . . Miss Rose McKenny is W. A. "Bill" McClure's new secretary at Universal, replacing WOMPI Sandra E. Summerlin, who is on a maternity leave of absence. . . . Tom Gerard, former booker in the FST home office here, who broke into the pulp paper field a few years ago, has advanced rapidly in his new career. The St. Regis Paper Co. has promoted Tom from sales manager of the firm's local container plants (employing hundreds of workers) to general manager of operations. . . . R. A. Altobellis, president of the 1966 Jacksonville Agricultural and Industrial Fair, singled out the local Women of the Motion Picture Industry for his particular praise among the civic groups which assisted the Motion Picture Charity Club and the Chamber of Commerce in conducting the annual fair. He pointed out that WOMPI donated the impressive total of 1700 hours of work to the fair during its 11-day run at the Gator Bowl and environs. He also stated that it was the most successful fair in local history as some 229,000 persons—54,000 more than last year—enjoyed the fair's attractions. Mrs. Mary Hart, local WOMPI president, was interviewed by a Florida Times-Union reporter concerning the work of WOMPI members at the fair. . . . Herb Ruffner, assistant at the downtown Florida who is holding down the fort while manager Walt Meier recovers from an auto accident, presented a Saturday night sneak preview of "The Swinger" during his run of "Return of the Seven." . . . Miss Dorothy Collins, New York television actress, came in to spearhead the local Muscular Dystrophy Association's annual drive. Assisting her in opening the drive were Mayor Louis H. Ritter and Tandy Swink, announcer for radio station WJAX. . . . The Ballet Folklorico of Mexico has been booked into the Civic Auditorium for late November dates. . . . Frances Langford, former singing star, stopped off for an inspection of the Jacksonville Convalescent Center which she owns along with Pat Boone, Gene Kelly, and other Hollywoodians. Frances revealed that she will soon be entertaining U. S. servicemen in the armed camps of South Viet Nam. With her will be Tony Romano, a singing guitarist who accompanied her and Bob Hope on many of their trips overseas, and another singer named Johnny Cuzzins. . . . W. O. "Ollie" Williamson, Warner Bros. division manager in Atlanta, arrived for meetings with Carroll Ogburn, local Warner Bros. manager, and his sales staff. . . . MCM Theatres of Leesburg, headed by Bill Cumbaa, have leased the Lake Theatre and the Lunar Drive-In, both in Lake City, from Robert Cannon. MCM has renamed the Lake, and it is now called the Gateway Theatre. . . . Mrs. Edith Graff has scheduled the shuttering of the Groveland Theatre in Groveland on Nov.

27. . . . William P. Strickland, Jr., has acquired the Royal, Blackshear, Ga., from Stein Theatres, headed by Robert Farber of this city. The Royal's bookings will continue to be handled by Stein Theatres.

Ralph Weir, Williston, is now booking for the private theatre at Hobeau Farms, formerly booked by the Enterprise Booking Service. Jack Dreyfus, operator of the vast spread for the breeding and training of race horses near Ocala, provides a unique service for his employees by giving them weekend movies at the farm. The motion picture projection equipment is also used for studying the condition and gaits of horses undergoing training. . . . The 700-seat Plant Brittain Theatre had its grand opening at the Plant Plaza Shopping Center in Plant City. . . . J. B. Cunningham, who recently closed the Jones Theatre, Graceville, Fla., has reopened the Rose, Hartford, Ala. . . . Roy L. Bang, who recently closed the State, Eustis, is now operating a unit of Kent Theatres at Stuart. . . . The Goulds, Goulds, has been reopened by Gerald Busch. . . . Closed recently by Florida State Theatres were the Ritz, Sanford, and the DeSoto, Arcadia. . . . Members of the Motion Picture Charity Club were all smiles on their way to the bank as the Jacksonville Agricultural and Industrial Fair ended its 11-day-and-night run with an attendance clocked past the 200,000 mark. As co-sponsor of the Blue Grass Midway shows and rides, the MPCC was due a slice of the profits for use in operating the Sunny Acres Park for Handicapped Children. All MPCC members did yeoman work by serving as ticket takers and aiding in supervision of the midway, ably assisted by their fellow industry organization on the distaff side, Women of the Motion Picture Industry. . . . Al Hildreth, manager, San Marco Art, was called to the Florida State Theatres home office on a temporary assignment following the recent resignation of FST ad writer, WOMPI Claudia Taylor.

MIAMI, FLA.

Commenting on the letter sent to Harvey Garland of the soon-to-be-closed Ritz, downtown Sanford, chain owner Carl Floyd, Haines City, said, "The public does not support a local theatre, but they scream when it is closed. They like to use it as a baby-sitting facility," when questioned by a Sanford Herald reporter. Floyd said he would be ready to make an announcement "in about a week" in regard to a new and modern indoor house to be located in the Sanford Plaza area. Floyd said another company would construct the building, which he would lease. He said construction probably would take about four months, commencing in two months' time. Floyd operates the Movieland Drive-In in Sanford, as well as 43 other houses in central Florida. The Ritz was set to close after 41 years of operation. Sanford residents' nearest indoor house is about 10 miles further south, in Casselberry. . . . The Coral Gables Youth Advisory Board and the City of Coral Gables have cooperated in publishing a weekly "Parents' Movie Guide" in the Coral Gables Times. Ratings are based on suitability for children and teenagers, utilizing the views of national magazines and rating services, among them Consumers' Research, Inc., Parents' Magazine, Green Sheet, Catholic Film Newsletter, P.-T.A. Magazine. . . . Former U.S. ice skating champion Sheilah Wells has been signed by Ivan Tors Films for a romantic co-starring role in "Lost Island." She will play the part of the oldest daughter of Richard Greene, who stars as the scientist heading an expedition in search of lost islands. Irene Tsu, a former "Miss Chinatown" of San Francisco, has also been signed in a co-starring role in the film.

MEMPHIS

Winter's unpleasant and uncertain weather has caused many houses to be dark in the Memphis area. In Arkansas, Glenwood Drive-In, Glenwood, closed on Nov. 5; Paris Drive-In, Paris, became dark on Oct. 31, as did 67 Drive-In, Corning. Yell, Yellville, closed on Oct. 24. Autoscope Drive-In, La Center, Ky., has closed until spring, as has Twilite Drive-In, Bruce, Miss. In Tennessee, Bel Air Drive-In, Centerville, has closed, as has Raco Drive-In, Covington. . . . Memphis Better Films Council, Miss Josephine Allensworth, president, announces as the Best-Family-Film-of-the-Month, "The Fighting Prince of Donegal," and "Khartoum" as the Best-Adult-Film-of-the-Month. . . . In Senatobia, Miss., the Chamber of Commerce is applying to the Small Business Administration for a loan to erect a movie house. The town's only theatre, the Gloria, was the victim of the enlargement of a bank. If the Chamber is successful in obtaining the loan, Mr. and Mrs. Paul Maxey, who operated the departed house, will lease the new Gloria. . . . Mena Drive-In has closed and Lyric, also of Mena, Ark., has reopened. . . . Mrs. Katherine Keifer, long active in WOMPI, is now with Allied Artists.

NEW ORLEANS

The local WOMPI held a Hallowe'en party at the Smokehouse Restaurant. . . . Harold Bailey acquired Continental's "The Gospel According To St. Matthew" for an exclusive limited engagement at his Gentilly-Art Theatre. . . . Billy Graham's new movie, "For Pete's Sake," is scheduled for a public showing Dec. 1–7 at the Orpheum. . . . United Artists branch manager Gene Goodman and Gulf States president T. G. Solomon, general manager Jim deNeve, and booker Bob Booby attended a three-day convention of Tri-States in Memphis. They flew there in Gulf States' plane. . . . The new "Girl Friday" at Film Inspection Service is Joy Kerr, who succeeded Gerri Youmans, who resigned for a position outside the industry. . . . MGM branch manager Hyp Arata attended the opening of Ogden Brothers' Center Cinema, Lafayette, La. MGM's "Doctor Zhivago" is the roadshow attraction there. . . . Clark Keating joined the shipping department at Film Inspection Service. . . . Joe Gianforte, Gulf States Theatres' Shreveport, La., city manager, returned to his duties after a short stay in the hospital for minor surgery. . . . 20th Century-Fox's "Fantastic Voyage" was the recent opening attraction at Gulf States' Cinema 1-82, Greenville, Miss., which is located in a new shopping center. . . . C. C. Duke will keep the Owl Drive-In, Columbia, La., dark until on or about Easter Sunday. . . 20th-Fox's "The Sound Of Music" recently marked a full year's showing at the Saenger Orleans, surpassing the records of all other films shown in New Orleans without an interruption. . . . Bob Steuer, executive vice-president, Cinema Distributors of America, and a member of the local Variety Club, is now managing WTUF, Mobile, Ala. He took time out recently to lend a hand in Tent 45's recent telethon. . . . The Saenger held an owl showing at midnight of Paramount's "The Swinger." . . . A $5 gift certificate from Flowers by Finnin will henceforth be given as the door prize at the Variety Ladies monthly luncheon and game party held on the fourth Wednesday of each month at the Variety Club. Flowers are donated by Variety Club member Ed Finnin and his wife, Bertha, member of the Variety Ladies, who operate the floral shop.

NEW HAVEN-HARTFORD

Stanley Warner has opened its 14th Connecticut theatre, the newly-constructed 1200-seat Danbury Cinema in the Danbury Shopping Plaza, some 65 miles to the southwest of Hartford. The theatre, of traditional New England colonial motif, is managed by Sam Cardenelle, for the past three years manager of the Palace, Danbury. Harold Lancaster, SW Danbury city manager, is supervising operations. . . . Rapidly-expanding Hartford-based Art Theatre Corporation, headed by Franklin E. Ferguson, has joined forces with theatre owner Joseph Shulman to operate the Plaza, Windsor. Move follows termination of an extended lease by Lockwood and Gordon Enterprises. New management team plans considerable remodeling, to be accomplished while the theatre continues its daily schedule. . . . Hartford's Louis J. Hunter and Marvin Billings have leased the 1,000-seat Lenox, long-shuttered Hartford subsequent-run, from the

CLARK TRANSFER, INC.

Terminals:

- **BOSTON, MASS.** 100 Gibson Street, Dorchester 617-282-2099
- **NEW YORK, N. Y.** 610 W. 47th Street 212-246-0815
- **NORFOLK, VA.** 316 South Main Street 703-545-3832
- **PHILADELPHIA, PA. (Executive Offices)** 829 North 29th Street 215-232-3100
- **RICHMOND, VA.** 312 South 17th Street 703-648-6083
- **TAMAQUA (Hometown), PA.** RD #2 717-668-1727
- **WASHINGTON, D. C.** 3194 Bladensburg Road, N.E. 202-526-4800

PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.

240 N. 13th St. • PHILADELPHIA, PA. 19107

35 Years of Theatre Construction and Maintenance

BLUMBERG BROS., Inc.

Everything for the Theatre

WALNUT 5-7240-41

1305-07 VINE STREET PHILADELPHIA, PA. 19107



Needless to say, these contestants in the recent mini-skirt contest held by the Crest and Senator Theatres, Baltimore, Md., for Warners' "Kaleidoscope," measured up to the rules and regulations that they had to have mini-skirts four inches above the knees to participate. Radio station WCAO aided in the stunt.

Friedman Brothers, for two years, planning to highlight Negro entertainment, both "live" and film. Hunter and Billings are calling the theatre the New Lenox. . . . A style show and film premiere will be presented at the downtown Paramount, New Haven, Nov. 16 for the benefit of the New Haven Register Fresh Air Fund. Screen attraction is Columbia's "The Professionals." Edward Malley Company, New Haven retail outlet, plans a showing of the latest fashions prior to the premiere. Admission is $2.50. . . . The Clinton Drive-In closed for the season. . . . Veteran area theatre manager Don Felix is now relief manager for manager John Scully at the UA Trumbull, Trumbull shopping plaza. . . . Mrs. Earl Wright, widow of the E. M. Loew-Lockwood and Gordon Candlelite-Pix Twin Drive-In, Bridgeport, manager, came up from Florida to visit friends. . . . UA Theatres' third Connecticut showcase, a 1200-seat theatre under construction in the Groton Shoppers Mart, is expected to be ready for opening by early January. Other UA facilities are in the Trumbull and Manchester Shopping Plazas, respectively.

RHODE ISLAND Notes: The Strand, Providence, shuttered in a labor dispute, has resumed performances. The showcase closed down amid differences between Stanley Shein, president of National Realty Corporation, the theatre's owners, and Local 13, IATSE. . . . The Durfee, Fall River, hosted a "live" stage show, featuring hypnotist Sam Vine, at $4.80 top. . . . Linda Day, star of Comet Films' "The Gentle Rain," toured area theatres.

PHILADELPHIA

David Milgram, head, Milgram Theatres and president of Theatre Owners of Pennsylvania, was administered the oath of office as a member of the Philadelphia Gas Commission by Mayor James H. J. Tate in courtroom 483 of City Hall on Nov. 15. . . . Edward C. McGovern, director of advertising and publicity, Comerford Theatres, has been advanced to the post of vice-president. . . . Paul C. Tighe, manager, Comerford, Scranton Pa., has been appointed district manager for the Scranton area theatres. A 40 year Comerford employee, he has been manager in Scranton, Wilkes-Barre, Pittston, and Binghamton, N. Y., as well as former manager of the Majestic, Providence, R. I. He is replaced by Lloyd Hause, who is assuming an executive position with the firm in the Bloomsburg-Sunbury district. Daniel Jones, formerly of the Schine Circuit in Watertown and Gloversville, N. Y., and Ashland, Ohio, replaces Tighe as manager of the Comerford.

ST. LOUIS

The local Variety Club held a regular meeting on Nov. 4 at the Starlight Roof in the Chase-Park Plaza Hotel. . . . The local five-day newspaper strike had all circuits scurrying around buying spots on radio to keep patrons informed. . . . George Phillips, branch manager, American International Pictures, was in New York on a business and pleasure trip. . . . Jack Seamons, accounting and office manager, Mid-America Theatres, was vacationing in Virginia. . . . WOMPI publicity chairman Fran Krause, MGM, announced that Nov. 16 has been selected for the annual "Boss Night" dinner with arrangements being handled by Carol Seaco, Continental Films, and Eileen Sessel, Crest Films. . . . Eddie Stevens, branch manager, United Artists, and area distributor chairman for the Will Rogers Drive, reports that $15,776 so far topped last year's contributions by $4,000. The Will Rogers Christmas Salute soliciting contributions from the entertainment industry employees is now underway. . . . 20th-Fox's "The Sound Of Music," after a long run, is moving over from the St. Louis, which has been sold to the St. Louis Symphony, and will still be showing on roadshow policy at the Ellisville Theatre and the Lewis and Clark under the same policy as at the St. Louis.

SAN ANTONIO

Interstate Theatres, Inc., are making plans for the opening of their new Wonder, in the Wonderland Shopping Center, the latter part of November. The seating capacity is 1,000. . . . Oscar A. Elizondo, formerly of El Paso, Tex., has joined the staff of Interstate Theatres and is currently at the Aztec. . . . Sylvia Santos, formerly cashier at the Aztec, has resigned her position to join the bookkeeping department of the Alamo National Bank. . . . The Texas and Laurel staged a free show on a Saturday morning with admission being six Pepsi Cola or Mountain Dew bottle caps. . . . The management of the Alameda, ace downtown Spanish language theatre, staged another special day for local youngsters when all were admitted free all day long. . . . Gene T. Cole, city manager for Gulf State Theatres, and president of the South Texas Motion Picture Exhibitors Association, has issued an invitation to all exhibitors in the southwest Texas area to attend regular monthly meetings of the group on the second Tuesday of each month at the Wayfarer Motor Inn.

DO SOCKO LOBBY BIZ,
BLUES-FREE
BOOST YOUR TAKE,
BOOK ABC

Increase net profit, forget concession headaches! Let ABC's refreshment concession experts do the job for you. ABC does the work — and the worrying. All you do is bank the check. Make us prove it . . .

Write, or call collect, now.

ABC
CONSOLIDATED CORPORATION

ABC CONSOLIDATED CORP. • 333 S. BROAD ST., PHILA., PA. 19107 • AREA CODE 215 PE 5-5966

In This Issue:

Tomorrow's Projectionists
Page PE-3

Theatre Construction Hazy
Page PE-5

Trans-Lux's Newest
Page PE-9

Automatic Vending
Page PE-10

PHYSICAL THEATRE • EXTRA PROFITS

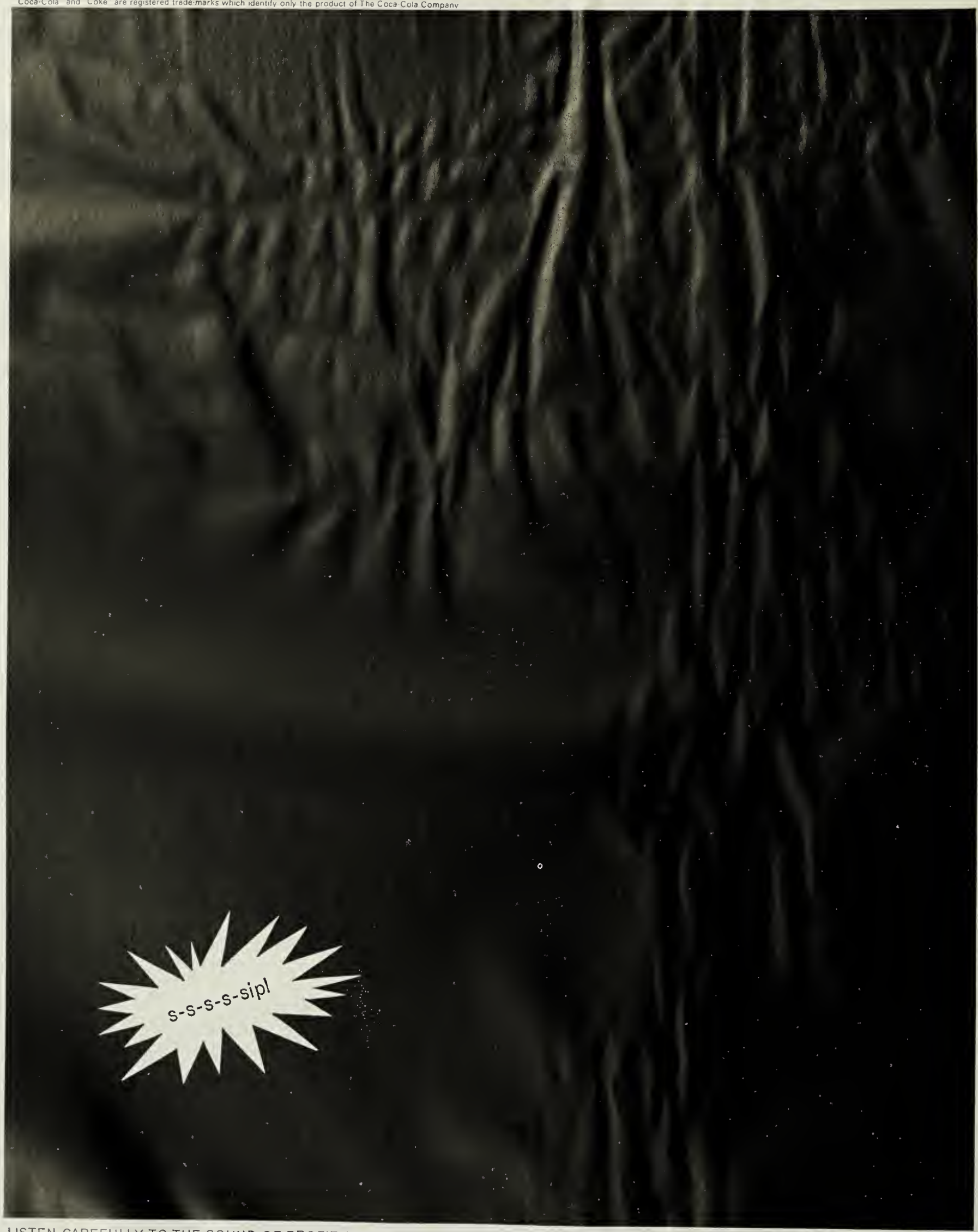


COVER PHOTO • New Carriage Square Theatre, latest "shopping area" star in growing Statewide Theatre Circuit, opened recently in Oxnard, Calif.

Volume 21 Number 11
November 16, 1966

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

"Coca-Cola" and "Coke" are registered trade-marks which identify only the product of The Coca-Cola Company



LISTEN CAREFULLY TO THE SOUND OF PROFIT. THEATRES SELL MORE COCA-COLA THAN ALMOST ALL OTHER SOFT DRINKS COMBINED.

things go better with Coke
TRADE MARK
Drink Coca-Cola

Editorial

Where Are Tomorrow's Projectionists?

A GOOD DEAL of the excitement generated at the recent NATO-NAC-TESMA convention came from the trade show, where enthusiastic crowds moved from booth to booth to see and hear about the latest developments in projection and sound as well as other advances of interest to theatremen.

During our visit to the trade show, a theatre supply dealer pointed out a most important fact that could seriously jeopardize the quality of future motion picture projection.

"Where," he inquired, "are the new projectionists coming from?"

This department has done a bit of research on this question, and what we have learned leads us to believe that the industry at the present time does not have a satisfactory answer.

The average age of projectionists manning theatre booths today is somewhere around the 60-year bracket. In many theatres, projectionists are still active at age 70 and over. While age itself is certainly no indication that a workman is unable to perform his duties satisfactorily, there does come a day when every man looks to ease and sunshine as a fitting reward for his labors. There does come a day when a new generation must move to the fore.

The alarming fact is, however, that in the vast majority of situations, preparations for this day are not being made. In the vast majority of theatres, there is no program to train younger men to man projection booths.

Advanced projection techniques introduced in the past decade do not make the training of projectionists a matter to be treated lightly. Aspect ratio, wide screen, wide film, apertures, 35mm, 70mm, 35–70mm, optical and mag-optical sound, focal length of lenses, screens and masking, carbon arc and Xenon light sources—these are just a few of the factors a modern, qualified projectionist must be capable of controlling.

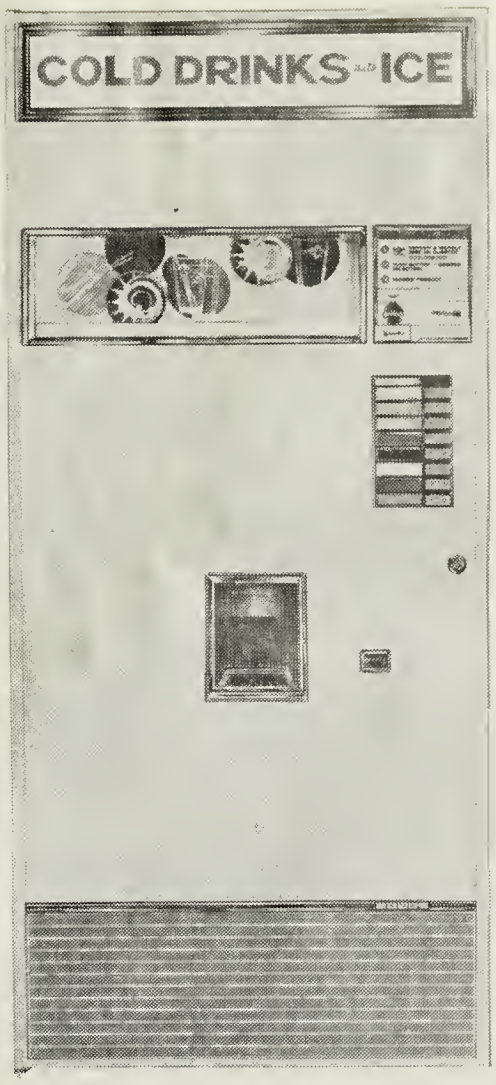
Certainly, it would be reasonable to assume that a theatre constructed at a cost of up to half a million dollars with precisely engineered booth equipment costing $50,000 or more would want to place that equipment in the hands of a man qualified to put the very best possible picture at the screen. The theatregoing public today will settle for nothing less than the very best, and if theatres are to win their battle for a share of the leisure hour and leisure dollar, only the best will suffice.

A number of theatre circuits oriented along modern lines have embarked on truly comprehensive projectionist training programs that will eventually produce qualified personnel for their theatre booths. Such programs will serve their needs—but their needs only. What about the requirements of the theatre rank and file? Where will their personnel receive the required training? From what talent pool will they draw? As far as we can ascertain (and we'll be happy to be proven wrong), the motion picture industry as such does not have a single school currently operating to train tomorrow's projectionists.

This industry is moving at a new, faster pace in technical development. This pace will accelerate still further in the years ahead. We must compete with the general business community for manpower to be trained to assure a reservoir of capable personnel.

It should be a top priority undertaking for our unions, our associations, and our leaders. Only a large-scale joint effort will enable the motion picture industry to move into tomorrow with confidence.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 N. Broad Street, Philadelphia, Pennsylvania 19107. **All contents copyrighted and all reprint rights reserved.**



This Vendo Post-Mix Merchandiser will fit beautifully into your concession operation because it's always "open for business".

It can fit beautifully into your theatre, too. Our Area Design Department will show you how.

Ask your concessionaire or write to us.

Vendo® THE VENDO COMPANY

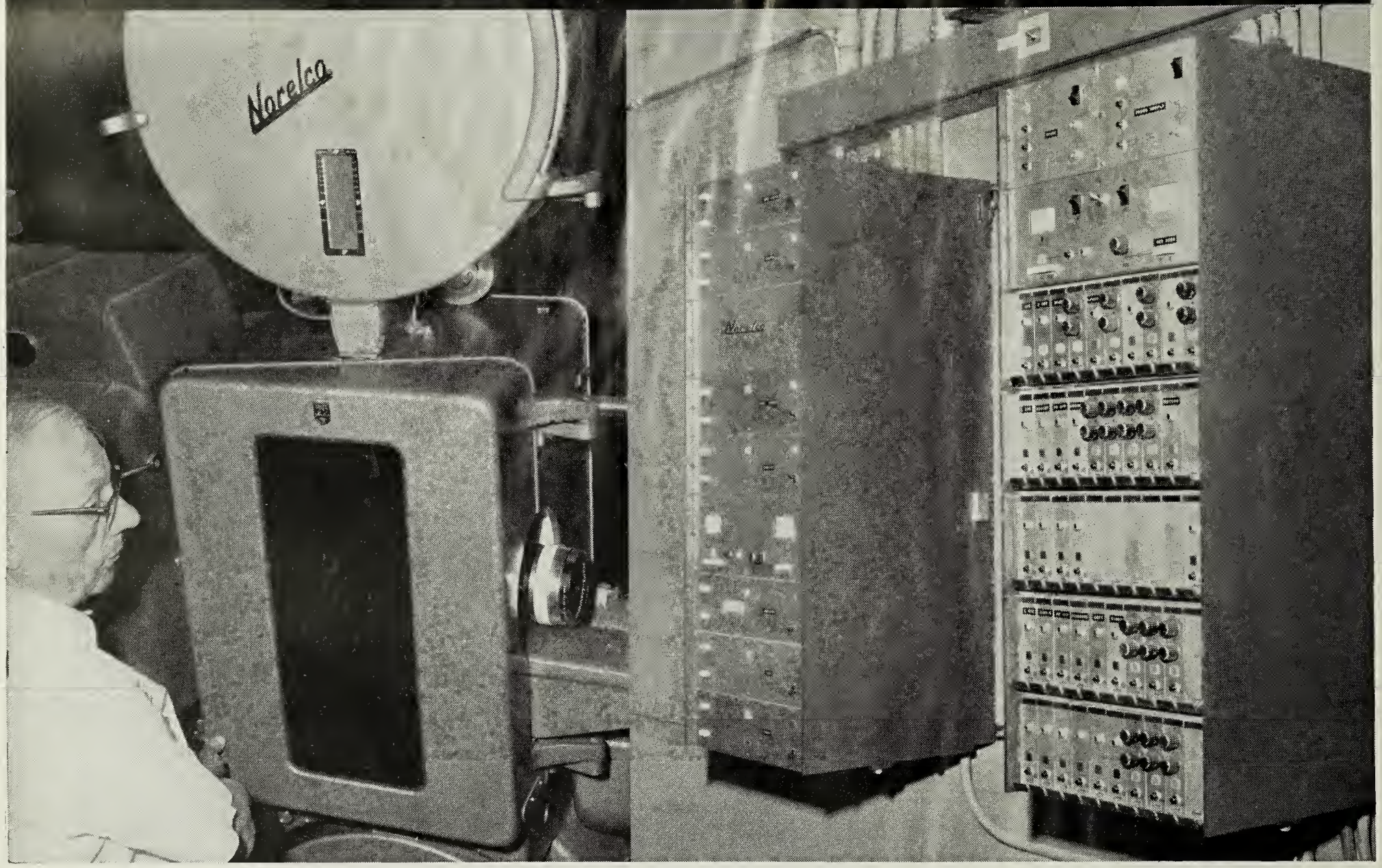
service quality integrity

7400 East 12th Street, Kansas City, Missouri 64126/Area Code (816) HU 3 7400

Offices: Atlanta; Chicago; Cleveland; Dallas, Hasbrouck Heights, N. J.; Los Angeles & Toronto, Canada

"Vendo" is a registered trade-mark which identifies only products of The Vendo Company.

Norelco® projection, of course... and now *Norelco*® sound, too!



Selected for the Sack Cheri, the first downtown theatre to be built in Boston in years.

Sack Cheri owner Ben Sack built a first run, top rate theatre that has the best of everything in furnishings, decor and equipment. It is also notable for something else. It has the very first Norelco all transistor 6-4-1 sound system installed in a U.S. theatre.

Academy Award winning Norelco AAII 70/35mm projectors were the obvious choice for projection. But the new Norelco sound system gives the Sack Cheri all the benefits of superior Norelco sound as well as sight. Benefits such as six individually adjustable channels capable of attaining perfect acoustical balance anywhere. Pushbutton sound selection of 3 non-sync sources and every type of film track from single channel optical to 6 channel magnetic. All transistor plug-in amplifier units. A built-in self-testing system. And the remarkable achievement of compacting this entire ultra-versatile system into two 15″ wide wall-mounted cabinets.

That's Norelco engineering for you. And now you, too, can install *all* Norelco sight and sound. But you won't be the first.

Your authorized Norelco supply dealer will gladly provide all the facts.

Norelco® MOTION PICTURE EQUIPMENT DIVISION

North American Philips Company, Inc., 100 East 42nd Street, New York

THEATRE CONSTRUCTION PICTURE HAZY

Present Plans Not Affected By Tight Money; Answers For Future Seen Coming In 1967

TIGHT MONEY, labor shortages, tax considerations, and continually rising costs have forced construction postponement in many areas of the country. How the current economic problems facing the nation will affect new theatre construction is not clear at the present time, but indications point to a slowdown in new theatre construction plans.

A leading eastern realty company that invests heavily in shopping center construction, a prime location for new theatres, is quite hesitant about announcing further expansion. A representative of the company, who requested that he not be named, stated that until Congress reconvenes and takes some kind of stand on future tax and money plans, his company will go very slowly in their plans for new construction. "There is no panic," the spokesman said, "I want to emphasize that point. But you can't build without money, and frankly we are in as much of a pickle as the banks and other big lenders. More than ever before, we are investing heavily in studies to determine the absolutely best locations for our shopping centers. We are making plans with one eye on the economy and the other on Washington. Any other tack today would be irresponsible."

Another man whose thoughts coincided with the realty company's spokesman was a banking executive. While admittedly not an expert on theatre construction or finance, he had had extensive experience with all types of commercial and residential transactions.

"I am not too optimistic about future construction possibilities. Now mind you, I'm not talking about those things that have been 'in the bush,' that is, construction going on and planned that was arranged before the current tight money situation. I mean that the outlook for developers and builders seeking funds now is pretty bleak."

The banker explained that two prime sources of money have always been the insurance companies and the banks. "Today, with interest rates rising, more and more people—the average working man—is borrowing on his insurance. This money must be paid out by the insurance companies, so that they are understandably reluctant to make large loans that might put them in a bad position. Banks are in much the same position. We have no idea what the future will bring. We also have to adopt a cautious attitude."

The main problem, he said, is with permanent financing. Who is going to take the long term mortgage needed for high cost financing of theatre construction seems to be the important question. "Bank deposits, for the most part, are subject to demand. These deposits must be protected. I will say this: probably the best avenue open to a theatre owner today is not in building new theatres, but in remodeling the ones he has. Improvement loans are for much shorter periods, usually, than those issued for new construction."

Continuing, he remarked that it does not take as much money to rehabilitate an existing structure as it does to build a new one. In this instance, the risk for the bank and the borrowers is much more realistic.

Not only the big chains and developers will feel the squeeze. Investigation shows that an individual hoping to open his own theatre faces an even greater problem. The federal government's Small Business Administration tries to keep its loans down to a 10 year maximum and in most cases can not offer the funds needed to build a modern motion picture theatre.

While it is evident that caution is the byword, theatre projects already approved will go on as planned for the next six or nine months, and the mortgage situation can change in that time.

As recently as two weeks ago, an official of the American Bankers Association meeting in a natoinal conclave indicated a possible upturn of the mortgage market in 1967, although it is not expected to equal the good years of the past five years.

The pressures that created the boom in new theatre construction the past five years are still evident; suburban development, babies born during post war boom now at marriageable age, and the necessity to catch up on theatre construction and remodeling that lagged so far behind during the 1950's.

Many of the questions will, in all likelihood, be answered after the elections and when Congress again convenes in Washington. The consensus is the yellow flag is up and the decision as to its next color—red or green—has to be made.

PHYSICAL THEATRE

Vol. 21, No. 11 November 16, 1966



Carpeting Adds Drama To New Met

NEW YORK—"All-wool and thousands of yards wide" could be one way of looking at Lincoln Center, this city's cultural complex of modern buildings devoted to the performing arts.

A record of pure wool carpet for all Lincoln Center buildings was kept intact with the completely new Metropolitan Opera House. The thousands of celebrities—including the nation's First Lady, Mrs. Lyndon B. Johnson—who attended the grand opening of the new $45-million structure were greeted by a massive expanse of wool mark carpet in a rich "Metropolitan Opera Red."



The staircase greeting opera patrons as they enter the new Metropolitan winds up through all six levels of the building. Each one of the 122 multi-shaped curving steps was custom cut by template to avoid seams.

All told, more than 13,000 square yards of the thick, elegant wool carpet have been installed in the public areas of the new "Met," the brightest gem in this city's unique cultural setting.

Starting with the opening of Philharmonic Hall in 1962, all of the buildings in Lincoln Center have featured only pure wool carpeting. The New York State Theatre—home of the New York City Ballet, the Vivian Beaumont Theatre—playhouse for the Lincoln Center Repertory drama group and the Library for the Performing Arts, all boast wool carpeting in lobbies, foyers, auditoriums, lounges, offices—and in some areas, even on the walls.

Installation was handled by the New York firm of William Gold, Inc. Creation of the carpeting was supervised by Mrs. Edith Queller, interior designer for Harrison and Abramovitz, architects for the new opera house.

From the beginning, wool was decided as the carpet of choice based on its record of proven performance. Mrs. Queller noted that Harrison and Abramovitz had chosen wool carpet for the Philharmonic building and that, after its use by over a million concert-goers since its 1962 opening, "it's still fine."

Specifications of the carpet for the main staircase, lobby and private club rooms called for a two-frame plush Wilton with a face weight of 72.4 ounces of 4-ply pure wool pile yarns, chosen for richness of texture and long-wearing qualities.

Selection of the color was very involved, however. The color had to be red in keeping with the tradition of red carpeting at the old Metropolitan. But Mrs. Queller felt that a sweep of solid color would not create the depth possible with a combination of reds. She also had to keep in mind that the color had to harmonize with two huge murals, located in the Met foyer, painted by the famous French artist, Marc Chagall.

Working with four Mohawk carpet designers, the search narrowed down to a bright "opera red" for the curving staircase and lower floors. One of the final two shades chosen by architect Wallace Harrison was approved in Paris by Chagall—who had the veto power.



The carpet in this Metropolitan corridor features a geometric "op art" design. Its specifications are the same as that of the red carpet used throughout the building—a two frame Wilton with 72.4 ounces of pure wool pile.

For the upper foyers, restaurants and house boxes, the same carpet was selected, but in a deeper "garnet red."

Inside the auditorium, however, the designer faced a different problem—acoustics. Because of wool carpet's ability to soak up and muffle sound, a wool mark quality Axminster carpet in a lower pile height was selected—also a two-color garnet, but more wine-colored, to harmonize with the auditorium's upholstered seats.

Once the carpeting was installed, acoustical tests were made with a "full-house" of 3800 persons. The acoustical experts seemed very pleased with the results, Mrs. Queller noted. A singer remarked, "The sound seems to dart out of you, right at the audience."

The auditorium carpet covers both aisles of the orchestra seating area, and was installed in curved, continuous seamless lengths of over 90 feet. Also, each of the 67 traditional opera boxes and anterooms which open out to the 29 Parterre boxes were also carpeted in this garnet-colored carpet.

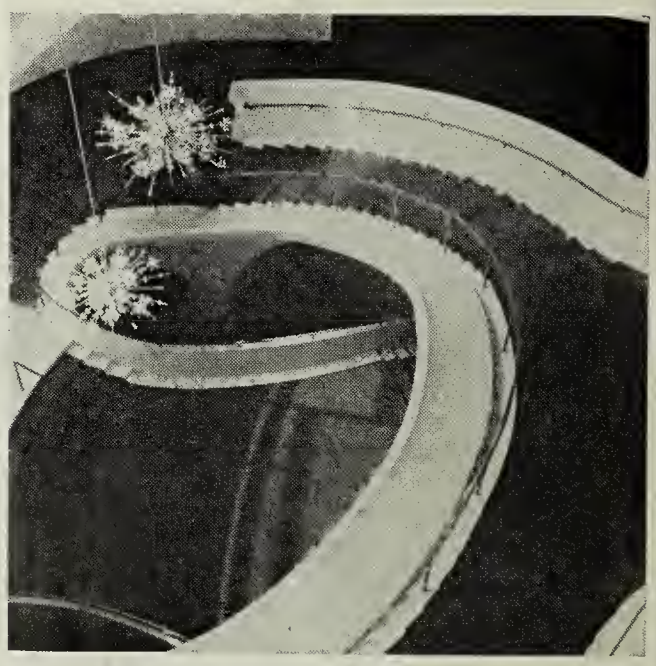
William Gold, who has been responsible for the carpet installations of many of the nation's prominent buildings, related that every problem he had ever met was focused in the Metropolitan.

Every conceivable type of step had to be covered in the curving multi-level stairway. Each of the 122 steps was cut by a separate template for the concave, convex, and serpentine shapes to avoid seams. The staircase is 27 feet wide, so the carpet was woven to fit the single pieces as much as possible. The carpet also had to be kept soft and inert so that each separate piece could be warped over the steps like upholstery.

Other designers handled the decoration for some of the private rooms, but except for the Green Room—where stars meet the public—the wool carpet specifications remained the same as that for the stairway. The office of Rudolph Bing, general manager of the Metropolitan, was carpeted in chocolate brown; the Belmont Room in green. One corridor utilized an op art design by Mario Buatta. The Green Room features a wool mark quality tufted carpet.

"The wool carpet installation was a triumph of technique," said Gold, "tempered by a warm feeling for the job."

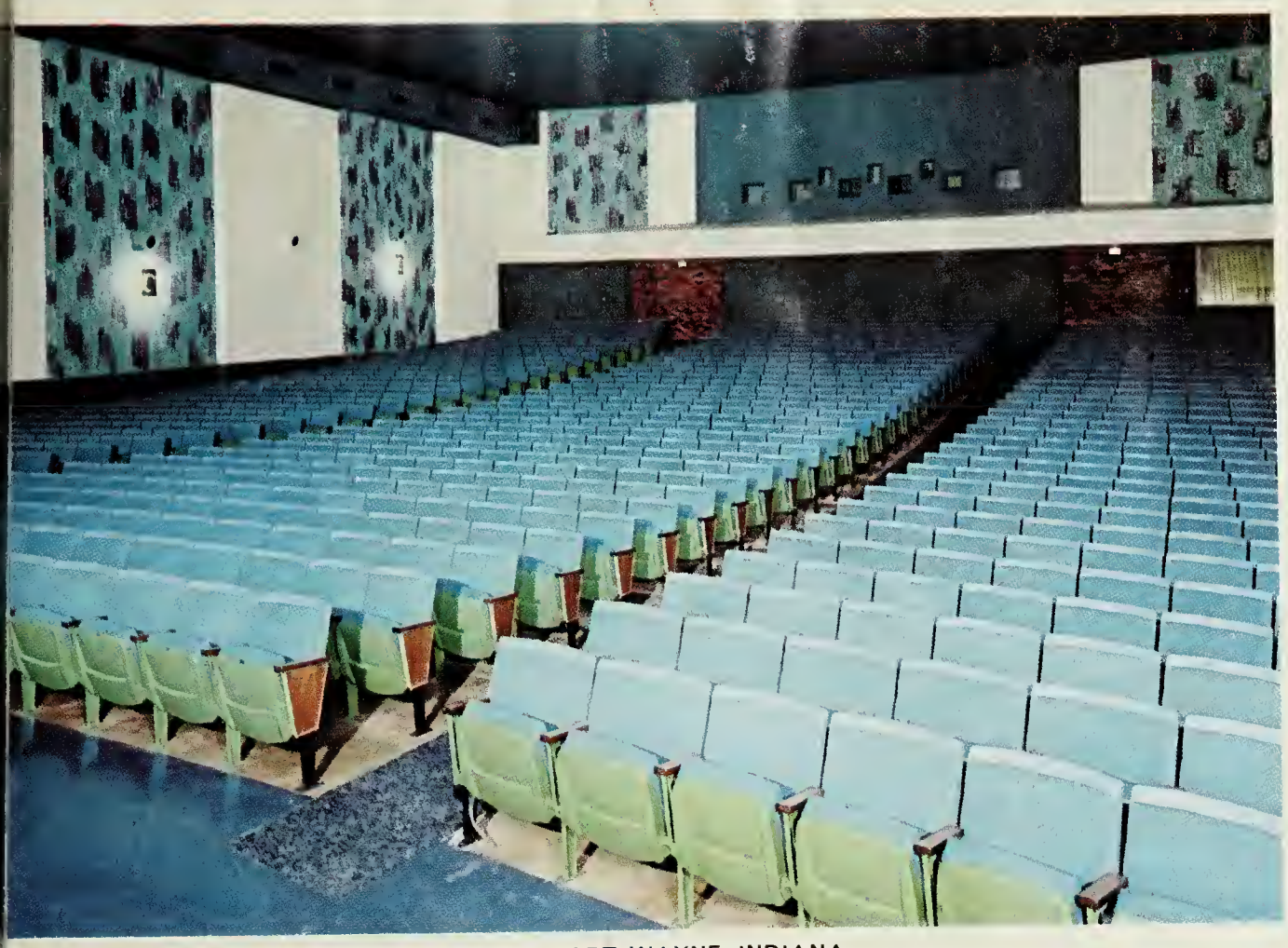
~~~



The twisting stairways of the new Metropolitan Opera House in the Lincoln Center gives one the impression of modern sculpture. The marble stairways are covered in an "opera red" wool carpet. The selection of wool is said to have been based on its record of "past performance." The architects noted that the wool carpet chosen for the Center's Philharmonic Hall is "still fine" after constant use since 1962.
~~~

There's no business like show business...

and show business we know



HOLIDAY THEATER, FORT WAYNE, INDIANA

Years of experience dressing up theaters all over the country have given American Seating designers the success formula for combining comfort and style. Result: theaters where showmanship extends over the footlights, from the orchestra into the balcony.

The decor of your theater is every bit as important as the fare itself. If you have new theater plans in the offing, or if you plan to redecorate, talk to American Seating. Let us help you select the chair design and fabrics that will give your theater the customized look of real showmanship.

Write Dept. 555 for information.

AMERICAN SEATING®

WORLD'S LARGEST MAKER
OF FINE INSTITUTIONAL FURNITURE

GRAND RAPIDS, MICHIGAN 49502



COOPER 70 THEATER, COLORADO SPRINGS, COLORADO



GATEWAY THEATER, STERLING TOWNSHIP, MICHIGAN



BOMAN TWIN THEATER, TULSA, OKLAHOMA



MADISON THEATER, COVINGTON, KENTUCKY

nobody makes better theatre chairs than AMERICAN SEATING



and there's no better place to buy them than N.T.S

Why does NTS sell so many American Seating chairs?

Because we do more than sell. Your NTS man is not just a salesman, he's a theatre man. He knows your problems and your needs. If you need chairs, for example, he'll sit down with you and help you choose the *right* chair for *your* theatre.

He'll show you a *complete* line of American Seating chairs and suggest styles that theatres like yours have found practical. He'll give you the best chair at the best price on the market. And he'll take care of delivery, layout and installation as well as arrange for an extended payment plan.

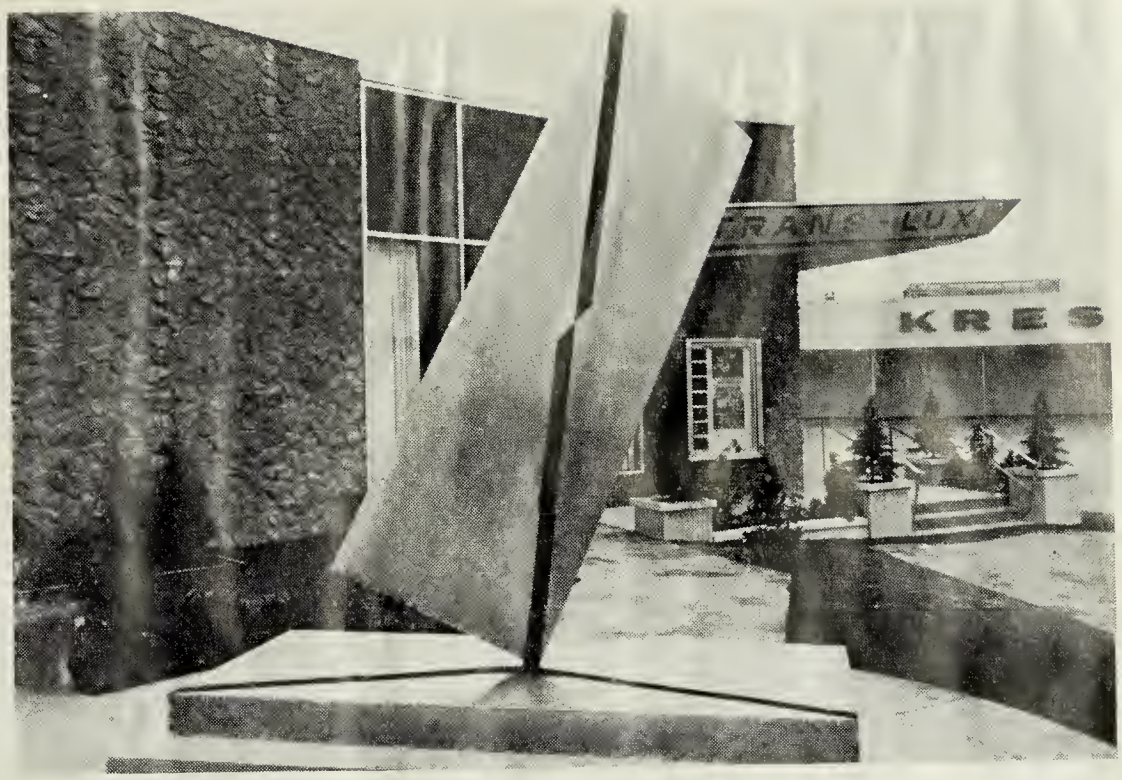
If you're in the market for theatre chairs, talk to the man who does more than just sell chairs. Talk to your theatre man —your National theatre man.

N.T.S National THEATRE SUPPLY COMPANY
Subsidiary of General Precision Equipment Corporation

BRANCHES FROM COAST TO COAST • HOME OFFICE: 411 SETTE DRIVE, PARAMUS, NEW JERSEY 07652 • PHONE (201) 265-2700



Dr. William K. McBride (left) and Richard Brandt, president of Trans-Lux, put their handprints and signatures in cement outside the Trans-Lux Theatre at Colonial Park Plaza in Harrisburg. The theatre will continue the custom, using local personalities and public school honor students.



This stainless steel sculpture was designed especially for Trans-Lux and executed by the noted sculptress Muriel Kaplan. Consisting of two large steel plates, it stands nearly nine feet tall and weighs 800 pounds. The upper portion is free to rotate with passing air currents.

Trans-Lux Opens Newest Addition

THE TRANS-LUX THEATRE in Harrisburg boasts many "firsts" in theatre construction. Of contemporary design, with landscaped exterior gardens, the theatre facade utilizes a great amount of glass wall partitions to expand the viewing area from within.

Designed by Drew Eberson, the Trans-Lux has an exterior theatre construction which provides a sizable portion of available land to gardens contained within circular and rectangular malls. A specially commissioned freeform sculpture of stainless steel, designed by Muriel Kaplan, serves as an impressive center-piece in the circular mall.

From the terrace, one enters the lobby through glass doors and is confronted with walls of red and bronze textured vinyl, contrasted with terrazzo floors of beige and white. Past the antique white boxoffice is another set of glass doors leading to the foyer, where begins a vast expanse of custom-designed black and gold carpeting that continues throughout the auditorium.

The foyer walls are of the same vinyl pattern as the lobby, except for a handsome display of hand-painted replicas of classic Persian art.

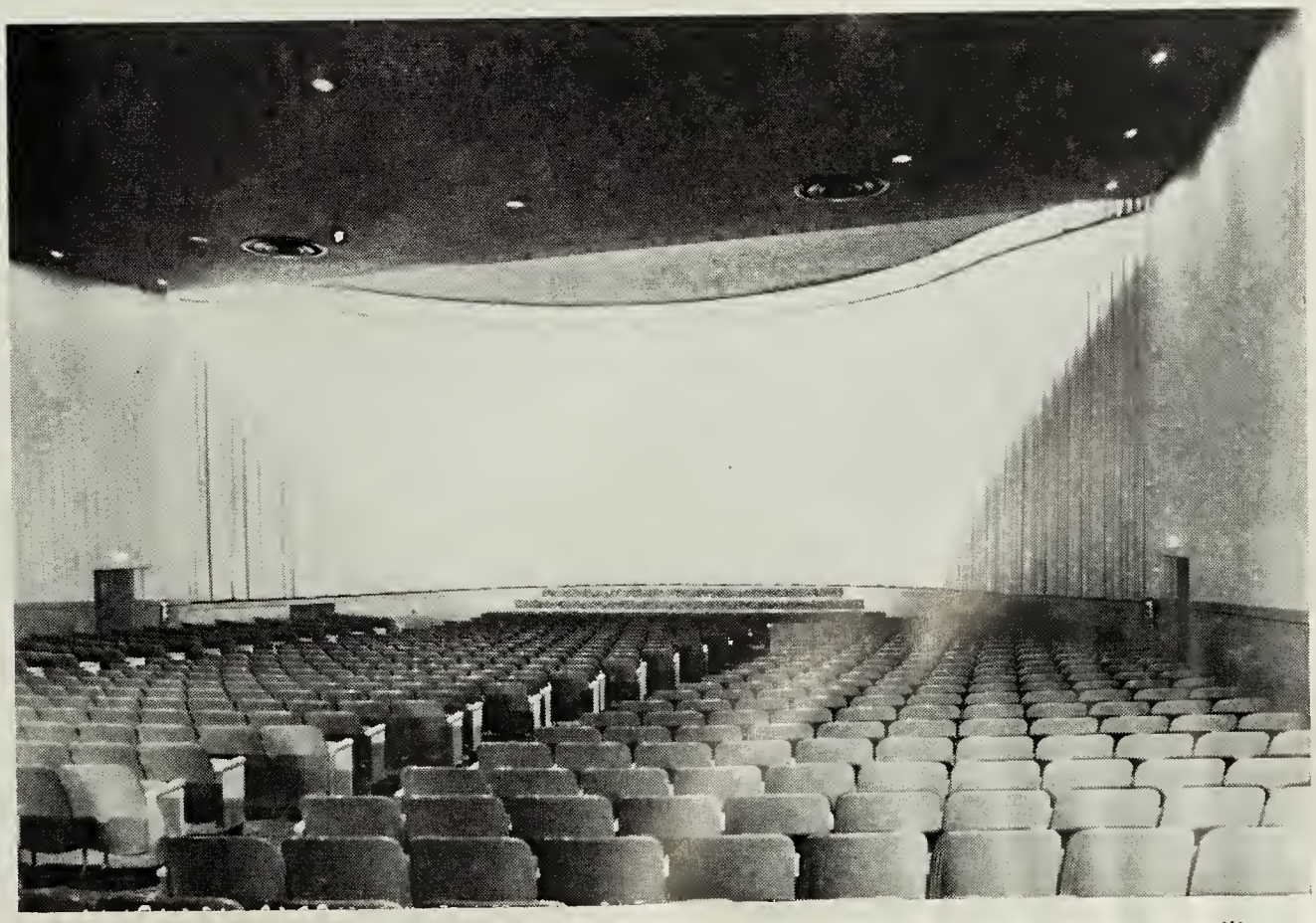
Solid formica doors lead from the foyer into the auditorium foyer aisle where flowing gold shadow-striped drapes envelope the entire area. The wide and comfortable seats—1,000 of them—are body-form, self-rising with red Amerlon upholstery and natural wood armrests.



The new theatre's lobby. The terrazzo floor of biege and white is contrasted with red and bronze vinyl textured walls. The boxoffice is antique white.



Theatre personnel wear colonial dress in keeping with the rich historical lore of the Keystone State. Pictured is an exact replica of 18th-century garb.



The 1,000-seat auditorium of Harrisburg's new Trans-Lux Theatre. The Cinerama screen has a curvilinear width of 70 feet and can accommodate every projection ratio—Cinerama, CinemaScope, 70mm and 35mm, wide and standard screen, and the new 3D process. Draperies have flecks of gold.

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

November 16, 1966

TIME FOR A NEW LOOK:

Proper Use Of Vending Equipment Means Extra Refreshment Sales

A SURVEY RELEASED by Vend Magazine indicates that the total sales of products dispensed through vending machines in the past five years, 1961 through 1965, rose from $2,739,000,000 to $3,801,000,000, an increase of almost 39 per cent. Undoubtedly, vending grosses will continue to grow, and sales will probably top $4,000,000,000 this year.

The spectacular growth of automatic merchandising is testimony of the public's increasing reliance on automatic vending for service of goods.

Although theatre sales of refreshments have improved in the past five years, the growth has not been nearly as spectacular as that of vending in general. Perhaps a new look at our theatre automatic vending operation, whether as an adjunct to a personally operated concession stand or as a complete automatic merchandising set-up, is in order.

The location of a vending machine has much to do with its success. It should be situated in a high traffic area that offers ample room for customers to wait prior to making a purchase, without discouraging prospective customers with the appearance of a crowd.

Vending machines have built-in selling appeal. Color as a sales stimulus has been researched by vending manufacturers, and has been built into their equipment. Don't sell the machines or yourself short by relegating them to a gloomy, uninviting corner.

Don't neglect the use of standard brands in making the machine a success. Refreshment manufacturers, as you know, pay considerably to acquire public recognition and acceptance for their products. Take free advantage of their selling efforts.

The vending industry is successfully merchandising related item sales with adjacent vending equipment. Perhaps your theatre can do likewise. The manufacturers have designed equipment to fit "vending areas" that blend in with theatre decor and offer a wide variety of items.

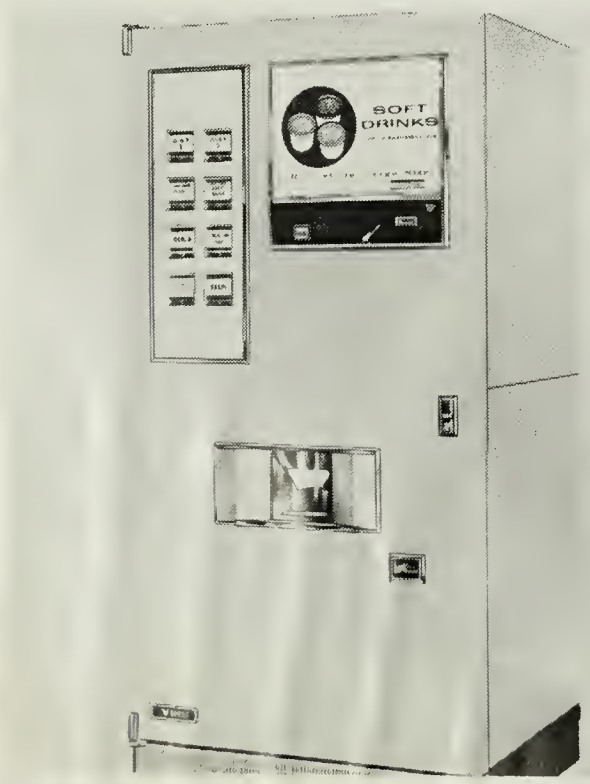
Be selective in the items you vend in your machine. Know your audience. If it's adult, offer items that appeal to adults. Children's tastes are different, so offer them what they want.

Although drive-in theatre concessions will basically remain a personally served operation, there are areas where automatic vending may be profitably employed. Cigarettes, gum, mints, candy, even packaged take-home foods may be successfully merchandised through vending machines placed in the proper, convenient location.

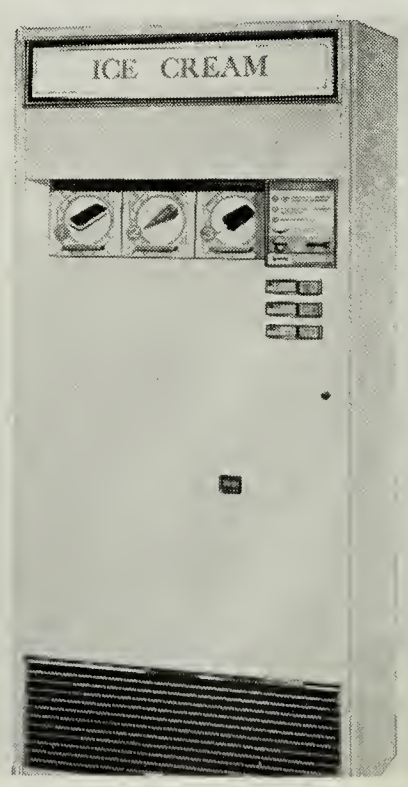
Indoor theatres with balcony or downstairs lounges can utilize these areas for additional revenue from a well placed vending machine.

Vending through machines, like other successful merchandising, depends on attracting them, showing them, telling them . . . and then selling them.

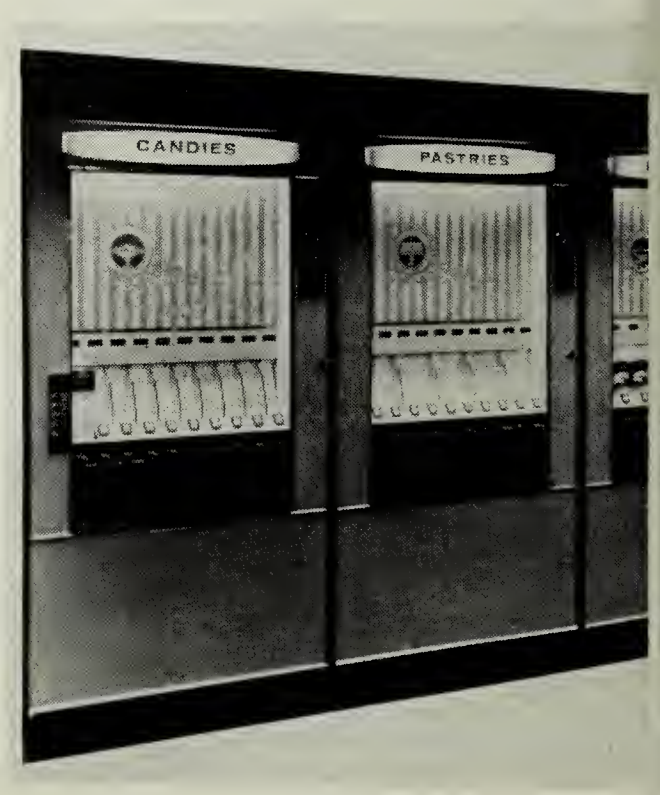
VENDO'S SOFT DRINK VENDOR



VENDO'S ICE CREAM VENDOR



NATIONAL VENDOR'S CROWN 72



Ashcraft

presents

SUPER **CORE-LITE** 35/70

CORE-LITE 135 35/70

CORE-LITE 110

PROJECTION ARC LAMPS

. . . with the Exclusive Ashcraft Core-Lite® optical system! (Pat. pending)

. . . THE MOST MODERN, EFFICIENT PROJECTION ARC LAMPS EVER DEVELOPED FOR LIGHTING ALL THEATRE SCREENS!

® Registered Trade Mark

SOLD EVERYWHERE IN THE UNITED STATES BY LEADING AUTHORIZED THEATRE SUPPLY DEALERS

C. S. ASHCRAFT MANUFACTURING CO., INC.

36-32 THIRTY-EIGHTH STREET, LONG ISLAND CITY, NEW YORK



We find it easiest to please the most sophisticated patron!

Naturally, in our many years of seating service to so many theatres, we've been exposed to all varieties, from the average to the most sophisticated patrons. With all their combined preferences, one fact prevails: They all want comfort, beauty and pleasurable relaxation. And ALL these are the qualities, PLUS that MASSEY builds into their seats. Add convenient financial arrangements and your choice can be ONLY: MASSEY.

now featuring
MASCOFOAM SEAT CUSHIONS

More durable, more comfortable, safer. Fire and moth-resistant, won't lump, sag or mat. Moulded to "breathe" and may be cleaned. Ask for samples.

MANUFACTURERS:
Foam rubber & spring cushions; coverings.

DISTRIBUTORS:
Upholstery fabrics, general seat supplies.

MASSEY
SEATING CO.
100 TAYLOR STREET, NASHVILLE, TENN.
Phone: CHapel 2-2561

Theatre Novelty in Kansas City

KANSAS CITY—The opening of the Screening Room Theatre has brought a new and novel experience in theatre-going to the city. Built by Durwood Theatres in the heart of the downtown sector, the Screening Room, with its 94 seats, must classify as one of the nation's smallest, if not **the** smallest, commercial theatre.

The atmosphere inside the theatre is, as you would expect, rather intimate and cozy. This is enhanced by several of the theatre's physical aspects. The seating arrangement is that of a small amphitheatre. The decor is red, white, and charcoal. The charcoal walls and ceiling are a fitting background for one sheet posters of such time-honored motion pictures as "Gaslight," "Gone with the Wind," and "Casablanca," which are mounted flush on the wall, billboard style. Each is highlighted with its own baby spot, these lights and houselights being controlled by a dimmer in the booth.

Each patron is given a printed program called the Screening Room Playbill, itself an innovation. It includes a synopsis of the current picture, listings of the features playing at other Durwood theatres, and news of coming attractions. On page four is a quiz answer sheet which can be detached. This sheet is used to play "movie quiz," a game instituted by the management.

The game, an interesting item to say the least, is played thus: An automatic slide projector flashes a number of photographs from old and new movies on the screen. The answer sheet contains multiple choices for each slide, and the patron is asked to check what he or she thinks to be the correct answer. These are checked later and each perfect scorer is mailed a pass good for the next attraction at the theatre. The management makes no attempt to make the test difficult, but few patrons succeed in getting all 20 answers correct. This feature already has become a considerable conversation piece, and is building excellent word-of-mouth for the theatre.

The mini-theatre's exhibition policy is to show the best in foreign and domestic releases, whether first or subsequent run, but always first run downtown. The boxoffice is open only 30 minutes before the feature begins, and no tickets are sold after it begins until the next pre-feature period.

The theatre is fully equipped for 35mm projection, the booth equipment including Cinemeccanica projector, xenon lamphouse, and an automatic slide projector, mentioned earlier. The motion picture projector is fully automated, and all neatly arranged in an area that formerly was the cloakroom of the night club that once occupied the site. The screen itself is 7′ by 9′, and there is no traveler as such across the screen. A filmed traveler opening and closing is used instead. Seating is push-back chairs newly covered multi-striped cut red velvet, and strips of this velvet also are used to flank the screen panel. Carpeting is nylon in the geranium red hue, and covers risers as well as floor.

Since the Screening room is located in the Midland Theatre building, the operation is directed by Donald Emmert, manager, and Thomas Sheppard, assistant, of the Midland.

It all amounts to something definitely avant-garde in exhibition, if such a situation can be found in any theatre today.





CARBON ARCS . . . **FOR FINEST PROJECTION** . . . *Compact Xenon Arcs*

Lorraine Arc Carbons
division
- Brighter Light on Screen
- Longer Burning per Carbon
- More Economical . . .

XETRON® products
division
XETRON LAMPHOUSES • XETRON POWER SUPPLIES

CARBONS, INC., BOX K, CEDAR KNOLLS, N. J. 07927



OMAHA, NEB.—The 1400 seat, new Eric Theatre in Pennsauken, N.J., features sound and projection equipment supplied by Ballantyne Instruments and Electronics, Inc., Omaha. The Eric is owned by Sameric Corporation and is operated by Samuel Shapiro.

The theatre equipment supplied by Ballantyne includes Ballantyne 6-4-1 solid state all-transistor sound, 70/35mm Norelco twin projectors, Strong Futura II arc lamps, Technicote screen, Neumade film handling equipment and Kollmorgen lenses.

Projecting skywards is the impressive Eric sign, a three sided high-rising tower where each of the four letters is bolding placed on an illuminated disc. By eliminating the movie marquee on the building, the Eric achieves a new and modern appearance, adding dignity to the community.

The outside facade features vertical panels which are enhanced by trees and shrubs.

To facilitate the handling of long lines and large dispersing crowds, Eric constructed a drive-up, glass enclosed entrance as an addition to the main building.

The decor of the spacious lobby and concession area includes wood panelled walls; plaid, deep pile carpet, and plants.

The NEW TECHNIKOTE "JET WHITE SCREEN"

A SPECIAL COATING uniformly scatters incident light regardless of incidence angle and provides an easily cleaned appearing surface with substantially less gloss than conventional flat finishes.

WILL STAY WHITER LONGER!
WILL GIVE BETTER CLARITY
AND COLOR RENDITION!

— and —

XR-171 SCREEN

. . . The anti-static pearlescent screen that excels for both 35mm and 70mm.

THE FINEST IN DRIVE-IN SCREEN PAINT!

"SUPER-WHITE" . . . the old stand-by! Better than ever.

"HI-DENSITY" . . . for stipple effect with lamb's wool roller.

"VINYLKOTE" . . . vinyl plastic water mix for clean surfaces.

Available from your authorized Theatre Equipment Supply Dealer.

TECHNIKOTE CORP.
63 Seabring St., Brooklyn, N. Y. 11231

We've stayed with the Gold Standard!

The gold you see on a Kollmorgen Projection Lens symbolizes four points of superiority:

1. Best and fastest American lens.
2. Contrast and image quality is higher due to superior design.
3. Screen brightness is significantly higher, and it is the test standard of American projection lamp makers.
4. Screen distribution is far better due to design quality and extra-large rear aperture.

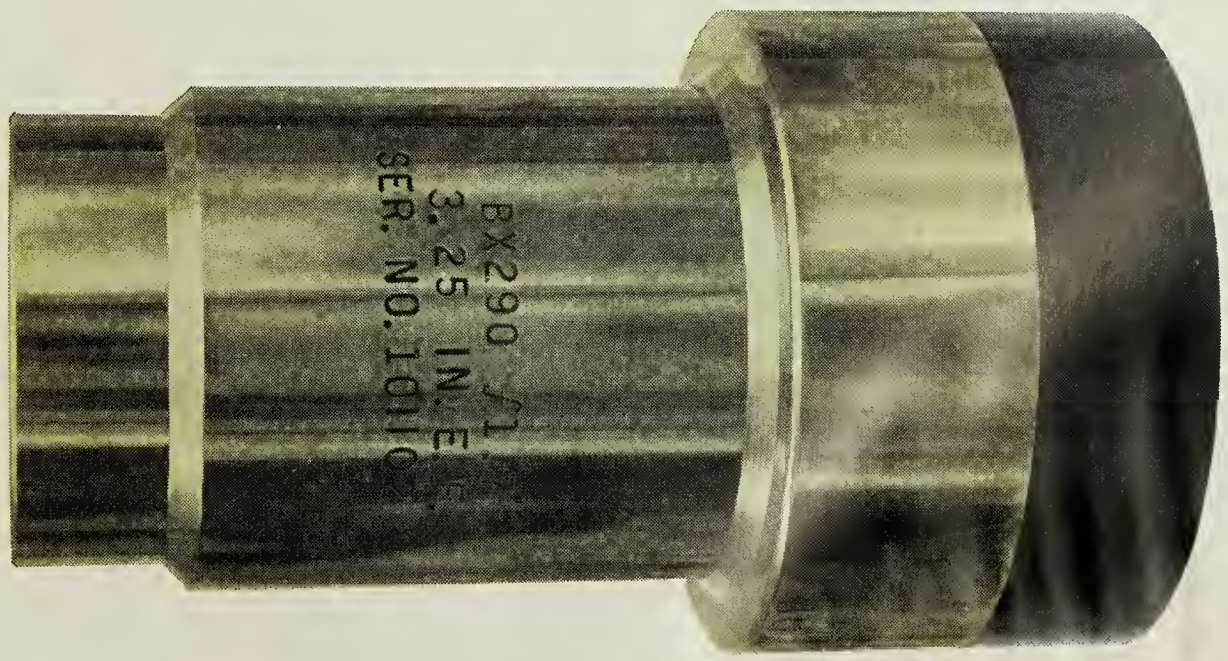
A demonstration will convince you there's no substitute for Kollmorgen's "Gold Standard". Ask your equipment dealer.

AMERICA'S NUMBER 1 SOURCE OF OPTIMUM IMAGE QUALITY

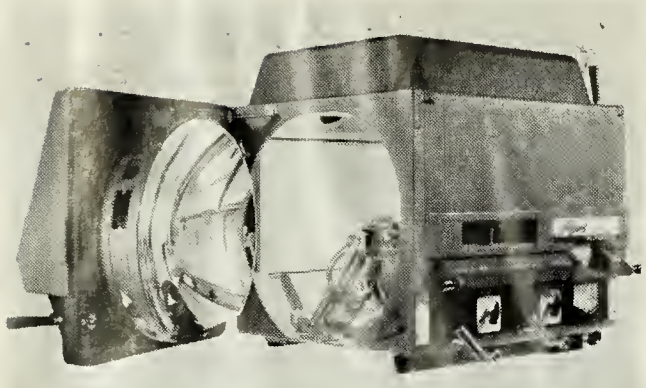
KOLLMORGEN CORPORATION
NORTHAMPTON, MASSACHUSETTS



IT'S WIDE OPEN



Strong Offers New Futura Line



STRONG'S FUTURA I

TOLEDO, O.—A powerful new low-priced Futura I projection arc lamphouse which burns a 13.6 mm positive trim within a range of 130 to 160 amperes, has just been announced by The Strong Electric Corporation. Efficient utilization of the standard 20-inch length carbons is said to insure the most possible light per carbon dollar, and permits projection of an extra reel of film per carbon. This new D. C. angle trim lamp which has water cooled positive contacts, supplements the 11 mm 75–105 amperc Futura I, the 11 mm 100–125 ampere Futura II and the 13.6 mm 120–160 ampere Futura II. The latter two employ automatic crater positioning.

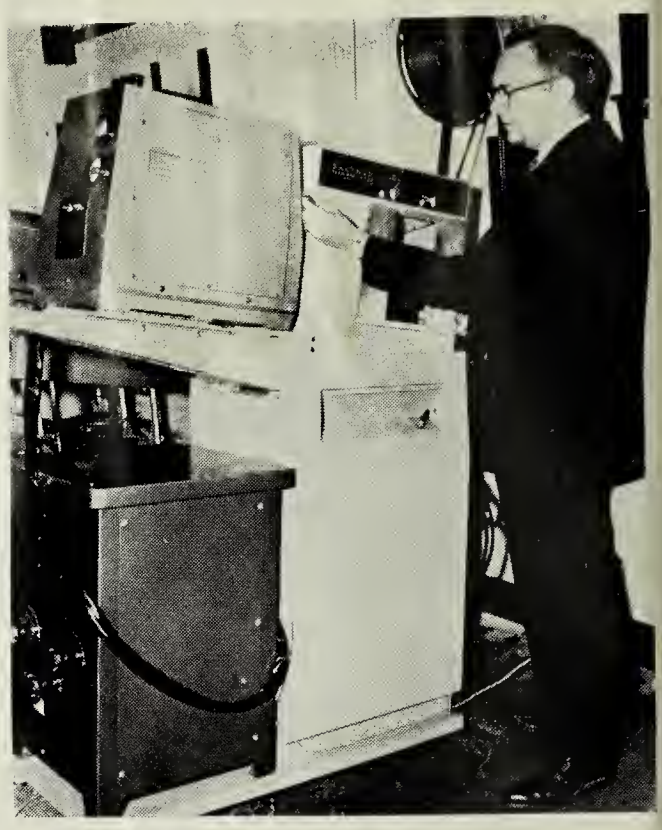
Although it may be burned within a wide amperage range, it affords extreme simplicity of operation. Once set at the desired amperage, the manual arc control requires no further adjustment. A single knob moves the entire burning assembly in relation to the reflector focal point to permit 35mm or 70mm projection.

Low operating temperature assures perfect projection without film damage and the buckling which results in in-and-out of focus.

A self-contained centrifugal blower cools the carbon feed mechanism and lamp base. Forced air cools both surfaces of the 18-inch first surface Tuf-Cold reflector, keeping products of combustion off the surface and greatly reducing thermal stresses. The mirror is integral with the real lamphouse door which swings out of the way to facilitate retrimming and cleaning of the lamphouse and reflector.

There is a convenient arc imager which eliminates parallax, an ammeter for reading the current at the arc, automatic trimming light and inside dowser system. Unit construction permits instant removal of components for inspection and cleaning.

Xenon Projection System Installed At Indiana U



Shown operating the Mighty-Mite Xenon arc projection lamp system is Dr. J. Robert Murray, director of Institutional Resources Center of Indiana University of Pennsylvania.

INDIANA, PA.—The first installation of the new Mighty-Mite Xenon arc projection lamp system for use with 16mm projectors has just been completed at John Gutton Hall, Indiana University of Pennsylvania. This 1600-watt lamp system has been mounted on an Eastman projector with a three-phase rectifier.

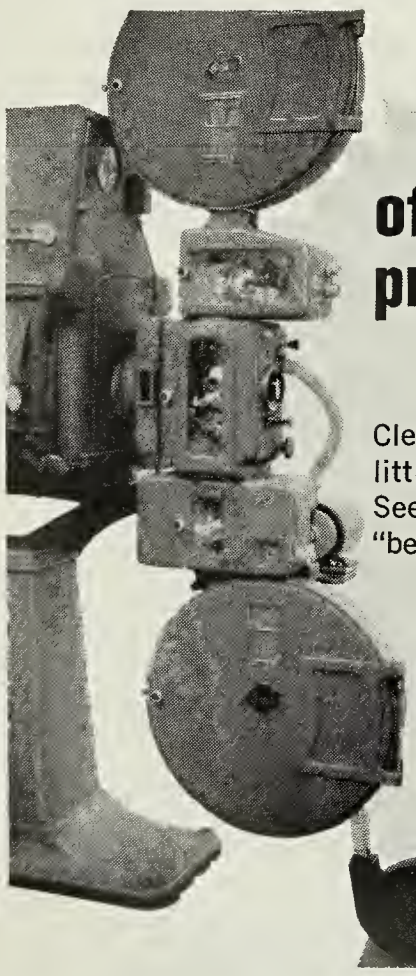
Maintaining a steady color uniformity and high light intensity, this new light source is said to be superior to incandescent sources where large screen bright pictures are desirable. The bulb, a quartz envelope containing two tungsten electrodes in a pressurized Xenon gas atmosphere, produces pure daylight light (6000° Kelvins) ideal for color film projection. The system, in any of the three available wattages, 450, 900 or 1600, includes the lamphouse, silicon transformer—rectifier power supply and bulb. There are no moving parts.

The equipment, which was developed by The Strong Electric Corporation, Toledo, Ohio was installed by J. E. Foss Company, Inc., Pittsburgh.

Concessions Trailer

NEW YORK—Those who attended the New York industry convention saw introduced a new 30-second, 35mm full color film trailer developed to increase sales at theatre concessions stands. Entitled "Train Robber," the film is being offered free to theatremen (either conventional or drive-in theatres) by the Coca-Cola Company. In it, a model train is seen carrying typical, high-profit refreshment items. A train robbery is attempted by an animated comic villian.

Also introduced was a new sound-slide film and booklet entitled "Walk-Up Hospitality." Presented by Harvey W. Westfall, theatre and concessions manager for the firm's fountain sales department, the slide-films and booklet feature such topics as employee training, host-guest relationships, and suggestion-selling.



The Best Pictures of '66 are being projected by Century

Clearer, sharper, brighter pictures by far. With little fuss or bother—and at lowest cost, too. See for yourself how we can help **you** achieve "best picture" projection.

- Perfected Standard Projectors, 70-35mm
- Hi-Fidelity CINE-FOCUS Projectors, 70-35mm
- New UVIR-2 Double Coated Quartz Heat Filters

(The Best in Sound Reproduction, too — with Century All-Transistor Sound Systems)

See your Century Dealer — or write:

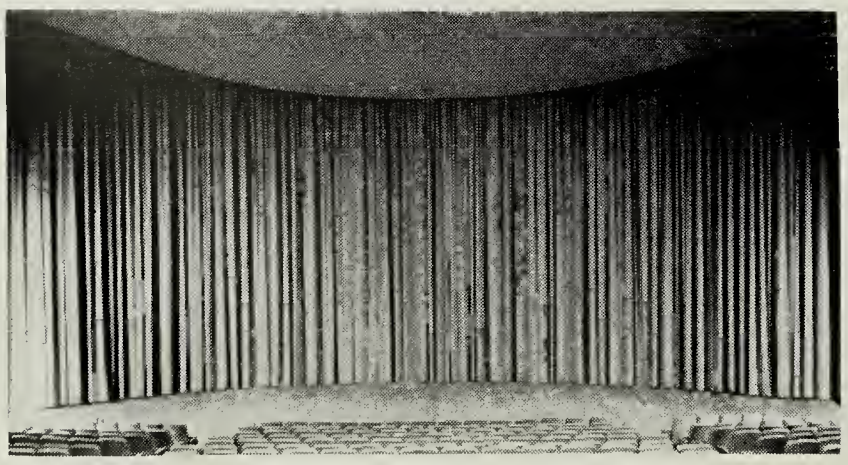
CENTURY PROJECTOR CORPORATION
NEW YORK, N. Y. 10019

Century CINE-FOCUS 70-35mm Projector featuring CINE-FOCUS® PROJECTOR FILM STABILIZER

Note: CINE-FOCUS is a Registered Trademark of Century Projector Corp.

STAGE CURTAINS

Tracks & Motors
Screen Masking
Fabric Wall Coverings
Rock Wool Insulation
Permanently Flame Resistant Fabrics
Velour Rope-Stanchions



NOVELTY SCENIC STUDIOS, INC. Est. 1920

432 E. 91 St., N. Y. 10028 • 212 TR-6-0800 • Inquiries Invited

We Make Old Theatres Look New

Century Offers Theatres Improved Sound System

NEW YORK – The Century Projector Corp. is offering theatres a new and improved optical sound reproducing system for single and multiple channel audio reproduction. The notable development in the new sound system, says Century, is the improved signal-to-noise ratio. Tests show the ratio to be a marked improvement over the performances of previous photoelectric devices. The improvement makes the new system a strong competitor to magnetic sound tracks.

The new system is the result of six years of commercial experience with all-transistor sound systems and the development of a new photo-sensitive, field effect transistor ("PFET") sound pickup which the company believes to be an improvement over the previously used phototransistors and "solar cells."

Advantages of "PFET" include the aforementioned signal-to-noise ratio, higher quality of sound reproduction, reduced costs in various areas, and easier handling in matters of processing and editing film.

Century is in the process of supplying all its optical sound equipment with the new all-transistor single channel sound system. The "PFET" translator is interchangeable with the phototransistors in the older models of Century all-transistor sound systems and, for multiple channel systems, it can be assembled into small units.

Century emphasizes that the new system's 90DB signal-to-noise ratio represents an arithmetical ratio of one billion times and is a vast improvement over former photoelectric cells, the arithmetical ratios of which range from one thousand to ten thousand times. Being transistorized, the system lacks the thermal emission or "swish" noise caused by photoelectric cells and vacuum tubes of older type sound systems.

Gillman Joins NTS

PARAMUS, N. J.—Edward R. Gillman has been appointed credit and collections manager of the National Theatre Supply Company, it was announced recently by NTS president J. W. Servies. Gillman previously held a similar position with the Amerace Corporation.



GILLMAN

Gillman is responsible for all credit collections and accounts receivable operations of the company. He is a member of National Theatre Supply's executive staff and will serve as coordinator of its new centralized system of billing from regional inventory centers.

N. E. Theatres Modernized

NEW YORK—Two New England theatres have undergone rehabilitation, according to Cliff Holden, Neva-Burn Products Corp. The State Theatre, Manchester, N. H., owned by Gerald Shea, Jamestown Amusements, was completely redecorated under the direction of Louis Chiaramonte. All chairs were done in Neva-Burn's gold, spot-resistant fabric. The Eastwood Theatre, East Hartford, Conn., owned by Perakos Theatre Associates, New Britain, Conn., was redecorated under the direction of Sperie Perakos. The chairs were in Neva-Burn's red nylon with natural wood veneer trim.

Two For American Seating

GRAND RAPIDS, MICH.—W. E. Bean has been promoted to eastern division manager of American Seating Company.

Bean, who had been west central division manager, will be responsible for the marketing of American Seating products in the New York area. He will make his headquarters in New York City.

Bean replaces Frederick E. Vandenberg, recently advanced to manager of the company's hospital division in Grand Rapids.

Joseph L. Cardinal has been appointed sales manager of the Syracuse branch of American Seating Company, Grand Rapids, Mich.

SOME THEATREMEN HAVE KNOWN FOR YEARS— SOME NEVER LEARN

New cars . . . ride nice and quiet.

Your old car did once upon a time. Rattles were acquired gradually if not noticeably . . . until tires popped and battery flopped.

Reflectors, too, deteriorate progressively, if not noticeably . . . and should be replaced before your picture becomes too dim. Then you see how nice your pictures used to be.

Dead batteries are inconvenient, blowouts sometimes disasterous. Broken reflectors are embarassing or worse . . . if you have no replacement. Order a spare NOW!

THE Strong ELECTRIC CORPORATION

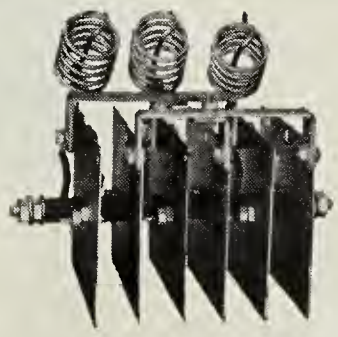
21 City Park Avenue • Toledo, Ohio 43601

• Your savings start the day you install KNEISLEY Silicon Rectifiers, Silicon Replacement Stacks, or SIL-TUBES



$300 to $1200

When you replace motor-generators with KNEISLEY Silicon Rectifiers you effect an annual savings of $300 to $1200 in power alone. KNEISLEY Kni-Tron Miniaturized Silicon Rectifiers greatly reduce costly booth wiring in new installations.



97% to 98%

If your rectifiers are Selenium you will increase their efficiency by installing KNEISLEY Silicon Stacks. Silicon Diodes are non-aging and are 97 to 98% efficient in themselves.



23% to 30%

If you are now using outmoded gas filled tubes in your rectifiers and Exciter Lamp-Supplies, converting to Silicon with KNEISLEY SIL-TUBES will increase your rectifier efficiency 23 to 30%.

See your supply dealer today or write the factory for details. No obligation.

THE KNEISLEY ELECTRIC CO. P.O. Box 1506 TOLEDO, OHIO 43603

Shurpin On World Tour

NEW YORK—Sol Shurpin, president of Technikote Corporation, screen manufacturers, left New York with Mrs. Shurpin for a trip around the world.

Shurpin plans to visit theatres supply dealers in all the countries on his itinerary and will also take time to inspect many theatres during the trip.

BALLANTYNE EQUIPMENT...

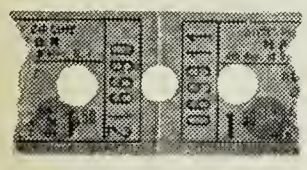
PROVEN IN USE FOR 35 YEARS

Ballantyne's famed Transistorized Sound, Dub'l Cone and Single Cone Speakers, amplifiers for indoor and outdoor theatres and Norelco projectors are giving top-quality performance in hundreds of theatres across the land. Whether your threatre is indoor or outdoor, on the drawing board or in operation, Ballantyne-made equipment and installation know-how will pay off for you. Remember, quality equipment is the most inexpensive you can buy.

Get the full story. Write or phone today.

Ballantyne

INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC CONSOLIDATED CORPORATION
1712 JACKSON STREET OMAHA, NEBRASKA 68102
PHONE 342-4444 AREA CODE 402



Member of TESMA

It's no box office secret...
every ticket purchaser expects and deserves a well-lighted screen presentation

NATIONAL
TRADE MARK
ARC CARBONS

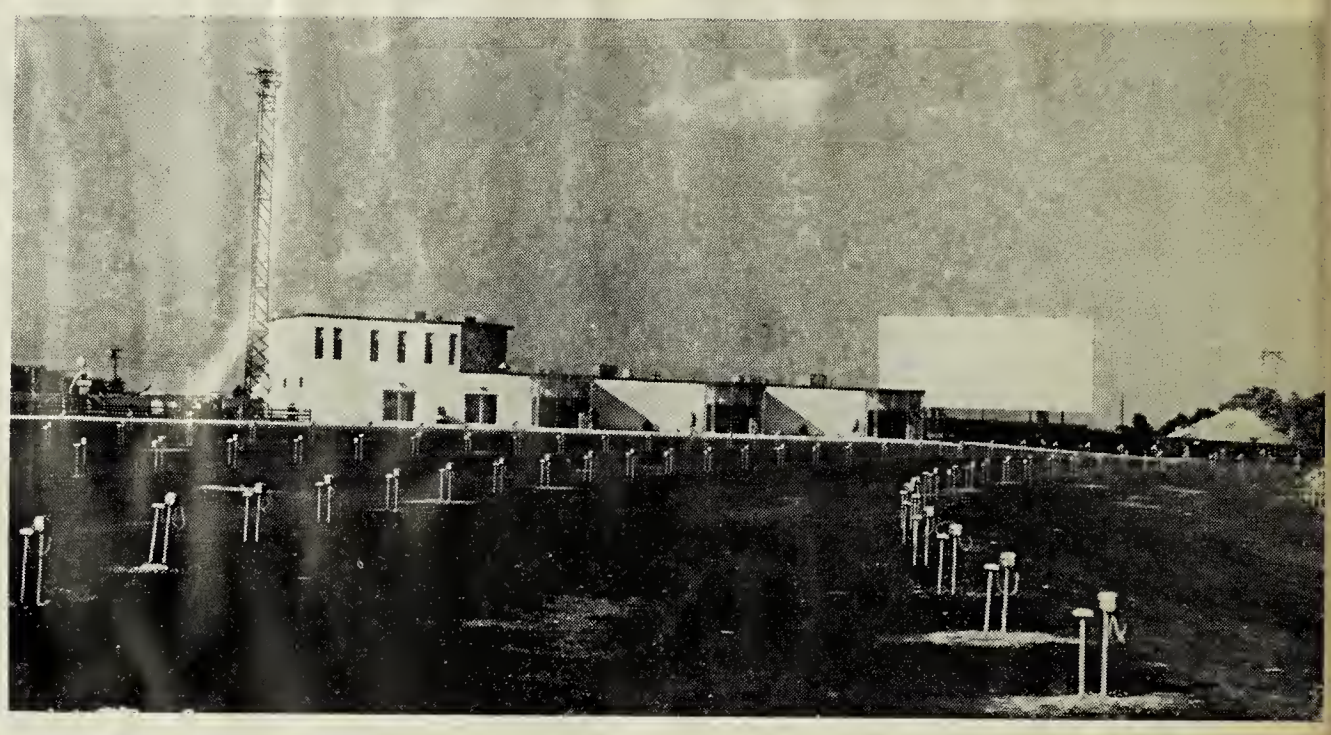
The No. 1 Choice for

- Uniform Light Distribution
- Superior Arc Stability
- True Color Fidelity
- Unequalled Light Efficiency

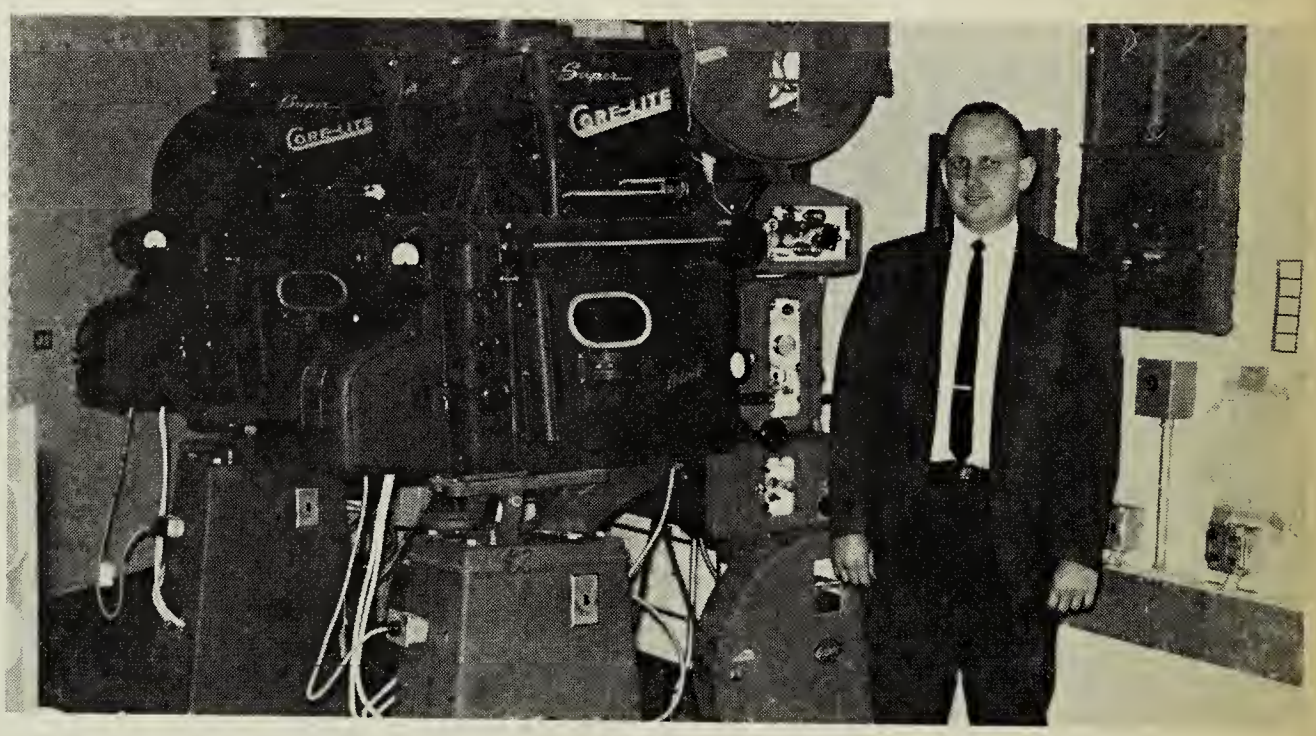
UNION CARBIDE CARBON PRODUCTS DIVISION

D-I Twins Share Booth

Four Ashcraft Super Core-Lite arc lamps have recently been installed in the Weymouth, Mass., Twin Drive-In Theatre.



South to north view of the Weymouth Twin-Drive-In Theatre in North Weymouth, Mass. The main building houses an elaborately equipped cafeteria style concession area of sufficient capacity to conveniently handle all of the admissions of 1600 cars, rest rooms and lounges, the common projection room for each theatre, store rooms with refrigerators and deep freeze equipment, operating staff quarters and manager's offices. Picture also shows speaker posts with stancheons for removable in-car heaters and the screen for the north theatre.



North section of the common projection room of the Weymouth Twin-Drive-In Theatre in Weymouth, Mass., showing Ashcraft Super Core-Lite arc lamps installed on Century Model JJ-2 35/70mm projectors. Identical equipment is in the south section of the same projection room. The lamps are powered by four Ashcraft 170 ampere 12 phase high reactance Selenium rectifiers. Shown in the picture is manager William Davison. Unusual projection conditions require screen lighting equipment of highest possible side-to-side and top-to-bottom capability. Each screen is 52′ high and 120′ wide with the length of throw in the North Theatre at 685 feet and the South Theatre screen at 700 feet. 11″ EF special Kollmorgen 4″ diameter projection lenses are required for the 70mm projected images while 6.25″ EF Kollmorgen 4″ diameter lenses are required for the flat picture images. Bausch and Lomb reverse Anamorphic lenses are used with B. & L. 4.75″ EF 4″ Diameter back up lenses for Cinemascope images.

REVIEWS



The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29-year-old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

SECTION TWO
Vol. 76, No. 14

November 16, 1966

PARAMOUNT

Is Paris Burning?

MELODRAMA
173M.

(6603) Paramount
(Filmed abroad)
(Partially dubbed into English)

ESTIMATE: Survival of French capital during WWII is an impressive entry.

CAST: (alphabetically) Jean-Paul Belmondo, Charles Boyer, Leslie Caron, Jean-Pierre Cassel, George Chakiris, Claude Dauphin, Alain Delon, Kirk Douglas, Glenn Ford, Gert Erobe, E. G. Marshall, Yves Montand, Anthony Perkins, Claud Rich, Simone Signoret, Robert Stack, Pierre Vaneck, Marie Versini, Skip Ward, Orson Welles. Produced by Paul Graetz; directed by Rene Clement.

STORY: In 1944, the French underground forces in Paris are becoming restless as they await some word that Allied forces are ready to approach the city and effect its liberation from the German occupation forces, commanded by Gert Frobe. Frobe has been instructed personally by Hitler to destroy the French capital at the proper moment. The underground forces consist of a number of factions, and it is becoming difficult for any one commander to control the hot-heads, who are ready to proceed without proper backing, guns, or ammunition. This could result in a massacre as well as destruction of much of the city. Swedish consul Orson Welles tries to effect the release of prisoners who could control the situation, but he meets with little success with the SS. The dissidents finally break loose and take over the Paris Prefecture of Police, which signals a general underground movement. Frobe tries to get Welles to hold the line and effect a truce. An emissary is sent to the Allies outside Paris asking that they send a column into the capital, which they had intended to bypass. Aided by Dr. Charles Boyer, he succceeds in convincing the Allied commanders, Kirk Douglas as General Patton, Robert Stack as General Siebert, and Glenn Ford as General Bradley, of the need to help free Paris. The Allied soldiers meet token resistance as Frobe refuses to destroy centuries of history and culture. Frobe surrenders to the forces that take his hotel headquarters. General de Gaulle arrives to take part in the gigantic celebration marking the freedom of Paris.

X-RAY: A tremendous project has been undertaken here to show complicated machinations involved in trying to free a city from occupying forces during wartime, while at the same time trying to prevent its destruction. To preserve the documentary flavor, thousands of actors, soldiers, and civilians had to be utilized, as well as vast quantities of munitions, weapons, and vehicles. The result is a slightly sprawling entry that spreads itself out over a running time that is a bit on the too-long side. The aim of the makers was to tell the story—all of it—but in doing so, some of the entertainment cohesiveness has been diluted. Some may further complain that broadness of the story spread makes following it a chore, while others may not find complete pleasure with the dubbing into English. In the film's favor is the excitement, action, thrills, suspense, and sweeping enthusiasm of a populace seeking its natural freedom. The documentary technique allows for greater ease of handling of cast, which gives a good account generally of itself. Many of the outstanding "names" appear on screen for but a few moments, and this includes most of the cooperating American stars. The direction is impressive, and the production values are magnifique. One wonders whether the general public in the U.S. is ready, willing, and able to accept the entry on a roadshow basis, except for the principal cities. Certainly, the potential is there in subject matter, manpower, and execution. The screenplay is by Gore Vidal, Francis Ford Coppola, Jean Aurenche, Pierre Bost, and Claude Brule, based on the book by Larry Collins and Dominique Lapierre.

AD LINES: "Mighty Adventure In The Story Of How A City Escaped Death"; "The Story Of How The City of Love Escaped The Death Sentence In 1944—Based On An International Best Seller."

UNIVERSAL

Fahrenheit 451

DRAMA
111M.

(6702) Universal
(Technicolor)
(Filmed abroad)

ESTIMATE: Futuristic offering on the arty side.

CAST: Oskar Werner, Julie Christie, Cyril Cusack, Anton Diffring, Jeremy Spenser, Bee Duffell, Gillian Lewis, Anne Bell, Caroline Hunt, Anna Palk, Roma Milne. Directed by Francois Truffaut; executive producer, Lewis M. Allen; associate producer, Mickey Delamar.

STORY: In an unspecified country and at an indeterminate period in time, reading is strictly forbidden by the authorities, as is the possession of books of any kind. Such pursuits tend to disturb the people and prevent them from being happy. In this mindless society which depends totally on television, the function of firemen is not to extinguish fires (since practically all places are fireproof) but rather to safeguard the public's peace of mind by burning books. Cyril Cusack commands a firehouse and he thoroughly enjoys his work. One of his favorite firemen is Oskar Werner, who does his job well, doesn't question the wisdom of his superiors, and conducts himself admirably. Werner is well on his way towards receiving a promotion. Enroute home one day, he makes the acquaintance of teacher Julie Christie, who asks him some strange questions about his work. This causes him to wonder about his work and about books. At home, his wife (also Julie Christie) is content to watch television, gossip, and take pills. Werner's thoughts finally goad him into trying to read a confiscated book. This leads to more and more reading and a large collection of books. When his wife discovers his strange actions, she is annoyed, troubled, and fearful. She eventually denounces him. Prior to this, his new friend, Christie, and her uncle are also denounced. Christie escapes to the land of the book people. Werner rebels against his position and authority, and when he is forced to witness the destruction of his own home and his supply of books, he kills Cusack with the fire weapon. He remembers Christie's instructions for reaching the book people, to whom he escapes. He is welcomed and urged to read a book and commit it to memory so that one day it may again be published. He joins Christie in an exile of togetherness.

X-RAY: The potential existed here for the construction of a science fiction thriller that could have held all kinds of audiences enthralled, but when the spotlight of attention was pinpointed on the subject of books as being the sole disturbing influence in this strange world of the future, then audience reaction may well be limited to the art house attendees and to the world of the literary. Actually, the film could almost be the instrument of book publishers, librarians, etc. who could have insidiously formed an underground rebellion against the monotony and all-encompassing embrace of television in the home. There is a certain fascination to be found in the subject, its manner of execution, its props, and even in the portrayals of the human elements (the cast), but there is also a certain aura of the static securely bound in. Direction is different as is the subject as a whole, while the production values are commendable. One should, of course, take advantage of the popularity of leads Julie Christie and Oskar Werner, both of whom have found favor with good-sized audiences. The screenplay is by Francois Truffaut and Jean Louis Richard, based on a novel by Ray Bradbury.

AD LINES: "The Hottest Film To Singe The Screen In Some Time"; "An Exciting, Unusual Look Into The Future With Academy Award Winner Julie Christie At Her Best."

DO SAVE . . . pink REVIEWS

They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumulatively numbered.

Gambit

MELODRAMA
109M.

(6701) Universal
(Technicolor)

ESTIMATE: Good entertainment.

CAST: Shirley MacLaine, Michael Caine, Herbert Lom, Roger C. Carmel, Arnold Moss, John Abbott, Richard Ancarola, Maurice Marsac. Produced by Leo L. Fuchs; directed by Ronald Neame.

STORY: In Hong Kong, Michael Caine, Englishman of charm but dubious means of livelihood, and his companion, John Abbott, jack of all arts, have elaborate plans for the heist of an art treasure from multi-millionaire Herbert Lom. They enlist the aid of Eurasian taxi-dancer Shirley MacLaine for a large sum of money because she resembles Lom's deceased wife. After Abbott makes a plaster mold of her head, Caine and MacLaine arrive at a middle eastern airport posing as royalty with MacLaine transformed in appearance by a black wig. So much for their plan; but things turn out differently. Roger C. Carmel, employee of Lom, is astonished by MacLaine's appearance and her resemblance to Lom's dead wife. Knowing Lom would want to meet her, he leads them to his headquarters in a hotel Lom owns. This enables Caine and Abbott to case the heavily protected art collection. MacLaine, however, learns of Caine's crookedness and threatens to walk out on the plan. When chief of police Richard Ancarola arrives, MacLaine is certain a trap has been prepared. Caine pulls off the heist, pays off MacLaine, gives her a forged passport, and tells her he will meet her in Hong Kong. She, however, is apprehended and taken to Lom, who tells her to find Caine and advise him to return what he has stolen or be killed. When she does, he tells her he can't return the stolen idol because he has not stolen it. She believes him, and at Abbott's studio, it is revealed that Abbott is a genius at duplicating art objects, and has made a copy of the valuable idol. MacLaine accuses Caine of having made her a thief and a swindler. Caine, in love with her, crashes the idol to the floor where it shatters. Abbott goes to a closet where there are three more duplicates of the idol.

X-RAY: The formidable team of Shirley MacLaine and Michael Caine should take audiences by storm, entertain them with a smooth mixture of drama, comedy, and suspense, and send them out with a laugh and a recommendation for others to share the fun. Add to this bits of intrigue, color, good acting, smart direction, and attractive production values, and you have a film with sizeable box-office potentials. A gambit is a chess opening in which the first player sacrifices a pawn or a piece for advantage in position.

AD LINES: "Art Treasure Swindlers Tangled In An Oriental Web Of Intrigue"; "A Game In Which Art Treasures Are The Stake."

MISCELLANEOUS

The Defector

DRAMA
106M.

Seven Arts
(Eastman Color)
(Filmed abroad)

ESTIMATE: Effective, suspenseful drama.

CAST: Montgomery Clift, Hardy Kruger, Roddy McDowall, Macha Meril, David Opatoshu, Christine Delaroche, Hannes Messemer, Karl Lieffen. Produced and directed by Raoul Levy.

STORY: U.S. physicist Montgomery Clift reluctantly allows CIA agent Roddy McDowall to persuade him to convert a vacation and cultural visit to Leipzig into an assignment to bring back some information from a CIA spy with the Communists. Clift is closely watched from the moment he crosses the border. He is welcomed by East German scientist Hardy Kruger, who is assigned to the state security police to control Clift. The latter sticks to his story about being present on a cultural visit, but his intended contact, a doctor, is questioned. Russian secret police official David Opatoshu supervises the activities of Hardy and the others, and he reveals that the spy is dead and that they should now concentrate on preventing micro-filmed information from leaving the country. Clift is transferred to another room which turns out to be a torture chamber. He survives a session here and is brought out by Kruger. He contacts the doctor's assistant, Macha Meril, relative to getting the information, and they start a romance of sorts. Meanwhile, the doctor is killed while being arrested, and Opatoshu further confides in Kruger that the whole plot is one that they hope will eventually see Clift defecting to the east with his knowledge. Kruger refuses to carry through on this, but he is given no choice. When Clift gets the microfilm, he sees that the information is of little value. He turns it over to Kruger who admits a desire to see him defect. Clift refuses and is returned his passport, good for exit the following day. Meril becomes suspicious of the circumstances and tries to get him out of the country by running the frontier. After much hardship, he makes good his escape. Opatoshu doesn't give up and plans for Kruger now to defect to the west, get in good with Clift, and then send back needed information. Kruger does join Clift in the west, planning to get him to America, but a truck runs him down crossing a street and he dies with the words, "Maybe it's better this way."

X-RAY: Suspense and intrigue go hand-in-hand in this entry that lays emphasis on the cold war between opposing forces in east and west Germany. Interest is held pretty much on high throughout. There are one or two sequences wherein the story falters a bit, and the length is slightly on the excessive side. On the whole, however, it should entertain most audiences who go for the espionage type of thriller. The acting is good, and the direction and production values are acceptable. Incidentally, this is Montgomery Clift's last film, and whatever following he had might be interested in seeing it for this reason as well. The use of color provides a worthy assist. The screenplay is by Robert Guenette and Raoul Levy, based on the novel, "The Spy," by Paul Thomas.

AD LINES: "An American Scientist Is Trapped In East Germany With Vital Information"; "An Espionage Thriller About An American Scientist Trapped In East Germany."

FOREIGN

All The Other Girls Do

DRAMA
90M.

Harlequin International
(Filmed abroad)
(English titles)

ESTIMATE: Good import on younger generation abroad.

CAST: Rosemarie Dexter, Jacques Perrin, Folco Lulli, Magali Noel, Bice Valori, Arnoldo Foa, Alberto Bonucci, Mario Scaccia, Gina Rovere, Luisa Della Noce. Directed by Silvio Amadio.

STORY: Teeners Rosemarie Dexter and Jacques Perrin are in love and going steady, but they were too young to get married. They face the problem of trying to get by with adults, the parents of the girl, and the worldly father, Folco Lulli, of the boy. Her parents are interested in breaking them up while Lulli wants his son to experience the pleasures that can be found with a variety of women before tying himself down. They allow the engagement to stand, but Lulli takes Perrin on a tour of the red light district. Though he is stimulated, he refuses to indulge, which causes Lulli to worry about his offspring's manhood. Perrin's passion for Dexter is now fully aroused, and she is concerned by his apparent unusual interest in sex. There is a break, but they get together again. He and his friends have a bachelor apartment at their disposal, but Perrin has never used it. He tries to get Dexter to go there, and she eventually agrees to go to bed with him in an effort to hold him. The experience solidifies their relationship. Though she is willing to repeat the experience later if he insists, he prefers that they wait until they are married.

X-RAY: Young love and some of the obstacles it must overcome is the featured theme, and it is well executed. This should give specialty and art house audiences pleasure as they witness good performances, fine direction, and attractive production values. There is one scene of the young lovers in bed shown in shadowy detail, which adds spice and explosive exploitation possibilities. This may limit the entry to adult audiences. Otherwise, it's a film that could receive a wider playoff with more general audiences. Interest is well maintained. It is understood that a dubbed version will also be available.

AD LINES: "Young Lovers Face A World Of Adult Cynicism"; "They Were Going Steady—So Where Should They Stop?"

Cul-De-Sac

DRAMA
104M.

Sigma III
(Filmed abroad)

ESTIMATE: Off-beat entry for off-beat audiences.

CAST: Donald Pleasance, Francoise Dorleac, Lionel Stander, Jack MacGowran, Iain Quarrier, Geoffrey Sumner, Renee Houston, William Franklyn, Trevor Delaney. Directed by Roman Polanski; produced by Gene Gutowski; executive producer, Sam Waynberg; a Michael Klinger-Tony Tensor Production.

STORY: Gangsters Lionel Stander and Jack MacGowran are both wounded and on the run from a job that has obviously not come off as planned. They are seeking some sort of shelter and find themselves not far from a castle atop a hill that is an island part of the time when the tide is in. Stander, wounded in the arm, investigates and finds its inhabitants are Donald Pleasance, a retired character who keeps chickens, paints, flies boxkites, and wears his wife's nightgowns when he can't find his pajama tops. His bride of 10 months is French Francoise Dorleac, who maintains a sloppy house, is not above romantic interludes with young male visitors, and has a rambling, insecure relationship with Pleasance. Stander phones for help to the boss of the outfit and then forces the others to help him get MacGowran to the house. The latter dies soon afterwards and is buried in the nearby sand. Visitors arrive but are made to feel unwelcome and depart. Stander checks with his boss again, only to be told that he is gone, having left word that he and his associate are on their own. Dorleac prods Pleasance into revolt, after which she leaves with one of the younger men. Pleasance and Stander have a gun duel of sorts, with Stander killed and Pleasance obviously driven out of his feeble mind.

PRICE SLASHED!

$7.50 VALUE

ONLY A FEW LEFT — $2.75

First come, First served!

While they last!



LAYOUTS • STYLES • CROPPING PHOTOS • ORDERING CUTS • REVERSE PLATES • THE AMUSEMENT PAGE • OFF-SET • BALANCE • HEAD-LINE WRITING • SALES LINES • TYPE FACES • COPY WRITING • COMPOSITION • SIGNS • LETTERPRESS • OFFSET • SILK SCREEN • MATS • THE AMUSEMENT PAGE • SAM-PLING • HERALDS • WINDOW CARDS • COUNTER CARDS • and 1000's OF OTHER ADVERTISING SUBJECTS. ***Authored by Men who Know!***

•
236 BIG PAGES

HELP YOURSELF TO EXPERIENCE!

DO IT NOW!

MOTION PICTURE EXHIBITOR
BOOK SHOP 317 N. Broad St., Philadelphia, Pa. 19107

Enclosed $..... for ..... copy(s) of

"SHOWMANSHIP IN ADVERTISING"

ship postpaid to:

NAME .....

ADDRESS .....

No COD Shipments — In Canada add 25¢ — Foreign add 50¢

ALPHABETICAL GUIDE TO 57 FEATURE REVIEWS

This index covers features reviewed thus far during the 1966–67 season in addition to features of the 1965–66 season, reviewed after the issue of Aug. 31, 1966.—Ed.

A

ALL THE OTHER GIRLS DO—90m.—For. 5470
ALVAREZ KELLY—116m.—Col. 5457
ANY WEDNESDAY—109m.—WB 5464
APPALOOSA, THE—98m.—U 5455

B

BIBLE, THE—174m.—Fox 5458
BOLSHOI BALLET '67—75m.—Para. 5458

C

CHRISTMAS THAT ALMOST WASN'T, THE—95m.—For. 5467
CRAZY QUILT—75m.—Cont. 5465
CUL-DE-SAC—104m.—For. 5470

D

DEAD HEAT ON A MERRY-GO-ROUND—104m.—Col. 5461
DEFECTOR, THE—106m.—Misc. 5470

E

EL GRECO—95m.—20th-Fox 5455

F

FAHRENHEIT 451—111m.—U 5469
FOLLOW ME BOYS—134m.—BV 5461
FORTUNE COOKIE, THE—125m.—UA 5463
FRANKENSTEIN CONQUERS THE WORLD—98m.—AIP 5453
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—99m.—UA 5458

G

GAMBIT—109m.—U 5470
GEORGY GIRL—100m.—Col. 5462

H

HAWAII—189m.—UA 5459
HERO'S WIFE, THE—91m.—For. 5467
HOTEL PARADISO—96m.—MGM 5454

I

I DEAL IN DANGER—85m.—Fox 5463
IS PARIS BURNING?—173m.—Para. 5469

J

JACK FROST—79m.—Emb. 5462

K

KALEIDOSCOPE—103m.—WB 5456
KNOCKOUT #2—50m.—Misc. 5460

L

LET'S KILL UNCLE—92m.—U 5459
LIQUIDATOR, THE—103m.—MGM 5454
LOVES Of A BLONDE, THE—88m.—For. 5467
LOVING COUPLES—113m.—For. 5467

M

MARINE BATTLEGROUND—88m.—For. 5460
MASCULINE FEMININE—104m.—For. 5468
MISTER BUDDWING—99m.—MGM 5454

N

NAVY VS THE NIGHT MONSTERS, THE—87m.—Misc. 5456
NOT WITH MY WIFE, YOU DON'T!—118m.—WB 5459

O

OH, THOSE MOST SECRET AGENTS—96m.—AA 5461
ONE SPY TOO MANY—102m.—MGM 5462
OSS 117—MISSION FOR A KILLER—84m.—Emb. 5453

P

PENELOPE—97m.—MGM 5466
PISTOL FOR RINGO, A—97m.—Emb. 5465
POPPY IS ALSO A FLOWER, THE—100m.—Misc. 5466
PROFESSIONALS, THE—117m.—Col. 5465

R

RETURN OF THE SEVEN—95m.—UA 5463
RINGS AROUND THE WORLD—98m.—Col. ... 5453
ROMEO AND JULIET—126m.—Emb. 5457

S

SECONDS—106m.—Para. 5455
SHAMELESS OLD LADY, THE—95m.—Cont. .. 5465
SPINOUT—95m.—MGM 5462
SWINGER, THE—81m.—Para. 5466

T

TARZAN AND THE VALLEY OF GOLD—100m.—AIP 5453
10.30 P.M. SUMMER—85m.—For. 5464
TEXAS ACROSS THE RIVER—101m.—U 5455
THAT TENNESSEE BEAT—84m.—Fox 5463

W

WAY—WAY OUT—101m.—Fox 5466
WHAT'S UP, TIGER LILY?—80m.—AIP 5457
WOMEN OF THE PREHISTORIC PLANET—87m.—Misc. 5460

Cul-De-Sac

(*Continued from page* 5470)

X-RAY: This entry is a bizarre, unorthodox comedy-drama that should have art house audiences in suspense as to what comes next. The sequences are unusual, and their unreeling sees the frenzy mounting until the repulsive climax, which has all the characters displaying varying degrees of disturbed mentality. The characters are actually quite well represented by the efficient cast, with the story, direction, and production unusual to say the least. It's strictly an arty venture, and even then is best for adults only. The original screenplay is by Polanski and Gerard Brach.

AD LINES: "Gangsters At The End Of Their Rope"; "The Last Stand For A Group Of Gangsters."



November 16, 1966 SECTION THREE
Vol. 76, No. 14

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. —19107.

Cowboys And Indians Frolic For "Texas Across The River"

The big feature of the campaign on Universal's "Texas Across the River" at the Century theatres in downtown Buffalo was the hullabaloo, Carl Schaner, managing director, put on for the premiere in that United Artists circuit house recently.

On the opening day, there was an exciting parade on the main stem, consisting of cowboys and cowgirls, stagecoaches and swinging Indians. Buffalo city officials, radio and TV personalities and theatre executives rode in the stagecoaches. A herd of cattle led the parade. The city officials gave permission to stage the parade and all its surprises.

There was square dancing in front of the theatre and in the lobby, where Indians also put on their tribal steps.

The premiere was an invitational affair, with bids going to the big shots on the newspapers, in the city regime, on TV and radio. Schaner, in sending out the invitations declared that attendance of the receivers was conditional on he or she showing up in a western outfit of some kind and that there would be prizes for the most striking get ups.

Schaner also put on a contest for the paying patrons. He also offered prizes for customers who attended dressed as cowboys, cowgirls or Indians. He asked city hall if they would object to attending the premiere in western outfits with the answer being "they loved the idea."

Schaner arranged with a Buffalo brewery to convert the entire Main street lobby into a western saloon, with bar, tables, chairs, piano players, saw dust, swinging doors, dancing girls and all of western wall fixtures.

Opening night was covered by newspapers, radio and television and there were interviews in the lobby of local personalities by radio and TV folks. The eight big Cavage record shops used eye-catching window displays in all their establishments.

There was a very acceptable tie-up with the local Steak-n-Burger restaurant through which that western decorated food emporium served steer-burgers to everyone attending the premiere. In return for this, their theatre gave the eatery a poster in the lobby.

A lot of the action in front of the theatre on opening night, by the way, was furnished by cowboys on horses shooting guns. The bullets were blanks, of course.

Schaner arranged with several radio stations to play some type of western music and plug the picture in advance of opening-following each record on their various programs. The stations co-operating on this were those with all-record formats.

Schaner made a number of tie-ups with Dean Martin, star of "Texas Across the River" in the form of men's wear, television, record albums, guns, boots, etc.

Canadians Also Go For "Wrong Box" Thanks To Victor Nowe's Campaign



Horse, carriage, driver, and model pose for a picture at the front of the Odeon-Carlton, Toronto, Ontario, Canada, as bally for Columbia's "The Wrong Box."

Victor Nowe, manager, Odeon-Carlton, Toronto, Ontario, Canada, recently put on a bang-up ballyhoo campaign for Columbia's "The Wrong Box."

In his own words, Nowe says:

"An unusual and unique street ballyhoo was conducted to attract special attention during the opening week of our engagement. A real British style 18th century carriage was secured for this stunt, complete with a uniformed coachman and a beautiful model by the name of Pat Stewart, who rode around the city in the carriage. She played the part to perfection, and in a most elegant manner Miss Stewart waved and smiled to everyone, as the carriage passed through all the busy downtown streets of Toronto. Miss Stewart was attired in a beautiful Victorian gown of the 18th century with all the lovely shades and colors of that era. She created admirable attention in this carriage promotion. On top of the carriage a 6×3 foot box carried the copy "The Wrong Box" now playing at the Odeon-Carlton starring John Mills, Ralph Richardson, etc. A display card was also used on the back of the carriage. Attractive selling colors were used, making the box in red and deep orange with the letters done in yellow and white. The carriage followed a planned route which was set up in advance, and this included all the main streets in the downtown and midtown area. This very tasteful street stunt captured an extraordinary amount of traffic plus comments from pedestrians and street admirers. To attract extra attention we had the horse and carriage appear at the theatre front at certain times of the day, and this all added to the special promotion of the film. On the opening day we had Bill Cross of C.K.E.Y. radio station on hand to conduct street interviews, and to add extra laughs to the occasion, Cross often placed his microphone to the horses mouth in a pretended interview. This rented horse and carriage, driver and pretty girl which covered the downtown Toronto area publicizing the film was a real attention getter for the engagement of "The Wrong Box." The fact that we seldom see a horse and carriage nowadays in Toronto, was in itself the novelty angle which created so much interest.

"Another street stunt which we used was a pretty girl carrying a box bearing full credit to the film. Clad in very skimpy attire and travelling by foot in the downtown areas, as well as entering and coming up from the subway stations, this girl attracted much atten-

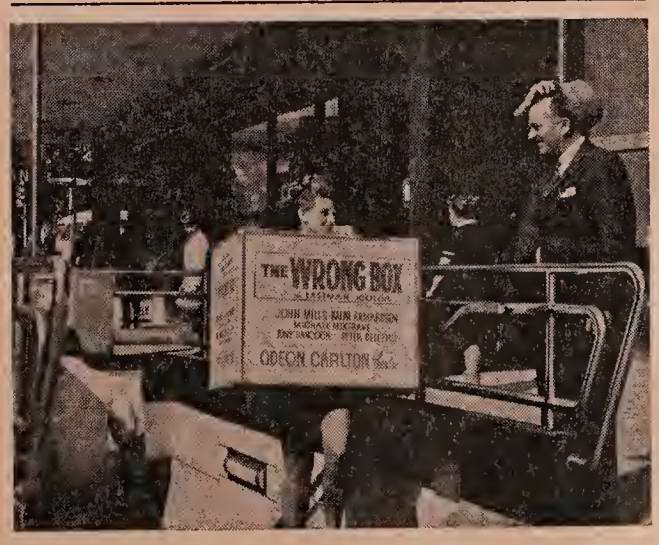
(*Continued on page EX-804*)

Embassy Has Paperbacks

Paperback movie tie-ins are in full swing at Embassy Pictures with two novelizations currently on the stands and two additional set for concurrent motion picture release.

Now available at book stores are "A Man Called Adam," starring Sammy Davis, Jr., published by New American Library, and "Picture Mommy Dead," offered by Lancer Books.

Pocketbooks, Inc. will publish the soft-cover version of "The Caper of the Golden Bulls," while Dell Books has scheduled "The Spy With a Cold Nose."



Model carrying Columbia's "The Wrong Box" is seen coming up the subway stairs on Main Younge Street as a stunt for the Odeon-Carlton, Toronto, Ontario, Canada.

Far Out Encyclopaedia Give Away Sells "Fantastic Voyage" In K.C.

A campaign that was far out in many respects launched the showing of 20th Century-Fox's "Fantastic Voyage" at the Roxy Theatre, Kansas City, Missouri.

The campaign was far out in geographical coverage and in broadcast attention, as well as unique in a contest with many winners. There was a four-way tie-up between WHB Radio, Skelly Service stations, Encyclopaedia Britannica and Durwood Theatres.

The heart of the campaign was a contest with a $400 set of the encyclopaedia as grand prize, and 500 sets of passes for two. Entry in the contest was based on a blank, or "passport," obtained at one of the 100 or more Skelly stations, or by writing in to WHB. It asked the contestant to match a medical term printed on his passport with those posted in Skelly stations. If the contestant matched his passport with a service station term, his entry was validated by the station credit card imprinter. This then became his passport for two to see the picture at the Roxy free.

A passport could be entered in the contest by defining a medical term on the passport with information from the Britannica. This entry was then sent direct to WHB. A drawing from these passports chose the winner of the 24-volume encyclopaedia.

The far out air coverage began on WHB with promo spots about the contest with 10–12 announcements daily. The actual contest announcements ran at the rate of 10–12 daily for a 10 day period, thus focusing over 130 spots on the engagement with a 15-day period. There were also many casual mentions of the picture and the contest on the air in addition Skelly stations joined the hoopla with double-faced 40 × 60's on H-frames at each station carrying copy about the contest, and with window cards in each station about the picture itself.

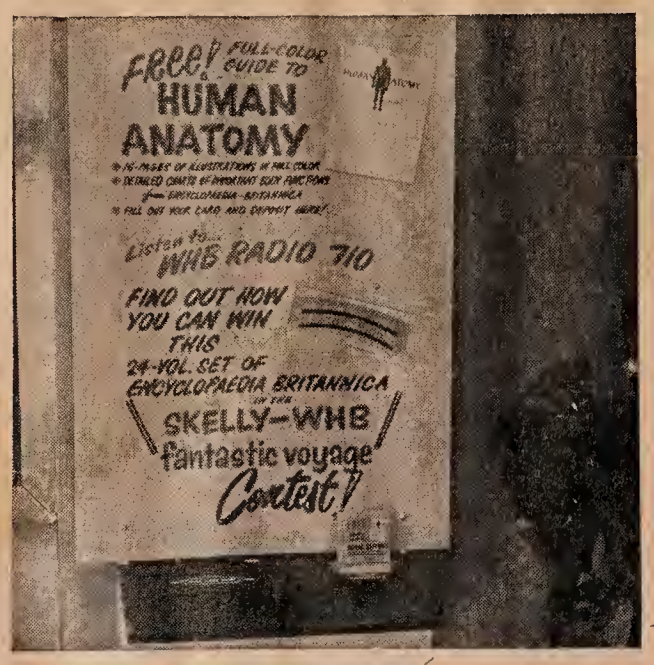
The campaign was complete in many other aspects, an elaborate mobile display in a downtown Thirteenth and Main streets corner window focusing on "Fantastic Voyage." It had colored stills mounted on free form da-glo backs, spotlighted by black light and given motion by suspension from the ceiling in circulating air. This corner is a 90 per cent traffic location.

A special screening for press, radio/tv, potential group sponsors, medical leaders and representatives of the scholastic press was held Tuesday night before the opening. The opening night also was a benefit affair for members of the Operating Room Nurses Association, with about 400 of them taking advance tickets.

A lobby display of the Encyclopaedia Britannica was placed in the Roxy, and a color booklet on human anatomy was given with cards filled out in the lobby. All local Durwood Theatres (11) displayed special art 40 × 60 cross plug posters. The "Fantastic Voyage" trailer ran in the Parkway and Embassy sets of twin theatres throughout the engagement.

A special mailing in advance sent "Fantastic Voyage" color programs to critics of area weekly and daily newspapers with a memo suggesting a review of the picture as soon as possible.

The campaign was one of the most intensive of the fall movie month, said M. Robert Goodfriend, Durwood general manager, and George Kieffer, assistant, who fired up the campaign. The picture opened to the best first week the Roxy had in a year, and showed strength throughout the run.



This lobby poster in the Roxy, Kansas City, Mo., was a tiein with Encyclopedia Britannica and a special give-away booklet as a phase of the theatre's extensive campaign on 20th Century-Fox's "Fantastic Voyage."

'Paris' In Chain Stores

An extensive promotion tied-in to Paramount's "Is Paris Burning?" and to be called "Salute to Paris" is being sponsored nationally by the chain of Allied Stores.

Starting with the chains flagship, Stern Brothers Department Store in New York, the Allied outlets will hold store-through, all-department promotions in conjunction with the local reserved-seat openings of the Paramount-Seven Arts-Ray Stark presentation.

Allied's main stores that will participate in the nationwide "Is Paris Burning?" promotion are The Bon Marche, Seattle; Dey Brothers & Company, Syracuse; Donaldson's Golden Rule, Minneapolis; Jordan Marsh, Boston; Joske's of Houston, Houston; Mabley & Carew, Cincinnati; The Sterling Lindner Company, Cleveland and Titche-Goettinger, Dallas.

Dept. Stores Sell "Bible"

Following the lead of Macy's in New York, department stores throughout the country have been purchasing full page ads to inform their communities of the coming of Dino De Laurentiis' 20th-Fox production of "The Bible."

Typical of the ads is one that ran recently in three Oklahoma City dailies and one weekly under the sponsorship of the John A. Brown Company. Three-fourths of the page consists of six dramatic scene stills from "The Bible." The headline reads: "What is important for Oklahoma City is important to John A. Brown Company. We think 'The Bible' is a unique motion picture and an important event."

The body copy reads: "The Bible" is a motion picture that cannot help but influence deeply thousands of people in the Greater Oklahoma City area. Because we have for so long been a part of the City's life, because anything which is important to Oklahoma City is bound to concern us in some manner, we feel that we should call an event of this significance to your attention." The copy continues with a complete description of "The Bible," a listing of its credits, and further recommendations that it be seen. Included is a coupon and a schedule of prices for mail orders.

Other major department stores which have heralded the coming of "The Bible" with full-page newspaper ads are: Wasson's, Indianapolis; John Wanamaker, Pittsburgh; Lansburgh's, Washington, D.C.; Davison's Atlanta; Higbee's, Cleveland; Montgomery Ward, Chicago; Famous Barr, St. Louis; Sears, Dallas; May Company, Los Angeles; Hutzler's, Baltimore; Grinnell's, Detroit and May D&F, Denver.

As with the Macy's and John A. Brown ads, coupons and price schedules are included in the announcements. Also, participating department stores have set up booths on their premises, to sell reserved-seat tickets to "The Bible." Most of the stores have never before endorsed a cultural-entertainment event, and most of them have run their ad, or variations of it, more than once in a variety of local publications.

Look At 'Bond'

Charles K. Feldman's James Bond extravaganza "Casino Royale" is the subject of one of the year's biggest national publicity breaks with a six-page color layout in the November 15 issue of Look Magazine.

Entitled "Who Is the Real James Bond Anyhow?", the Look article contains 10 color photographs from the Columbia Picture.



Pictured left to right are director Edward Dmytryk; actress Victoria Shaw; exhibitor Gordon Ogden; and actor Richard Widmark at the luncheon held in connection with the world premiere of Columbia's "Alvarez Kelly" at the Broadmoor Theatre, Baton Rouge, La.

Movies Have Big Floats In Thanksgiving Day Parade

One of the largest floats in the Macy's Thanksgiving Day Parade will be the "Noah and the Ark Float" representing the Dino De Laurentiis production of "The Bible."

The mammoth float measures approximately 16 feet wide, stands 24 feet or about two stories high, and weighs in at 7,000 pounds. With its 45-foot length, Macy's officials estimate it will be the longest float in the parade.

The float, now nearing completion in North Bergen, N.J., was designed along the lines and specifications of the ark used in 20th Century-Fox's "The Bible." Special permission has been obtained from civic authorities to transport the huge structure through the Lincoln Tunnel to Manhattan.

In the parade, a Noah will be aboard the float, with a corps of costumed dancers portraying the animals. The float and its personnel are expected to provide one of the most spectacular shows in the parade, which will be seen by millions in New York and on the NBC-TV network where it will be televised live and in color.

Metro-Goldwyn-Mayer will be represented in the Macy's Thanksgiving Day parade with a spectacular float for the Cinerama roadshow attraction, "Grand Prix." Francoise Hardy, the international "ye-ye" girl who makes her motion picture debut in the John Frankenheimer film, will appear on the float singing many of the original compositions that have made her the most popular songstress in Europe. Jack Brabham, the 1966 Grand Prix world champion, will also ride on the float, along with additional stars from the Douglas & Lewis production and 10 beautiful models wearing new high fashion ensembles.

The float is 45' long, 30' high and 30' wide. The front portion will feature the two championship Brabham-Repco Formula I cars built and driven by Brabham during the Grand Prix races this past season. Stereophonic sound equipment providing actual sounds of the Grand Prix races will also be installed.

The Dwarfs Return

Fifteen children's books are being published as part of an unprecedented merchandising campaign for the June, 1967, re-release of Walt Disney's Snow White And The Seven Dwarfs.

The publications are: From Golden Press . . . Big Golden Book, Little Golden Book, Shape Book; from Whitman Publishing Co. . . . Paint Book, Sticker Fun Book, Doll Book, Tell-A-Tale, Shaped Book, Frame Tray Puzzles (two designs), Play Fun Box, Doll Box, Jumbo Crayons, Boxed Puzzle, and from Gold Key . . . a 12-cent comic.

Snow White will have the marketing support of a full line of merchandise from every Walt Disney licensee, using the famous characters, Snow White and the Seven Dwarfs, throughout. The list covers several hundred products, including toys, books, games, apparel and housewares.

A full line of albums and records featuring all the familiar melodies from the motion picture will be distributed nationally by Vista and Disneyland Records.

SNOW WHITE also will appear as a special King Features comic series, appearing on 24 consecutive weekdays (ending Dec. 24th) in major metropolitan newspapers throughout the country.

British Showmanship

by Jock MacGregor

Once again the photos of managers, taken with the stars, at special previews, have proved their worth for not only publicising the movie but building the image of the individual manager and spotlighting the importance of the theatre in the community. John Thompson successfully placed a photo of him helping Nanette Newman from the "Wrong Box" in the Lewisham Borough News, before the picture opened at the Odeon. His campaign was exceptionally imaginative and extensive. He went beyond his own area and placed a personal advertisement in the London Evening Standard offering a £5 ($14.00) prize to the sender of the match box containing the most different items. More than 700 were submitted and the winner packed in more than 270 different articles. The contest was further exploited by a foyer standee. He also adapted the successful tv chocolate commercial plugging bigger chocolate bars by showing an outsize box arriving in a town for a street stunt with the big screen at the Odeon emphasised. He also sold the big screen angle in a front of house display reading: "Take Her to the Pictures. She Will Enjoy 'The Wrong Box' On the Big Screen at this Theatre, etc." The "box" here was a small TV set. A colorful seven ft display situated by the sales kiosk showed the wide range of boxed candy available. It bore the legend "Here is the Right Box To Buy When You Visit This Theatre to See The Wrong Box." 1000 empty match boxes with stickers—"This is the Right Box To Buy When You See The Wrong Box, etc." were provided by Bryant and May matches for throwaways. An Everybody's in the Wrong Box contest with a Ferrania 35mm camera and color film worth in all $45.00 was placed in the local paper. 10 excellent window displays rounded off the campaign.

A. E. Williams of the Odeon, Ealing, got two press placings of his photo with Miss Newman and also placed the Ferrania camera contest block in two papers. Both reported entries of a record breaking nature but as he reports "Mind you the prize was a special one which deserved the extra attention." A 150 year old landau and pair of horses complete with flunkeys, "lady" in period costume and, of course, a big box, drove around the district with suitable credits. At busy spots, like the theatre, she alighted with full ceremony.

Playing the Disney "Ugly Duckling"-"Winnie Pooh"-"Tenderfoot" triple bill at the Gaumont, Bournemouth, Charles Booth took full advantage of the visit of the larger than life "Pooh," Eeyore, Rabbit, Owl and Kanga for extensive TV and press coverages. They visited the Housewives League Dinner, the Viking Charity Ball, a Tenpin Bowl, a big store, the pier and the theatre where they appeared on the stage. The party also went north to boost J. D. Clark's campaign for the program at the Odeon Leeds, and fulfill an extensive two day tour. After being greeted at the station by a large reception party, all walked through the City Square to the theatre. Visits were arranged to the biggest store in the city, two hospitals, the Ideal Homes Exhibition, the Top Rank Bowl, the Silver Blades Ice Rink, two schools and the press preview. A highlight of the visit was when the police collected the party in a "Black Maria" (patrol wagon) and took them to a road safety competition. The team did not visit the Odeon, Middlesborough, but it did not stop R. L. Cook from prompting an ingenious stunt which got press coverage—in full color! A dazzling blonde with two Great Danes picketed the theatre with an " 'Ugly Dachshound' is unfair to Great Danes" protest banner. A "Pooh" corner was set up in the theatre foyer and children bringing their teddy bears to a performance were invited to dip in a "hunny pot." Prizes included 50 Disney records, sample jars of Gales honey and guest tickets. Altogether 186 teddies turned up and a useful press resulted. A painting competition, leaflets, balloons, overprinted National Savings campaign posters (displayed for free) and window displays rounded off a comprehensive campaign.

A Duckworth, Odeon, Accrington, persuaded his kiosk assistant, Elizabeth Hamer, to make a Peter Pan outfit for her five year old son, John, and allow him to wear it at Saturday children's club matinee, appear on the stage and visit the busiest parts of the town and the children's ward at the hospital. Two photos appeared in the press with captions in depth.

Through good liaison with local societies and associations, Albert E. Hallam of the ABC, Nuneaton, learned that two young men had created a working Dalek of chrome and fibre glass and was able to borrow it when he played "Daleks Invasion Earth—2150 AD." It made a big impression on the youngsters attending his Saturday morning ABC Minor's Club matinee when it moved smartly down the aisle before the screening of the trailer of the next week's attraction. Pictures of it being used as a street stunt around the town were used in the local evening paper. At other times it formed part of a foyer display featuring a mountain of Sugar Puffs Packets featuring a Dalek contest tying in the movie. Through the local paper he invited women readers to send their views on men like "Alfie." Copies of the book and guest tickets went to senders of the best. He used a fast one to plug "The Great Race" at the end of a Minor's Club matinee when he offered ice cream to the row which tidied up its litter first. While he is a manager who gets behind every program he also finds time for public relations promotions. Learning that the Nuneaton Evening Tribune's advertising representative had just become a father he suggested jokingly that they should organize a baby show together. It was taken seriously. Considerable editorial publicity resulted and the final was judged at the theatre. The prizes were given by the paper and Cow and Gate Baby Foods. From the young to the old—further press breaks resulted when a 79 year old usherette, "Torchy" Blunt retired and was presented by the staff with a wheeled carrier bag filled with things to eat and drink. He also got a photo break by arranging for Nuneaton's 1966 Carnival Queen to make her first public appearance with her maidens of honor on the ABC stage.

Garry S. Morgan, assistant manager at the ABC, Sidcup, admits the public may have thought that he was a bit of a nut but adds with satisfaction that they at least went on their way knowing that "Lt Robinson Crusoe, U.S.N." was coming to the theatre. At the Victoria Wine Store, he mounted a Crusoe Cocktail with some pretty strange ingredients including a bowl of corn flakes complete with milk and spoon, bottles of health drinks, sun tan spray, tins of fruit salad, packets of candy, plastic bananas, tattered straw hat, movie poster, etc.

"Alvarez Kelly" Personnel Return To Louisiana For Film's Premiere

The official world premiere of Columbia Pictures' "ALVAREZ KELLY" was held recently at Gordon Theatres' Broadmoor in Baton Rouge, Louisiana. There was much excitement and fan-fare associated with the premiere as director Edward Dmytryk and producer Sol C. Siegel chose Baton Rouge for a location to film "ALVAREZ KELLY" and as the local people, because of much prior publicity, really felt close to the stars and others connected with the film.

Stars Richard Widmark and Victoria Shaw and the director Edward Dmytryk returned to Baton Rouge for the premiere. Premiere activities began with a cocktail welcome party and Louisiana steak bar-b-que hosted by the Louisiana Cattlemens Association. It provided a good opportunity for some of the leading politicians, advertising leaders and social well-to-do's to meet and to be with the celebrities.

The following morning was a press breakfast that really became an effective work session. The Louisiana Cattlemens Association made Richard Widmark the 6,000th member of the Cattlemen's Association. He appreciated this but humorously replied that "really not too many actors appreciate being the 6,000th anything." Seven radio stations, both television stations, the college newspaper, and both of the city newspapers interviewed the celebrities at this breakfast.

Following the breakfast the world premiere cavalcade of cars were escorted to both the television stations for live interviews which lasted approximately 15 minutes on each channel.

Exhibitor, Gordon Ogden, introduced Widmark, Shaw, and Dmytryk to the Rotary Club, Baton Rouge's largest civic organization, and he was followed by the Secretary of the State of Louisiana, the Honorable Wade O. Martin, who presented the celebrities with Colonelships from the Governor. A very delightful luncheon hosted by leading restauranteer, Jack Sabin, who had become personal friends with the cast and the director during their two and a-half month stay in Baton Rouge, followed.

The evening festivities included a large outdoor stage show at the theatre for the public. The theatre front was decorated with banners, an "ALVAREZ KELLY" 24-sheet back-stop was built behind the hugh outdoor stage, a search light was used, many policemen and baracades were used to control the crowd, and the whole area was illuminated by carbon-arc spot lights. The outdoor show included a 15 piece band playing "ALVAREZ KELLY," the famous NAGAWANTI Istrouma Indian dancers, the area's leading comedian, Justin Wilson, and the introduction of and remarks by the celebrities and other notables. The whole affair was MC'd by Baton Rouge's favorite radio personality, Bob Earl, and the entire affair was televised by the largest television station. Since the premiere showing was a reserved seat, invitational only, black tie affair, the theatre tried to give it a Hollywood Academy Award flavor by having each celebrity and notable arrive by car at the front of the theatre to be announced and interviewed on television separately. Thanks to a walkie-talkie this worked remarkably well and certainly "dressed up" the occasion. When everyone was seated MC Bob Earl introduced Edward Dmytryk, Victoria Shaw, and exhibitor Gordon Ogden who in turn introduced Richard Widmark. An organist added colour to the inside stage presentations.



One of Best and Company's nine New York windows displaying United Artists' "Hawaii" photographs and Vogue fashions inspired by the picture.

Canadians

(*Continued from page EX-801*)

tion. The box was made of light cardboard which was not heavy for the girl to carry on her shoulders. The idea of the girl's legs and head (only) appearing, added special effect and interest in this street stunt.

"On opening night of the film we had the executive committee of the Taj Mahal Chapter No. 50 of Toronto attend the theatre in a group. These ladies who hold prominent positions in various business places throughout the city were instrumental in giving us splendid away from the theatre publicity, with window space in different stores, restaurants, book shops and travel bureaus, in advance of our opening of "The Wrong Box." On their arrival at the theatre wearing their formal Taj Mahal head attire they were photographed in a setting with a "Wrong Box" floor display. This Taj Mahal No. 50 Chapter which is a branch of the Rebekah Lodge is known as the "Ladies of the Orient." They spread lots of goodwill for us on this invitational showing.

"We made an arrangement with the members of the Blue and White Society of the University of Toronto, to attend the first Sunday evening performance of "The Wrong Box." The members came to the theatre in a group, wearing their blue and white university colors. They were photographed at the theatre front and also in the main theatre foyer. In return for the showing they secured free space for us in the Varsity University Newspaper, where their photograph appeared.

"An advance main lobby display for weeks in advance gave full credit to "The Wrong Box." Featured on this huge 10×6 standee was the superb review which appeared in Newsweek Magazine, and which we had enlarged for the standee. Prominent space was also given to excellent quotes from the New York Times and the London Daily Sketch. 24 selected stills were used to show various scenes from the film, and star names were played up on this large standee. An autumn background color was used to tie in the seasonal showing, and this display was seen by thousands in advance of our engagement."

Giant Fashion Promotion Set For "Hawaii" By Vogue

"Hawaii," Mirisch Corporation roadshow presentation for United Artists release, is the object of the biggest fashion promotion in motion picture history and the most extensive ever handled by Vogue Magazine. The promotion will reach an estimated 75,000,000 people across the country.

Sixty pages in the November 1 issue of Vogue are devoted to the "Hawaii" fashions designed by scores of leading manufacturers and currently available in 36 major department stores in as many cities across the country. Each store is mounting full window and in-store displays to showcase the new style in feminine apparel. A kit is being distributed which contains advertising and publicity material and merchandising tips for these latest fashions and the film, "Hawaii."

The giant Vogue spread begins with a title page about the UA release, with the film's logo, pictures of the stars and production credits. The magazine features ads for every fashion idea from haute couture to lingerie to cosmetics inspired by the Islands and "Hawaii." Credit is given the film (in the form of the logo) and United Air Lines, officially designated airline for the motion picture.

The fashion kit is introduced by a publicity release on "what's happening these days in Hawaii . . . in Vogue . . . in 'Hawaii' . . . in travel . . . in luxury . . . And in Fashion, Hawaii's really happening!" Also in the kit are ads for the film, sample Vogue ads as well as a booklet from the Fischer Co., Bantam Books' 16-page color insert from the souvenir movie edition, information and stills from the film, the "Hawaii" page from Vogue, and suggested fashion-promotion ideas including window displays, newspaper ads and luaus.

Department stores involved in the fashion tie-up are: Best & Co., New York; Bullock's, Los Angeles; Carson Pirie Scott, Chicago; The Liberty House, Honolulu; Joseph Magnin, San Francisco; Jordan Marsh, Boston; John Wanamaker, Philadelphia; Woodward & Lothrop, Washington, D.C.; May D. & F., Denver; J. L. Hudson, Detroit; The Dayton Co., Minneapolis; Halle Brothers, Cleveland; Joseph Horne Co., Pittsburgh; Burdine's, Miami; Stix, Baer & Fuller, St. Louis; L. S. Ayres & Co. Indianapolis; The Boston Store, Milwaukee; Bret Apparel, Seattle; The Marston Co., San Diego; Goldwater's, Phoenix; Makoff's, Salt Lake City and Louisville; Fanny's, Las Vegas; Al Rosenthals Inc., Oklahoma City; Furchgott's, Jacksonville; Battelstein's, Houston; The John Shillito Co., Cincinnati; Harzfeld's, Kansas City (Mo.) and Baltimore; Sanger Harris, Dallas; D. H. Holmes, New Orleans; Davison Paxon, Atlanta; Meier & Frank, Portland (Ore.); F. & R. Lazarus, Columbus; Maas Bros., Tampa; Goldsmith's, Memphis; Hovland-Swanson, Lincoln, and Rike-Kumler Co., Dayton.

'Professionals' Soundtrack Album

Colgems Records will issue the soundtrack album of the music score "The Professionals," it has been announced by Columbia Pictures, distributor of the film.

The new recording will be the first Colgems motion picture soundtrack album to be distributed internationally by RCA Victor under its recent agreement with Columbia Pictures Corp., Screen Gems, Inc.

Two-time Academy Award-winner Maurice Jarre composed and conducted the music score for "The Professionals."

CLASSIFIED ADVERTISING

Fifteen cents per word (include nome or initials, box number ond address in count). Minimum 10 words. No cuts or borders. 4 consecutive insertions for price of 3. Cosh with copy. Closing date: Wednesday noon preceding dote of publicotion. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Brood St., Philo., Po. 19107. (See "A-Mon" CORNER on this page for Help and Situotions Wonted advertising).

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

EQUIPMENT FOR SALE

NEW JAPANESE LENS, Anamorphics, Century CC R-3 sound heads, used, rebuilt, all makes, models. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

GOVERNMENT SURPLUS BARGAINS! Heyer-Shultz 11⅜″ metal reflectors, $24.00 each, $45.00 pair. Excellent condition. Photoelectric tubes: 868's or 930's, $1.50 each. Satisfaction guaranteed. Prepaid if check with order. INDEPENDENT THEATRE SUPPLY, 2750 East Houston, San Antonio, Texas.

EQUIPMENT WANTED

TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you? STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

PHOTO BLOWUPS

PHOTO BLOWUPS. Fast nation-wide service since 1899. Quality, low prices. Price list on request. STITES PORTRAIT CO., Shelbyville, Indiana.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE SEATING

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 247 Water St., Brooklyn, N.Y. 11201.

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

FOR SALE: 700 Rebuilt American spring back chairs. Like new. Good sizes: 20's and 21's. For pitched floor. $10.00 F.O.B. Scranton, Pa. JOHN A. MORAN CHAIR CO., Mears Bldg., P.O. Box 624. Telephone 717-342-7517.

USED EQUIPMENT

2 Ampro 20 16mm Projectors with 2 REA arc lamp housings. 2 12″ speakers, 2 rectifiers, one multi-channel amplifier. 2 2″ lenses, 2 2½″ lenses. Equipment in above-average condition. Will accept bids at ADMIRAL THEATRE, Box 166, Seldovia, Alaska.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

WHEN YOUR MAILING ADDRESS CHANGES

You won't miss your weekly copy of MOTION PICTURE EXHIBITOR if you are changing your address, *providing you let us know the new mailing address three weeks in advance of the change.* When you notify us, please use the address change card available at the Post Office, or send us your new, correct mailing address with the address portion of the wrapper or envelope bringing you your copy. And please include your Zip Code!

Please notify: **CIRCULATION DEPARTMENT**
MOTION PICTURE EXHIBITOR 317 N. Broad St., Phila., Pa. 19107

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

PROJECTIONIST with 15 years experience both drive-in and indoor. Will relocate any part of Florida. **BOX A119, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PROJECTIONIST: Young man in late 30's, with 15 years experience on all makes of equipment. Will relocate in eastern New York state. **BOX A1116, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

DRIVE-IN MANAGER, secure year-round employment, New England. Excellent opportunity for man young in business learn and grow with circuit that trains its managers. Plenty advancement opportunity. Write in confidence. **BOX A112, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

MANAGERS (Indoor and drive-in) want to work with: 1. Best east coast independent circuit. 2. For good salary and finest, fully company paid insurance and pension plans. 3. Finest opportunity for future. Write or call **BUDCO, INC., 423 N. Main St., Doylestown, Pa. 18901, 215-348-9060.** (112)

Address all Correspondence to— ***The A—MAN Corner*** { Motion Picture Exhibitor 317 N. Broad St., Phila., Pa. 19107

$2.00 A YEAR

FOR 50 ISSUES OF

MOTION PICTURE EXHIBITOR

(48 years of industry service)

This is a tax deductible, business expense.

If you're not satisfied . . . stop the service and we will promptly refund the unused portion of your subscription.

Fair enough?

Then . . . fill in NOW!

★

Yes, start sending

MOTION PICTURE

EXHIBITOR

TO:

Name .....

Title .....

Address .....

.....

.....

.....

★

☐ Enclosed

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(U.S. & Conoda)

CLIP and MAIL TODAY TO
317 N. Broad St., Phila., Pa. 19107

With this week's copy of
MOTION PICTURE EXHIBITOR . . .

YOUR NEW

1967 ANNUAL BOOKING CALENDAR!

So please check your copy for this old and valued friend. And if you really need more Calendars, Send 10¢ for each additional calendar you will require to cover postage and handling.

And if you are not now receiving MOTION PICTURE EXHIBITOR, use the subscription blank below to start your copies coming to you.

Yes, I want my own personal copy of MOTION PICTURE EXHIBITOR each week!

Enclosed find:

☐ $5.00 for three years

☐ $2.00 for one year

(within Western Hemisphere)

Name_____

Title_____

Address_____

City_____ State_____ Zip_____

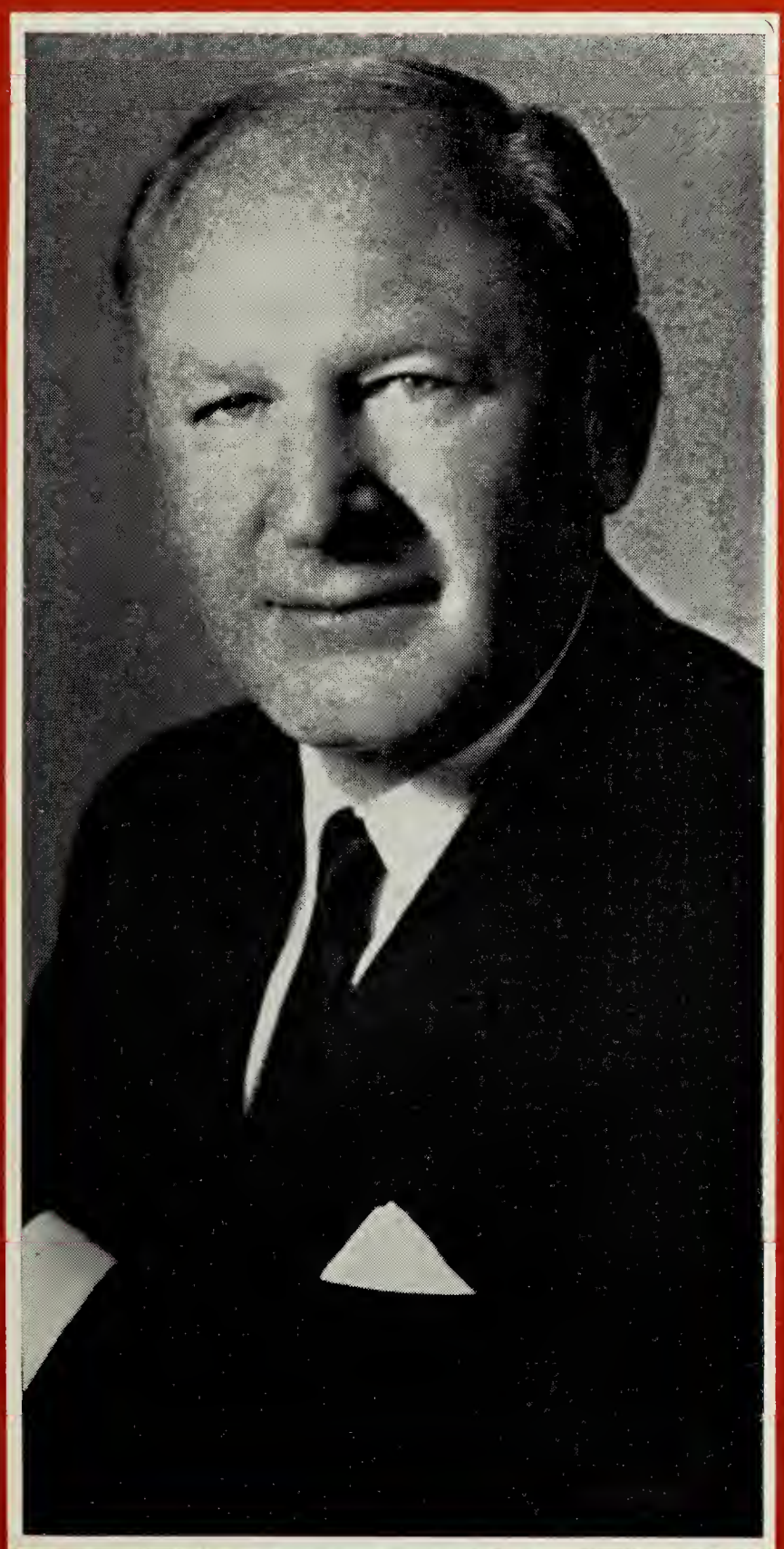
MOTION PICTURE

EXHIBITOR

NOV. 23, 1966

Volume 76 Number 15

IN TWO SECTIONS • THIS IS SECTION ONE



20th-Fox Reports Record Income

(See Page 5)

N. Y. Industry Honors Rinzler

(See Page 11)

William Forman, west coast exhibitor and president of Cinerama, Inc., was feted Monday evening (Nov. 21) as Motion Picture Pioneer of the Year at the organization's 28th annual dinner at the Americana Hotel, New York.

UNDER-REPORTING IN ENGLAND • • • see editorial—page 3

Okay—So You Have A Blockbuster For Christmas!

But, What Do You Have From December 1 thru December 21?

CONTINENTAL HAS THESE FOR YOU...

A DIVISION OF THE WALTER READE ORGANIZATION INC.

PIER PAOLO PASOLINI'S
"the Gospel according to St. Matthew"

HAYLEY MILLS as the gypsy girl color

DIRK BOGARDE
McGUIRE, GO HOME!
COLOR

PATRICK McGOOHAN
WALK IN THE SHADOW

JANETTE SCOTT
CONTEST GIRL
COLOR

"DR. WHO AND THE DALEKS"
TECHNISCOPE® and TECHNICOLOR®

JANE FONDA
"CIRCLE OF LOVE"
EASTMANCOLOR

DAVID & LISA / LORD OF THE FLIES

CALL...WIRE...WRITE YOUR LOCAL CONTINENTAL OFFICE

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

MEMBER AUDIT BUREAU OF CIRCULATIONS

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 76 • No. 15 November 23, 1966 Our 48th Year



LOOKS LIKE SARGOY & STEIN WOULD STARVE IN ENGLAND

FROM TIME TO TIME, we have found it interesting editorially to compare certain practices of the motion picture industry in the United States with our counterparts in England. While no one would be rash enough to state that the industry in England has no problems comparable to those that beset theatremen and distributors in the United States, they do seem to go about solving their difficulties in an atmosphere of mutual respect that is hard to find on this side of the Atlantic.

In a recent issue, we editorialized on the subject of exhibitor under-reporting and its effects ("HOW TO GET RID OF SARGOY AND STEIN"—Nov. 2 issue). We were surprised by the amount of reaction that editorial stimulated in England, and we have selected excerpts from letters and comments that indicate some further differences in the manner in which the motion picture industries of the two nations conduct their affairs.

First and foremost, the practice of under-reporting is nowhere near as widespread in England as here. While a few cases may have been handled privately, it is a long time since one came into the open. There is general agreement among our English correspondents that in an established case of under-reporting, all members of the Kinema Renters Society (which means all the major distributors plus a lot more) would immediately stop trading with the culprit.

One English distributor remarked that with so well knit an industry, such cases could be averted before they happened as exhibitors and distributors know each other pretty well. In England, adjustment of terms can be obtained pretty quickly if a picture is a real flop. Most distribution companies are cooperative about this in one way or another.

Another difference is the manner in which the smaller, weaker theatres are handled. In England, some theatres are on what is called "small exhibitors terms." This is an official list maintained by KRS, and those theatres pleading hardship and having their accounts and running expenses inspected by accountants can be registered. Our information is that they pay 25 per cent film rental terms or better if they can get them.

Generally, small theatremen seem to be treated with a good bit more consideration in England. The impression is that with relatively few theatres operating, most distributors would sooner keep one open than have it driven out of business. In England, unlike the United States, a little of something is considered better than a lot of nothing.

A further point stopping under-reporting in England is that exhibitors have to make returns to the government to support their Eady Fund payments, and excise inspectors can call to look at the books. The KRS also has inspectors who periodically spot theatre employees with their hands in the cash register. Indeed, circuit and independent exhibitors sometimes invite such inspections and contribute a share of the costs.

One English distributor remarked that problems revolving around rental term adjustments and other relations between exhibitors and distributors in England can be solved in days, whereas in the United States, it can take months before these differences reach New York and the proper person.

Here, it seems, is the single most important factor which differentiates England from the United States. There is continuous contact between buyer and seller in England, along with an understanding of the other fellow's position.

It is a wise man who can learn from another's example.

RANDOM THOUGHTS

A QUICK LOOK at a large list of upcoming features indicates that exhibitors will be attempting in coming months to sell a lot of pictures with very strange titles. To an exhibitor, the title of a film is apparently a lot more important than it is to a producer and distributor. The theatre's phone rings constantly, and the single most important question is *"What's playing?"*

Some producers like clever titles, offbeat titles, and far-out titles. Unfortunately, the great majority of theatregoers are nowhere near as clever or far-out as the producer, and consequently, they stay away in droves if the title is meaningless to them. Other producers fall in love with a book—a best seller, they call it. Now a best selling book may have sold as few as 20,000 copies, and that doesn't make much of a dent in the moviegoing audience. If there are any doubts about a book title, the best notion would be to retitle the movie and add *"Based on 'Who Pushed John'."* Years ago, we were involved with the film version of a best-seller, *"In His Steps."* The picture laid an egg until we changed the title to *"Sins of the Fathers."* Then it took off like a rocket. Someday, a smart producer will seek theatreman opinion on titles before it's too late to make a change.

On an entirely different subject, we note that NBC's Tuesday Night At The Movies telecast Universal's *"Wild And Wonderful"* on the same night that the same film was playing a sub-run house in Philadelphia. We can't help but wonder if NBC intends to sue the exhibitor for violating clearance.

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Jack Keppner, an employee of the Connecticut Transportation Authority and the son of **Morris Keppner,** partner in the Burnside Theatre Corporation, East Hartford, Conn., was married to **Sylvia Gloth** of Springfield, Mass.

Arlene L. Rapp, State employee, married draftsman **Wayne Shapiro.** She is the daughter of **Philip Rapp,** Fabian Schenectady manager, and a niece of **Louis Rapp,** manager of Proctor's at Troy. The ceremony took place in Ohav Sholom Congregation, Albany, N. Y.

Obituaries

Harry G. Arthur, 71, the head of Arthur Enterprises and the past president of the Southern California Theatre Owners Association, died in his Los Angeles home of apparent heart failure. He was also a member of the Motion Picture Pioneers and a vice-president of the Principia Corp. Surviving Arthur are four brothers, five sisters, his wife, two sons, and nine grandchildren.

Oscar P. Beard, 66, IATSE projectionist in Jacksonville, Fla., for 40 years, died after a long illness. He is survived by his widow, a sister, and a brother.

Hugh J. Campbell, 76, retired manager of the first-run Central Theatre, Hartford, Conn., died of a heart attack. He began his 50-year exhibition career as an usher in Philadelphia, subsequently serving as manager of numerous Warner Bros. theatres in metropolitan Hartford, including the 4200-seat State. He is survived by five sons and two daughters.

Ken Crabtree, manager of the Surf Drive-In, Freeport, Texas, died. He was associated with John Long's LCL Theatres for many years. He is survived by his wife, who aided him in the operation of the Surf.

Harry J. Farwell, 80, the husband of Greater Detroit Motion Picture Council president **Grace Farwell,** died in Highland Park Hospital after a long illness.

Harold Kay, manager of the Lake Theatre in Painesville, O., died. He was a member of the Independent Theatre Owners of Ohio and will be remembered by that group as a dedicated exhibitor and a hard-working community leader.

Phil Nemirow, 51, Loew's city manager in Toronto, Canada, died suddenly. Before he was in charge of Loew's Canadian operation, he was associated with the RKO Theatre in Providence. He is survived by his wife and two sons.

John Pival, 52, long time veteran of both theatre and radio, died by drowning at his winter retirement home in Florida. In 1938, after having been manager of two theatres, he stepped into radio with his own program on old WMBC, in Detroit. In radio, he held positions as radio director, station manager, and vice-president.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., NOV. 21

Transamerica Corp. Plans To Acquire United Artists

NEW YORK—John R. Beckett, president of Transamerica Corporation, and Robert S. Benjamin and Arthur B. Krim, chairman and president respectively of United Artists Corporation, announced that an agreement in principle had been reached contemplating a tax-free exchange of shares offer by Transamerica to the stockholders of United Artists.

Subject to the necessary legal approvals and formalities by both companies, Transamerica will offer to each United Artists stockholder an alternative choice of either one share of Transamerica common for each share of United Artists, or a package consisting of one-half share of its common and one-eighth share of a new $4.80 cumulative preferred stock. The preferred stock will carry a cumulative dividend of $4.80 per share, be non-callable for eight years, be callable thereafter at $104.80, and be convertible into Transamerica common at $30 per share. Each full share of preferred stock will be entitled to one vote. In the opinion of counsel, the exchange of stocks will be tax-free, and an Internal Revenue ruling to this effect will be requested.

The proposal, which would bring Transamerica into the field of leisure-time services for the first time, followed many months of investigation by both managements. Such factors as Transamerica's earning stability, dividend record, insurance in force, and book value, and United Artists' earnings potential for growth in leisure-time fields and its film library, both managements feel, make the proposal an attractive one for the shareholders of both companies.

It is intended that United Artists will become a wholly owned subsidiary of Transamerica with no change in its present management or operating policies. United Artists will be represented on the Transamerica board and Transamerica on the United Artists board.

Transamerica, with assets of about 2.5 billion dollars, is a diversified service organization and a major supplier of life property and title insurance. It also has substantial operations in the fields of personal finance, commercial loans, land development, mortgage banking, and industrial and consumer leasing.

The parties are presently engaged in the preparation of formal documents looking toward the consummation of the transaction.

The exchange offer will be made as soon as all legal requirements have been met, including registration of Transamerica's preferred and common stock under the Securities Act of 1933.

EXTRA CALENDARS

Requests for additional copies of MOTION PICTURE EXHIBITOR's 1967 booking calendar must be accompanied by 10 cents for each calendar ordered. Due to the volume of requests, we can not acknowledge those orders that do not include such payment. We will continue to fill orders until the limited supply of extra calendars is exhausted.

BROADWAY GROSSES

Waiting For Turkey Day

NEW YORK—Broadway theatres waited for Thanksgiving while registering generally satisfactory business with primarily holdover and hard-ticket attractions. The only new attraction was "The Defector" at the Astor.

"PENELOPE" (MGM). Radio City Music Hall, with usual stage show, registered about $135,000 for the second week.

"HAWAII" (United Artists). DeMille maintained a strong pace with $43,000 for the sixth week of this roadshow engagement.

"THE BIBLE" (20-Fox). Loew's State continued well with this hard-ticket attraction with $49,000 for the eighth week.

"DR. ZHIVAGO" (MGM). Capitol tallied $23,000 for the 48th hard-ticket week of this successful epic.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli reported $28,000 for the 90th week of this amazing roadshow engagement.

"THE DEFECTOR" (Seven Arts). Astor reported $20,000 for the opening week of Broadway's only new show and Montgomery Clift's last film.

"THE PROFESSIONALS" (Columbia). Victoria maintained a good pace with $30,000 for the third week.

"IS PARIS BURNING?" (Paramount). Criterion continued at capacity with $50,000 for the second roadshow week.

"THE LIQUIDATOR" (MGM). Warner took in $13,500 for the third week.

"ALFIE" (Paramount). New Embassy grossed $15,000 in the 13th week.

GOODBYE, GEORGE!

MOTION PICTURE EXHIBITOR has lost a valued member of its editorial staff and the motion picture industry has lost one of its best friends. We were privileged to work with George Nonamaker for many years. He was a gentleman and a gentle man. He was also an excellent reporter and an astute observer of the motion picture scene.

As feature editor of the publication, he helped make departments such as the yellow Servisection and the Exploitation section invaluable aids for every theatreman who subscribed to our publication.

We will miss him deeply as co-worker, friend, and decent human being who lived quietly and with a minimum of fuss, did his job well, and brought a large measure of happiness to those whose lives he touched. Goodbye, George!

JAY EMANUEL

Record 9-Month Income For Fox

Zanuck Sees Continuing Upward Trend This Year; "Music" At $68 Million As Other Pix Do Well

NEW YORK—Darryl F. Zanuck, president, 20th Century-Fox Film Corporation, reported that total income in the first three quarters of 1966 was the highest in the company's history for such a period. Film rentals from feature pictures for the nine months ended Sept. 24, including television and film series specifically produced for television, amounted to $154,-192,000, an increase of 46.1 per cent over $105,571,000 reported for the same period in 1965. Total income increased to $160,179,000 from $110,951,000. Net earnings after full federal and foreign income taxes amounted to $9,210,000 or $3.21 per share on 2,866,208 shares outstanding. This compares with $8,773,-000 or $3.06 per share earned in the first nine months of 1965 when the company enjoyed a substantial shelter from federal income taxes.

Net earnings of the corporation for the third quarter alone were $3,100,000 after taxes, equal to $1.08 per share, compared to $2,962,-000 or $1.03 per share in the third quarter of 1965.

"Third quarter operations sustained the very satisfactory rate of total income and net earnings reported the first half of the year, and we anticipate a continuation of this trend in the final quarter of 1966," Zanuck added. The principal contributions to income in the quarter came from the continuing roadshow release of "The Sound of Music," the roadshow release of "The Blue Max," the general release of "Those Magnificent Men in Their Flying Machines" and "The Agony and the Ecstasy," as well as "How to Steal a Million," "Fantastic Voyage," "Stagecoach" and "Modesty Blaise." Other successful earlier releases which contribute to the nine-month record gross were "Our Man Flint," "Von Ryan's Express," "The Flight of the Phoenix" and "Do Not Disturb." With a late September opening, "The Bible" was not a factor in the third quarter financial results, but will contribute significantly to income in the current period and in 1967.

"The Sound of Music" continues to enjoy tremendous acceptance and to date (Nov. 16) has accumulated a world-wide film rental in excess of $68,000,000.

The company's next roadshow release will be "The Sand Pebbles," producer-director Robert Wise's first film since his Academy Award-winning production of "The Sound of Music." It is scheduled to follow "The Sound of Music" in its world premiere engagement at the Rivoli Theatre in New York on Dec. 20. "The Sand Pebbles" then will open Dec. 28 at the Fox Wilshire Theatre in Los Angeles to qualify for this year's Academy Awards.

In addition to "The Sand Pebbles," the outstanding pictures through the summer period will include George Segal and Alec Guinness in "The Quiller Memorandum," Doris Day and Richard Harris in "Caprice," Paul Newman in "Hombre," James Coburn in "In Like Flint," Audrey Hepburn and Albert Finney in "Two For The Road," "One Million Years B. C.," "The Flim Flam Man," "A Guide for the Married Man" and "Fathom." Currently shooting is "Doctor Dolittle," starring Rex Harrison, which will be a Christmas, 1967, roadshow release.

The company continues to maintain its position as the foremost producer and distributor of film series for prime time network television. There are 11 programs represented on all three major networks, comprising a total of 9½ hours weekly.

Buffalo D. A. Would Form Citizen Review Board

BUFFALO—District Attorney Michael F. Dillon soon plans to name a citizen review board which would determine if a movie or a book has any social value.

"I do not ask that it be a vigilante committee," he stressed.

"I would like to see representatives of the community attending certain movies or reading certain publications and establish for us 'contemporary community standards.'

"I would like their counseling of whether a movie or book has social value or is utterly without redeeming value," said the district attorney. Dillon said he was taking the action to "protect the community from being buried under filth. I can see seeds in various sections of the community that could well give rise to such a burial. However, the law recognizes the constitutional rights and guarantees of the individual and gives us little room for prosecution for obscene material and movies."

Warners' CATV System Maps Expansion Program

NEW YORK—Following a year of testing and evaluation in the Mission Viejo area of Laguna Hills, Calif., Warner Bros.' CATV operation has been given the "full steam ahead" signal by Jack L. Warner, president of Warner Bros.

"Results of the past year have shown the kind of success we may expect from our CATV system," Warner said. "Electronic problems have been solved, and the system has been refined to a point of exceptional quality. It is considered one of the finest community antenna designs in the nation."

Warner Bros.' community antenna staff has been working closely with the telephone company, it was reported by Jack Frost, general manager of the Warner Bros. subsidiary, with a view to perfecting the design and reception performance. Since last spring, 12 miles of buried cable have been laid at Mission Viejo. This is enough to service up to 600 homes. Full-range programs for this operation call for 100,000 homes to be serviced by Warner CATV in a 56,000-acre district.

Warner also discovered that the program has been budgeted to meet competition throughout California, and at least 25 offers have come from throughout the nation seeking Warner participation with other CATV outfits. At this time, the company president said, the CATV operations are being limited to California.

With the Mission Viejo project moving into high gear, many other areas are being surveyed for the installation of the Warner service, and two additional districts are expected to be tied up soon.

Col. Names Jerry Levine Roadshow Ad Director



NEW YORK—In a move designed to keep pace with Columbia Pictures' expanded roadshow line-up, Jerry K. Levine has been appointed director of roadshows advertising and publicity.

Levine will head Columbia's advertising and publicity program for all of the company's hard-ticket attractions, the first of which is Fred Zinnemann's "A Man For All Seasons."

In 1964, Levine returned to Columbia, where he had previously served as the company's advertising manager, to coordinate the roadshow activities on Richard Brooks' "Lord Jim." Following this, he served as an executive in Columbia's advertising department.

Levine's considerable experience in the industry includes service as an account executive for the Donahue and Coe advertising agency, and as advertising manager with Paramount Pictures.

Jewison To Yale

HOLLYWOOD — Producer-director Norman Jewison has accepted an invitation to fly to New Haven on Dec. 7 and address the combined Yale University drama and cinema departments, it was announced by Sperie P. Perakos of the Yale faculty.

Jewison will speak on "Motion Pictures as a Contemporary Art." According to Perakos, Jewison will use "The Russians Are Coming The Russians Are Coming" as a case history in tracing movies "as an art; as an entertainment; and a business."

Three More For Century

NEW YORK—Leslie R. Schwartz, president of Century Theatres, announced that the circuit has signed leases with the Winston-Muss Corporation for three motion picture theatres located in the following shopping centers:

An 850 seat theatre in the Thomas Mall Shopping Center in Phoenix, Arizona; a 950 seat theatre in the Page Manor Shopping Center in Dayton, Ohio; and a 1200 seat theatre in The Mall at New Rochelle, Westchester County, New York.

MGM Profits Up For Third Year; All Divisions Help Swell Figure

NEW YORK—For the third successive year, Metro-Goldwyn-Mayer has increased its profits, winding up the 12 months ending last Aug. 31 with a figure of $2.03 per share on 5,042,859 outstanding shares. This latest gain represents a 31 per cent climb over the profit figure for the previous fiscal year, according to Robert H. O'Brien, MGM's president and chief executive officer, in a letter to stockholders accompanying the company's 1966 annual report.

All four major activities of MGM—motion pictures, television production, records, and music publishing, helped swell the company's net earnings to $10,221,000, among the highest in its history, O'Brien told the stockholders. The gains, he added, reflected the growing success of programs initiated by MGM's management in 1963, the year he was elected chief executive. That year, he noted, MGM lost more than $30,000,000, before taxes. By the following year, MGM had achieved a dramatic turnaround, with a net of $7,390,000.

MGM movies, the company's basic product and basic element in its management's plans for stability and growth, did well during the year, the MGM president said, citing "outstanding grosses" by "A Patch of Blue," "The Glass Bottom Boat," "The Cincinnati Kid," and "The Singing Nun."

"Doctor Zhivago," another major MGM production which won six Academy Awards in 1966, was singled out by O'Brien for its performance. "The only comparison among our reserved seat attractions," he said, "is with 'Ben-Hur,'" adding that he expected the movie in its initial release to rank among the four top-grossing motion pictures in the industry's history.

O'Brien also cited the licensing agreement with Columbia Broadcasting System under which the network will pay MGM $52,800,000 (a record sum) for 45 pictures starting in the fall of 1967. He noted a second agreement by which CBS fees will help pay for the production of 18 new pictures to be shown first in theatres and then on CBS television. Even after these commitments, O'Brien emphasized, MGM will have one of the largest film libraries of network quality movies still unreleased. (MGM will only license its pictures for tv, retaining all rights.)

MGM's own tv production and distribution, O'Brien reported, had enjoyed its most profitable year in 1965–66, with six series aired for a total of 4½ network hours. The company entered the current tv season in an even stronger position, he added, with seven series totaling 5½ night time hours on the three major networks, plus the half-hour Tom & Jerry Show on CBS Saturdays. Production plans for the 1967–68 season, O'Brien said, indicated a further increase in profits from the MGM program division. The increasing number of UHF stations, he explained, should increase revenues and profits for the domestic syndication (local stations) market, and overseas, he pointed out, 27 MGM series were on the air in 72 countries.

The record division also scored its highest sales and profits in MGM history during the 1966 year. Important sellers included Herman's Hermits records and the "Doctor Zhivago" soundtrack, the largest selling album from any non-musical picture.

Robbins, Feist and Miller, music publishing's "Big Three," in which MGM has a 62 per cent interest, also had a banner year, according to O'Brien. ASCAP payments to the publishers—their principal source of income—were the highest in MGM history last year, O'Brien said, and a "great increase" in the first payment for the 1966–67 year, he added, indicates even more dramatic gains in earnings ahead.

Jaffe Gift Boosts London Boys' Club

LONDON—Leo Jaffe, executive vice-president of Columbia Pictures, has given a donation of $1,000 to the White City Boys' Club, London.

Jaffe was present at the opening of the new headquarters of this youth centre last April. It was sponsored and opened by producer Sam Spiegel, who gave $30,000 towards the project.

Jaffe, who made the gift through Irving Dollinger, chief barker of the Variety Club of New York, said he was very impressed by what he had seen in London and the work of Variety in general.

The White City Boys' Club is a "Ward" of the Variety Club of Great Britain, which is engaged on a $1,200,000 project to open 13 new boys' clubs in London. Seven, including White City, are already opened.

AIP Trailers Via NSS

NEW YORK—Burton E. Robbins, president of National Screen Service, announced that arrangements have been completed for NSS to distribute teaser trailers for American International Pictures, beginning with the release of "Thunder Alley."

Newspaper May Refuse "Adult" Ads, Says Court

LANSING, MICH.—The Michigan Court of Appeals ruled that a newspaper is a private business and has the right to accept or refuse advertising as it desires.

The court upheld a Calhoun County Circuit Court ruling that the Battle Creek Enquirer and News is not required to accept advertisements for "adult" movies.

Unlike a telephone company or a hotel keeper, the appeals court said, a newspaper is not so "affected with a public interest" that its freedom of contract is impaired.

In his opinion, Judge Donald E. Holbrook said, in part: "The public interest . . . demands that the press shall remain independent, unfettered by governmental regulations regardless of whether that regulation stems from legislative enactments or judicial decisions."

The theatre in question was the Eastown of Battle Creek, owned and operated by Floyd Bloss.

EK Expert Talks On Color

PHILADELPHIA—Ralph M. Evans, director of the photographic technology division of Eastman Kodak Company, spoke on various aspects of color recently at The Franklin Institute in Philadelphia.

Evans discussed two ways in which color may be seen (light-color and object-color); colors that are apparently fluorescent; and adaptation to the color and brightness of light. Using slides for illustration, he also presented the theory that there are four principal ways in which two object colors may differ from each other: hue, saturation, brightness, and grey content, and that these four are independent psychological variables.

An authority on color processes and visual effects in photography, Evans has written the books, "Eye, Film and Camera In Color Photography," and "Introduction to Color." He has also lectured widely in the field and has written several articles for scientific journals on the relationship of perception to color photography.



Robert H. O'Brien, center, president of Metro Goldwyn Mayer, Inc., was presented with the Brotherhood Award of the National Conference of Christians and Jews recently at a luncheon in his honor at the Americana Hotel, New York. Seen with O'Brien, left to right, are John Charles Daly, who made the presentation; Laurence A. Tisch, chairman of the event and president of Loew's, Inc.; Dr. Sterling W. Brown, president of the NCCJ; and Jack Valenti, president of the MPAA.



UNIVERSAL'S
ASTRO-KNOTT
WILL PUT YOUR
BOXOFFICE
IN ORBIT.....



JANUARY PRE-RELEASE ENGAGEMENTS THROUGHOUT THE SOUTHWEST, FOLLOWED BY SELECTED NATIONWIDE OPENINGS!

7 Arts Fiscal Turnabout Changes Red Ink To Black

TORONTO, CANADA—Seven Arts Productions, Ltd. (American Stock Exchange) had earnings of $1.02 per share in the first quarter ended Sept. 30, compared with a deficit of one cent per share in the corresponding period the year before, shareholders attending the annual meeting here were told by Samuel H. Haims, Seven Arts vice-president and treasurer.

Net earnings in U. S. dollars, after taxes, for the three months totaled $2,592,971, compared with a loss of $22,529 in the first quarter the year before. Net sales for the first quarter totaled $16,752,979, compared with $3,376,723 in the like period a year earlier. Results of operations for the three month period should not be considered indicative of what the annual operations may be in view of the fluctuating nature of the business.

The president's statement to the shareholders attending the meeting informed them that Seven Arts banking relationships have permitted the company "to maintain our borrowing levels despite the constriction in the availability of funds. This availability of funds has enabled us to continue our program of acquisition of feature motion picture product for television as well as the production of new product for our own theatrical distribution and subsequent television distribution."

Shareholders were also informed that "during the past fiscal year, the company acquired distribution rights for both theatrical and television to a number of pictures produced by other companies, so that as of June 30, 1966, the company had available for release 365 feature films which were virgin for television in the United States."

The company also has available for licensing stations in the United States an additional 122 films which have had some television exposure, and, additionally, Seven Arts now has 780 films in distribution to United States television stations.

Shareholders were cautioned that "the value of each of the films which the company has in its library and in distrlbution, is not necessarily the same. Some pictures are worth more, some less."

Shareholders attending the annual meeting in person and by proxy reelected to the board of directors Herbert Allen, Alfred Bloomingdale, Armand Deutsch, Samuel H. Haims, Alan J. Hirschfield, Eliot Hyman, Jerome A. Newman, Maxwell M. Rabb, Alvin Rosenberg, and Denniston Slater.

Shareholders also approved the adoption of a pension plan and the amendment of a profit sharing plan.

Loew's Net Rises

NEW YORK—Loew's Theatres, Inc., for the fiscal year ended Aug. 31, reported operating profit and net income of $5,818,639, equal to $2.94 per share.

The entire net capital gain of $1,990,122 realized during the fiscal year ended Aug. 31 was established by the company as a reserve against the cost of marketable securities and time deposits.

For the preceding year, Loew's Theatres, Inc., reported operating profits of $5,482,141, equal to $2.76 per share, and capital gains of $1,107,293, equal to 56 cents per share, making a total net income of $6,589,434, equal to $3.32 per share.

Gross revenues for the current fiscal year amounted to $114,260,000 as against $95,361,000 for the preceding year.

N.Y. Legislators Line Up Again For And Against Censor Measures



Irv Kupcinet, Chicago Sun Times columnist and tv personality, is presented the first pair of Golden Heart tickets for the Variety Club benefit preview performance on Jan. 31 of "Fiddler on the Roof" at the McVickers by Mrs. Madge Raymer, right, president of Women's Variety Club, and Mrs. Robert Mose, left, president of the Spastic Children's Center. Vic Bernstein, left, past chief barker, Variety Club of Illinois, Tent 26, and chairman of the benefit, fiddles his approval, and Dr. Burton Grossman, right, looks on smilingly on behalf of La Rabida Sanitarium.

Famous Players Board Elects Bluhdorn Chairman

TORONTO—The board of directors of Famous Players Canadian Corporation, Ltd., in its quarterly meeting here, elected Charles G. Bluhdorn as a director of the company and chairman of the board, succeeding the late J. J. Fitzgibbons.

Bluhdorn is the chairman of the board of Gulf & Western Industries, Inc., the parent company of Paramount Pictures Corporation, which owns a 51 per cent interest in Famous Players, the largest theatre circuit in Canada.

At the same time, the board of directors of Famous Players declared a quarterly dividend of 27½ cents plus an extra dividend of 10 cents per share, payable Dec. 9 to stockholders of record Nov. 23.

Bluhdorn told the meeting of directors that he hopes that the company will continue to pursue an aggressive policy of expansion, not only in the motion picture business and related fields of communications, but also in other areas where investment opportunities become available.

Bluhdorn, who is also chairman of the board of Gulf & Western Industries, Inc., stated further that there is no intention to dispose of the 51 per cent interest in Famous Players that is owned by Paramount Pictures Corporation, which is now a subsidiary of Gulf & Western.

Bonus Plan For Bookers

NEW YORK—The Motion Picture Bookers Club unanimously approved a special retirement bonus plan for all members over the age of 65. Marvin Friedlander, president, in announcing the decision of the membership, called it a milestone for the club in establishing something of this order. In addition, all such members receive the privilege of being a paid up member for life.

ALBANY—Capitol Hill observers, after a close study of the election returns which continued the Republican Senate and Assembly Democratic majorities, concluded the 1967 legislative session would probably see reintroduction of and firm opposition to bills adversely affecting the motion picture industry.

For several years past, Motion Picture Association of America, COMPO, Metropolitan Motion Picture Theatre Owners Association, and New York State Allied Theatres successfully fought measures which they held "an encroachment on the freedom of the screen." Presumably, they will do so in the New Year, hopefully with the same result.

The reelection of Governor Nelson A. Rockefeller, considered "friendly" to the industry, except possibly, so far as exhibitors go, on a minimum wage scale, would seem to assure continuation of the status quo.

That verbal battles will rage over film legislation appears almost certain. In the Upper House, where a floor vote on Assembly-approved proposals for a revamped film licensing law, classification, and admission of "unaccompanied" 16-year-olds has never been taken, one returnee (after a year's absence) is Ivan Warner, Bronx Democrat. As chairman of the 1965 education committee, he sponsored a bill to revise the motion picture "seal" statute. He failed to pry it out of rules committee after the Lower House had voted a green light. Senate Minority Leader Joseph Zaretzki, then Majority Leader and an outspoken foe of censorship, will be back. Two years ago, he contended "court decisions" had invalidated prior review.

John H. Hughes, Syracuse Republican, who clashed with Senator Zaretzki in a debate which saw the former defeated in an attempt to gain a roll call for a compulsory classification and "revised" licensing law measure, scored an expected victory at the polls. The Onondaga County veteran is slated to continue as chairman of the powerful judiciary committee.

Senator Hughes also chairs a new Joint Legislative Committee on Crime, whose field of investigation includes that previously allotted to the Joint Committee on Offensive and Obscene Material. The resolution creating a new, bi-partisan 12-member group specifies that it shall investigate specified areas in motion pictures, radio, television, and publications—without "infringing on freedom of the communications media."

Among those reelected to the upper chamber are William J. Ferrall, Brooklyn Democrat, who introduced 1965–66 bills on film licensing and classification, and Majority Leader Earl W. Brydges, Niagara Falls Republican, who announced just before the November, 1965, elections that he would make it one of the first orders of business to introduce a revised motion picture licensing law. Two or three other introducers of motion picture legislation this year will occupy Assembly seats come January.

So will such doughty opponents of censorship and classification: Albert H. Blumenthal, Manhattan Democrat; Bertram L. Podell and Joseph Kottler, Kings County Democrats.

Speaker Anthony J. Travis, Kings Democrat, who pushed through a 1965 act on "obscenity" as applied to under-17's (this including motion pictures), will wield the gavel, as he did the past two sessions.

Canadian Film, Concession Forces Attend First Combined Convention

TORONTO—A sell-out crowd of more than 600 delegates and guests, which converged on Toronto's Inn On The Park, made the first combined convention and trade show ever conducted jointly by the motion picture and concession industries in Canada a big success. The four day program provided a busy schedule of morning sessions devoted to business meetings, merchandising forums, and discussion panels, with afternoons given over to the trade show.

The annual meeting of the Motion Picture Theatres Association of Ontario was held with J. J. Fitzgibbons Jr., "Showa-Rama" co-chairman, welcoming delegates on behalf of fellow co-chairman H. C. Dick Main, who was absent due to illness. The National Association of Concessionaires kicked off their meetings with a welcoming address by Fitzgibbons and J. J. O'Brien, Boston, president of N.A.C. The panel of concession speakers included John T. Sweeney, executive secretary, Canadian Sugar Institute; L. L. Sheppard, president, S & S Vending, Toronto; and George K. Brown, vice-president, Wyandot Popcorn, Marion, Ohio.

Opening luncheon chairman S. R. McManus, MPTAO president, introduced head table guests who included representatives of each of the motion picture exhibitor and distributor associations in Canada, circuit heads, NAC representatives, municipal and Provincial dignitaries, and special guest speaker Marshall H. Fine, 1966 president of N. A. T. O., Inc., Fine spoke of the importance of a united industry voice in combatting some of the problems besetting theatre operators today. While these problems vary on a regional basis, Fine stated that a national body enables the industry to compare their local problems and work them out collectively and much more effectively.

In expressing good wishes and words of encouragement to the newly formed Motion Picture Theatre Associations of Canada, Fine felt that the first year of N.A.T.O., Inc., had been one of achievement and that the U. S. national body formed in Canada would prove to be most effective in dealing with political matters pertaining to the industry.

At the afternoon sessions, guest speaker Paul N. Lazarus, executive vice-president of National Screen Service Corp., New York, posed the question: "Theatre Advertising—Science, Art or Waste of Time?" and dealt with the many new ideas and trends in theatre advertising.

Following the busy opening day, all attended the Canadian Picture Pioneers' award dinner and industry ball. The gala black tie affair honored Dan Krendel, Famous Players district manager, as "Pioneer of the Year." Ancillary awards were presented to A. L. (Pat) Travers of Toronto, Maynard S. Joiner of Vancouver, Arthur P. Bahen of Montreal, and David Rothstein of Winnipeg.

The morning sessions of the second day of the Showa-rama program shifted to the nearby Odeon, Don Mills Theatre for a trade show screening of distributor product reels. Frank H. Fisher, vice-president and general manager, Odeon Theatres (Canada) Limited, hosted the screening sessions.

Guest speaker at the following luncheon was William H. Gove, sales consultant from Maine and Florida. Two seperate merchandising forums followed the luncheon—one on drive-in theatres and restaurants conducted by Gerald Dillon, eastern division manager and branch manager of parks, arenas and drive-ins, Theatre Confections Limited, and the other on indoor theatre concession sales with Martin Simpson, supervisor of theatre operations, Twinex Theatres Corporation, Ltd., acting as moderator.

Guests and delegates of the Motion Picture Theatre Associations of Canada took over the final day of the convention for election of officers and luncheon hosted by Lloyd C. Pearson, General Sound and Theatre Equipment, Limited. Gaston H. Thoroux, Montreal, president, Quebec Theatres Association, was elected president of the newly formed M.P.T.A.C. Thoroux will also serve as a director representing Quebec.

Dave Rothstein, Winnipeg, representing the Manitoba and Saskatchewan exhibitor associations, was elected vice-president of the national association. Curley Posen, Toronto, a vice-president and treasurer of the Ontario association was named secretary-treasurer of M.P.T.A.C. and will represent Ontario interests in the national body. H. C. D. Main was appointed executive secretary for 1967. F. Gordon Spencer, former president of the national committee of Motion Picture Exhibitors Association of Canada, will represent the Maritime provinces as past-president of the newly formed M.P.T.A.C. The director representing B. C. and Alberta exhibitors associations is Owen Bird of Vancouver, B. C.

In addition, three special directors representing major theatre circuits of Canada were appointed by the new officers. These are R. W. Bolstad, president, Famous Players (Canadian) Corporation; C. R. B. Salmon, president, Odeon Theatres (Canada) Limited; and N. A. Taylor, president, Twinex Century Theatres Corp., Ltd.

Shopping Center Twins For Hellman Near Albany

ALBANY—Another evidence of sustained Albany exchange district confidence in the future of exhibition, especially at or near shopping centers, was dramatically demonstrated when Neil Hellman, president of Hellman Theatres and Enterprises, joined Homart Development Corp., Inc., in announcing that twin cinemas of 700 and 1,200 seat capacity, respectively, are to be erected in the new Macy's-Sears Colonie Shopping Center.

The Center, half of which was opened last May and the other half in the fall, is a short distance off the Albany-Schenectady Road, three miles west of this city.

The plot earmarked for Cinema 1 and Cinema 2 is located north of Macy's giant store. Cinema 1 will be a 700 seat de luxe intimate showcase. Cinema 2 is to be a 1200 seat memorial to Mrs. Nettie Hellman, mother of Neil, and with her late husband, Harry, operator of Albany film houses from the nickelodeon days through the 1940's.

Discussion Series Opens With "Pessimistic" Lumet

NEW YORK—At the opening of Filmstage's "Future of American Film" discussion series, Sidney Lumet told an overflow audience that, "Although I enjoy my work and my life immensely, my feelings about the film industry and the future of American film are extremely pessimistic."

Addressing an intensely enthusiastic group, Lumet lashed out in particular against the rigidity of film economics. He stated that ever higher production costs, combined with businessmen's control of most major film companies, made it virtually impossible for small films of quality to be made in America today. In addition, Lumet stated that the situation in Europe is fast becoming the same.

In reaction to this, Lumet was queried by the audience, composed mainly of young film makers, cinema trade people, and students, who wanted to know how the climate for job opportunities in the film industry could be improved.

Lumet repeatedly voiced a distinctly negative point of view. In answers that were mainly personal, he explained that his entire career is pointed towards the making of six particular films of his own—six films which would constitute his life's work. Expressing satisfaction at only one film, "A Long Day's Journey Into Night," which he believes to be his best work to date, Lumet feels, regretfully, that the films he still wishes to make are beyond his power to complete at this time in America due to the economic situation of the film industry today.

Lumet's future plans include a feature film to be made in England in 1967–68.



Dan Krendel, center, Canadian 1966 Pioneer of the Year, meets with past recipients of the award following the Canadian Picture Pioneers annual dinner in Toronto. Left to right are Herbert Allen, R. D. Hurwitz, Morris Stein, Frank H. Fisher, Krendel, N. A. Taylor, Haskell M. Masters, and R. W. Bolstad.

SW Income, Profit Up; Another New Record Set

NEW YORK—The consolidated operating profit of Stanley Warner Corporation for the fiscal year ended Aug. 27 was up 41 per cent over the profit for the same period one year ago, it was announced by S. H. Fabian, president.

The profit for the 1966 fiscal year was $8,885,000, equivalent to $4.27 per share on the outstanding stock, which compares with $6,295,000, or $3.07 per share, earned during the prior year.

In commenting on the outlook for Stanley Warner, Fabian stated: "There is every indication that there will be significant increases in both Stanley Warner's gross income and profits in the 1967 fiscal year, notwithstanding some uncertainties in the general business outlook."

The 1966 year was the eighth consecutive year in which the gross income of Stanley Warner rose to a new record. Gross income amounted to $225,030,000, as compared with $191,815,000 for the 1965 fiscal year.

Merchandise sales increased to $184,509,000 from the $150,068,000 reported for one year ago. In 1966, consumer products sales accounted for $130,038,000 of this total, chemical sales for $43,886,000, and other products for $10,585,000.

Theatre and television revenues for 1966 totalled $39,557,000, which compares with $40,749,000 for the prior year. Stanley Warner now operates 166 motion picture theatres compared with 195 a year ago.

In the 1966 fiscal year, a net amount of $449,000 was added to earned surplus arising from a profit on the sale of a subsidiary company and from losses on sales of certain theatre properties. In addition, a charge of $2,500,000 was made to earned surplus reflecting the establishment of a reserve for possible future losses under the company's program for disposing of marginal theatre properties. In 1965, the charge to earned surplus totalled $619,000.

Lewis Maps "Ready, Set, Die"

HOLLYWOOD—Jerry Lewis has named Joe E. Stabile as associate producer, Howard Pine as unit production manager, and Rusty Meek as assistant director on the Jerry Lewis production for Columbia Pictures release, "Ready, Set, Die."

The comedy will be produced, directed, and starred in by Lewis and will begin filming in color on location in San Diego on Dec. 5. The script was written by Lewis and Bill Richmond from an original story by Richmond.



Virna Lisi, star of Warners' "Not With My Wife, You Don't!" met the nation's press recently at a gala New York reception in her honor. She is seen here with Bob Freund, Fort Lauderdale (Fla.) News.

The NEW YORK Scene

By Mel Konecoff

THE NEXT DAY HE WAS TO ENTER THE HOSPITAL FOR AN OPERATION, but at the moment, Sam Rinzler, veteran exhibitor, was having his day in the Americana Hotel, where over 350 guests and members of the New York Variety Club were honoring him on his 80th birthday and his 50th year in show business.

He heard recollections from distributor representative Charles Boasberg, vice-president and general sales manager of Paramount Pictures, covering a 25-year period during which they've had a running gin game.

Exhibition was represented by ITOA president and circuit head Harry Brandt, who lauded Rinzler as both a friend and oft-times competitor, noting that they have suffered together and grown together during their long tenure in the industry. Brandt summed up the feelings of many with the observation—"I never met a man who didn't like Sam Rinzler."

Spyros P. Skouras, board chairman of 20th Century Fox, was a surprise speaker, who insisted on relating some stories with regard to his old friend, who also acted as an advisor to him throughout the many years.

It was a time for awards as well. Charles Levy, advertising and publicity director for Walt Disney and Buena Vista, presented Rinzler with a special award given to few outside the Disney organization—"The Duckster"—a replica of Donald Duck. Disney wanted him to have it, terming him "an endearing and enduring showman."

Irving Dollinger, the Tent's chief barker and spokesman for both the Club and Rinzler's many friends, presented him with an engraved silver bowl.

A humorous and touching response was in order from the veteran exhibitor, who years ago received the fond nickname "the Mark Twain of the industry" for his witticisms and bright sense of humor at industry functions. Throughout the years, Rinzler has been prominently identified with every industry philanthropic and communal activity and has been honored for his many contributions during war and peace. Said he, "Other people have paintings on their walls at home. Me, I got plaques." He admitted that they came in handy when it came time to apply for a loan and for processing an insurance claim. Both investigators were duly impressed and approved both applications after reading several of the inscriptions.

Salah Hassanein was luncheon chairman, with Phil Harling serving as co-chairman.

Aboard the dais were Burton Robbins, Gene Picker, Seymour Poe, Milton Rackmil, Eliot Hyman, Dollinger, Brandt, Rinzler, Hassanein, Boasberg, Robert H. O'Brien, Arnold Picker, Walter Reade, Jr., Skouras, Morey "Razz" Goldstein, Manny Frisch, Joseph Sugar, Samuel Clark, Claude Giroux, Harold Roth, Harold Klein, Jack Levin, Nat Nathanson, George Waldman, Milton Weisman, Levy, James Velde, Arthur Tolchin, Harling, David Rosen, Leslie Schwartz, Morris Strausberg, Edward Seider, Donald Rugoff, Bernard Myerson, Norman Jackter, Wilbur Snaper, James O'Gara, D. J. "Bud" Edele, Norman Weitman, Charles Smakwitz, Ira Meinhardt, Charles Alicoate, and Edward Finneran.

BOOK REPORT #1: FOR THE PRE-PUBLICATION PRICE OF $8.95 (AFTER Dec. 26 it goes to $10), you can share in John Springer's fabulous collection of motion picture memorabilia via his new book, "All Talking! All Singing! All Dancing!"

The pictorial history of the movie musical opens with an introduction by Gene Kelly after the usual credits, and then we're off on a grand tour of the movies of yesteryear and their musical accompaniments. The stills in the opening chapters going back to the earliest years are almost worth the price of admission by themselves, showing John Gilbert, Mae Murray, Nancy Carroll, Dolores Del Rio, Gary Cooper, Janet Gaynor, Charles Farrell, Buddy Rogers, among many others, and it gets better and better.

It swings into coverage of the Forty-Second Street Special; the entry of Crosby on the musical scene; Fred Astaire and his dancing; lovemaking via duets; etc., all profusely illustrated with fine photographs. So it goes for 256 pages, bringing things up to date with a look at the present and the future. There's also a list of top songs and composers in each era covered.

Springer is a top-rated public relations man with Elizabeth Taylor and Richard Burton amongst his clients. Citadel Press published.

BOOK REPORT #2: ANOTHER TOME OF APPROXIMATELY THE SAME size but more expensive, 15 dollars, is "Double Exposure" by Roddy McDowall, actor, executive, and a fine photographer. The book should appeal to the show business fan and enthusiast with a raft of personalities (98) featured. Their portraits in moments both guarded and relaxed, as well as a free-wheeling word back-up by a personality of equal note, is the format. Some are shorter than others, but all are deserving of attention.

Look forward to an interesting session when you get enmeshed in this cast of characters. A brief sampling includes Simone Signoret by Rosalind Russell; Rex Harrison by Beatrice Lillie; Sammy Davis, Jr., by Anthony Newley; Lauren Bacall by Katherine Hepburn; Brooks Atkinson by Al Hirschfeld; Julie Harris by Christopher Isherwood; Dick Van Dyke by Carl Reiner; Barbra Streisand by Jerome Robbins; Elizabeth Taylor by Irene Sharaff; Oskar Werner by Stanley Kramer; etc.

It's a Delacorte Press book.

THE METROPOLITAN SCENE: HARVEY CHERTOK OF SEVEN ARTS TELEvision sent over 6¾ ounces of champagne with which to toast "the ineffable Salvador Dali" and his show, "The World of Salvador Dali". . . . Universal didn't send over a salami to announce a "Kosher Chuck Wagon Sandwich Recipe" contest in connection with local engagement of "Texas Across The River" with Hebrew National Kosher Foods. . . . The famous Jerry K. Levine appointed director of roadshows advertising and publicity for Columbia Pictures and he sent neither champagne nor salami, so now he owes us two lunches. . . . The Radio City Music Hall Rockettes, Ballet Company, and stage singing ensemble will be the featured highlights of the theatre's participation in the annual Thanksgiving Day parade tomorrow.





Figure your profit in color

(Forget it in black-and-white.)

The monochromatic screen is no longer a magnet for the millions. You know that. But have you considered that in order to sell your movie to TV, you'd better shoot it in color? With virtually all prime-time programming going to color, stations and sponsors want their feature films in color, too. For greater impact in the theatre today and for TV possibilities tomorrow, don't make a movie without color.

For excellence in color, look to Eastman Kodak experience, always and immediately available through the Eastman representative.

EASTMAN KODAK COMPANY

New York: 200 Park Avenue
212-MU 7-7080

Chicago: 130 East Randolph Drive
312-236-7234

Hollywood: 6677 Santa Monica Boulevard
213-464-6131

LONDON Observations

By Jock MacGregor

AT FIRST, IT WAS "TOP SECRET." AFTER SPOTTING AN ENORMOUS STEEL frame arising on the Pinewood Studios back lot during a Sunday afternoon drive back in the summer, I asked if a new stage block was being built. There was hush, if not plain embarrassment, and some muttering about "couldn't anything be done without my finding out?" I was told in confidence that it was the beginning of THE SET—the biggest, most complex and expensive ever to be built in Europe. It was to be designer Ken Adams' most ingenious "toy" ever for James Bond and was for Harry Saltzman-Cubby Broccoli's "You Only Live Twice."

Rumors began to circulate about it. Hardened film men spoke of it with awe in bated breath, for while pressmen might be asked not to mention it, it was impossible to hide it. Indeed, it could be seen from the London to Wales truck road miles away. Slowly, THE SET took on a personality and started to receive the star treatment. A press preview was even fixed, when the 250 Rank studio workers completed their task after working 12 hours a day, seven days a week, for five months.

Unable to attend, I visited later. At the gate, the commissionaire greeted me, "Ah, you've come to see THE SET." Stars were forgotten! It is enormous all right—250,000 square yards of canvas alone are needed to encase it. Costing $1,000,000, it provides the interior of Japan's largest inactive volcano, Mt. Shinmoe, the exterior of which was shot during the recent location trip. Here, the SPECTRE crime syndicate has its secret headquarters, complete with monorail system, Cape Kennedy style launching pad, 66 ft. Atlas rocket, control room with many tv screens linked to hidden cameras, and countless imaginative gadgets. It was a wonderland which captivated the heart even in second childhood.

Lewis Gilbert and his cast—even 007 Sean Connery himself—seemed overshadowed by it all. He claims no director ever had so much to film in one place before and is determined not to miss a thing. It was action all the way, and no less than three Panavision cameras were placed around the vast cavern to record the scene, the like of which I cannot recall in 30 years of studio visits in many countries.

A helicopter platform had to swing across the rocket launching pad, the mouth of the crater 120 ft. above open, and the chopper take off, fly menacingly over the artists, and out through the opening into the evening sky to cut into a scene shot in Japan. On the ground, cars sped along the monorail, and jeeps and tractors went on their business. As we waited for the light to match, I was told that 200 miles of tubular steel, 700 tons of structural steel, 200 tons of plaster, and Lord knows what else went into making the set.

When Oscar winning cameraman Freddie Young was satisfied, Lewis called for action. Thanks to superb planning, this complicated and dangerous sequence was completed in one take, and the pilot given the thumbs up to fly back to base. The scene was shot without the use of wires or any faking. Organization has indeed been a strong point on this, the fifth Sean Connery-James Bond, which will be completed by the end of the month. The producers are so relaxed that Cubby had flown off that morning to Hollywood to discuss his next picture, "Chitty-Chitty-Bang-Bang," and Harry was lunching with the production staff for his next "Harry Palmer" adventure with Michael Caine, "Million Dollar Brain." They fear no imitators and will have this "biggest Bond of all" ready for UA release by late spring. THE SET must become Britain's spy HQ.

WITH VISITS TO PINEWOOD, IT IS ALWAYS BEST TO WRITE OFF THE DAY, and this proved no exception. After shooting, many gather in the club bar and chew over movies for hours. Conversation turned to the Monopoly report on Films, and suggestions followed that the Commission should investigate artists' agents. Producers are sick of package deals whereby to get a star, director, scriptwriter, feature players, and a lot of others have to be taken—to say nothing of a whole project possibly being taken over.

JAY EMANUEL'S LEADER ON UNDER-REPORTING (MPE: NOV. 2) RAISED eyebrows here. It is long since a case received publicity. British exhibitors have to make regular returns to the government showing their Eady money payments, and if an offense were established, not only the distributor concerned but, without anti-trust laws, all Kinema Renters Society members would stop trading. Other exhibitors would support them—a punishment to fit the crime. As one distributor said, with so well-knit an industry exhibitors should have no difficulty in contacting head office in tricky cases and getting realistic adjustments. KRS inspectors regularly visit circuit and independent houses and rarely catch anyone beyond a few fiddling attendants. The KRS also maintains a restricted credit list for slow payers whose programs are only delivered when earlier commitments have been settled.

I VISITED THE TRADE'S TOP INVALID IN KING EDWARD'S HOSPITAL FOR Officers on Sunday morning and was happy to find Jim Carreras progressing well after his knee operation. I was greeted with "You'll find the medicine in the cupboard—the tonic's in the fridge." He was overwhelmed with the gifts and get well messages that made his room appear a cross between a florist, a fruitier, and a library. Pride of place went to a mink lined bedpan which AIP's Jim Nicholson sent to "the patient who has everything." Jim confessed, with private line to his bed, he is more up to date with his production and Variety work than ever as his secretary and others call daily. He was thrilled with the trade's reaction to his "One Million Years B. C." which has Raquel Welch for the dads, John Richardson for the mums, and Ray Harryhausen's fantastic prehistoric monsters for the kids. I suspect that when he has to go to sleep at 10pm he counts anticipated returns instead of sheep. After the plaster is changed, he will spend a few weeks at his country home, but promises to be fighting fit for Christmas.

THE BFPA'S SIR CHARLES EVANS WILL VISIT MPA EXECUTIVES IN WASHington, D.C., on his return from Acapulco Film Festival on Nov. 24. . . . Hartford Davis and Peter Brook will attend Broadway opening of "Walking Happy" with Norman Wisdom, who stars in their color comedy, "Pressed for Time," on Nov. 26, en route to Hollywood for production talks with Jules Bricken. . . . Peter Rogers insists I mention the new hair-do which has taken years off an executive's age.

N.J. Theatremen Form One Unified Association

KENILWORTH, N.J.—New Jersey Association of Theatre Owners has been chosen as the name of the new state-wide exhibitors organization.

Howard Herman, president of Allied Theatre Owners of New Jersey, is chairman of this interim committee to form a unified state group representing the interests of all theatre owners in the state.

In attendance besides Herman were Maury Miller, president of the New Jersey chapter of TOA; George Gold, executive director of the New Jersey Federation of Theatre Owners; John Balmer, representing Walter Reade Theatres; Edward Sniderman, RKO; Philip Harling and Henry Burger, Stanley Warner Theatres; and Harold Graff, Loew's.

Allied Theatre Owners of New Jersey was represented by its chairman of the board, Irving Dollinger, vice-president Sam Engelman, and treasurer Louis Baurer.

Sub-committees on nomination, finance, membership, and constitution are being formed to work out the details. The next meeting of the full committee will be held at the Westmont Country Club, West Paterson, on Dec. 6.

The new organization that is being formed expresses the views of NATO president Sherrill C. Corwin that one unified group represent each state. A membership drive will be launched soon to have every theatre owner and circuit join the new organization.

Yablans To Sigma III

NEW YORK—Frank Yablans has joined the Sigma III Corporation as mid-western division manager, it was announced by Leonard Gruenberg, president.

Yablans will head Sigma III's midwestern operation from the Strand Building in Milwaukee, and will assume responsibility for the Chicago, Detroit, Cleveland, Minneapolis, Cincinnati, Kansas City, Indianapolis, Milwaukee, St. Louis, Des Moines, and Omaha areas.

ABC Declares Dividend

NEW YORK—Leonard H. Goldenson, president of American Broadcasting Companies, Inc., announced that the board of directors declared the fourth quarterly dividend of 40 cents per share on the outstanding common stock of the corporation, payable Dec. 15 to holders of record on Nov. 25.



New Orleans Consul General of France Pierre Mathivet and Dominique La Pierre, co-author of "Is Paris Burning?," met at the consulate during the latter's visit to New Orleans on behalf of the Paramount film. La Pierre's father was once New Orleans Consul General.

BUFFALO

Carl E. Schaner, manager director, Century, downtown Buffalo, deserves a showmanship Oscar for the way he introduced "Texas Across the River," the Universal production, to Buffalo. The campaign for the opening started with a spectacular parade on the main stem, featuring a herd of cattle, cowboys and girls, open cars loaded with city officials, tv and radio and newspaper celebrities. On the sidewalk in front of the theatre were about 30 square dancers and a snappy announcer calling the action. Inside the lobby were Indians and native dances. There were tie-ups with local companies that put in displays resembling an old western barroom, a saddle and harness display, bar-room gals singing atop a piano, a distribution of steerburgers, and entrants galore in a costume contest put on by a local radio station. There were interviews of local celebrities by local radio personalities. Salah M. Hessanein, president of Skouras Theatres and vice-president of the United Artists circuit, came to Buffalo from New York to see the excitement, and so did Joe Rosen, eastern sales manager for Universal Pictures. Both heaped praises on Schaner, as did Ike Erhlichman, Buffalo branch for Universal. Radio and tv stations covered the premiere activities, and so did the newspapers. It was a very successful promotion, and the picture now is hanging up records at the Century boxoffice. . . . Lew Lieser, representative for Embassy Pictures in the Buffalo exchange area, put on an intitational screening of "Where the Bullets Fly." Lieser is greatly satisfied with the showing of "Romeo and Juliet" in the Regent, Rochester. . . . Sidney J. Cohen, president, Allied Theatres of N. Y. State, Inc., has been named by Sherrill C. Corwin, NATO head representative of NATO ot serve on the COMPO executive committee. Cohen will attend the next meeting of the NATO board of directors to be held the week starting Jan. 8, 1967, at the Hotel Americana in San Juan, Puerto Rico. . . . Film Row friends of B. J. Dargush, former managing director of the Center, downtown Buffalo, hear that Ben now is managing the Essex Green Cinema, West Orange, N. J. The theatre is located on the property of the Essex Green Shopping Plaza in the town. . . . William Dipson, president, Dipson Theatres, with headquarters in Batavia, confirms the fact that his company has expercised its option to purchase the Colvin and the Apollo from the Basil estate. The day after the Apollo was purchased, there was a fire in the theatre. It has been closed since, but is now being refurbished. The Colvin is a first-run de luxe community operation. Emil Noah is now the managing director, and Paramount's "Alfie" is the attraction there. . . . Dan Holiban, manager of the Buffalo branch, presided at the local celebration of Paramount Pictures Day on Nov. 15. Exhibitors througout the exchange area were invited to "Red Carpet" preview screening of "Funeral inBerlin,, and "El Dorado.,, Paramount office manager Tony Mercurio aided in preparations for the celebration. Charles V. Martina, president of Martina Theatres, announced that the main offices, which have been in Albion, N. Y., will be moved on Nov. 26, to the Paramount Theatre Building, Rochester. Martina houses in Kodak Town are the Rialto, Waring, Lyell, Regent, Paramount, and Starlite. . . . Jerry Westergren, Buffalo district advertising-publicity director for the Dipson theatres in the area as well as managing director of the Amherst, is already starting to work on Paramount's "Is Paris Burning?," which will open Jan. 18, at the Colvinn in Kenmore. . . . The Variety Club of Buffalo held a Monte Carlo-Las Vegas Night Party in the Tent 7 clubrooms. Dick Aaron was chairman. . . .



Left to right, John Martina, Jo-Mor Enterprises, Inc.; Sidney Cohen, Movie Month chairman for the New York State district outside New York City and president of Allied Theatres of New York State, Inc.; and Frank Bassett, Rochester, N.Y., city manager for Panther Theatres (formerly Schine), confer in Rochester on the extensive campaign they developed for National Movie Month. It was featured by extensive radio and tv cooperation.

CHARLOTTE

Lonnie DeWitt Floyd, 59, projectionist for the Fine Arts at Asheville, N. C., died. A native of Mississippi, he had been in Asheville for the past 10 years and was a member of Local 278 of IATSE. Surviving are his wife, two daughters, a son, three sisters, and three grandchildren. . . . The concession stand of the Starlite Drive-In, Durham, N. C., was broken into, and $40 in change stolen from cigarette machines.

CINCINNATI

A two-day heavy snow storm closed drive-ins and a number of roofed houses, causing attendance to drop in theatres throughout the Tri-State area. The weather finished off its freak performance with a dense fog during the weekend bringing traffic to a halt. Exhibitors were consoled by realizing all other merchants were in the same situation. . . . Mid-States Theatres' new Salem Mall Cinema, Dayton, O., will open during Thanksgiving week. . . . Because of bad weather conditions and the shortage of skilled labor, the openings of Western Woods Cinema and the Kenwood Mall Cinema, now under construction, will be delayed. . . . Ed Parker, operator of the North Star, Dayton, O., is recuperating from injuries received in a traffic accident caused by dense fog. . . . A. W. Kenschler is new operator of the Royal Theatre, Carrollton, Ky. . . . Joe Alexander, Albee manager, has scheduled five morning matinees especially for Golden Age Club members. . . . Murray Baker, Continental division, reports "The Gospel According to St. Matthew" is drawing very well throughout the area. . . . Milton Gurian, AI branch manager has set a multiple for 10 local house for "Dr. Goldfoot and the Girl Bombs," opening Thanksgiving Day. . . . "Cast a Giant Shadow" opens at the Valley Nov. 23 following a 34-week run of "Doctor Zhivago."

DALLAS

Sack Amusement Enterprises has acquired world wide distribution of the new Stephen Apostolot adult exploitation picture, "Suburbia Confidential." Sack is distributing Apostolof's earlier production, "Orgy of the Dead," in several of the domestic markets. . . . M. K. McDaniel, president, Texas D-I Theatre Owners Association, called an important board meeting on Nov. 9 at the Statler Hilon Hotel here. . . . Maryon Hudgins, who recently took over as managing director of Interstate Circuit's Palace and Majestic, has named Bill Bleakney house manager of the Palace and Bill Beck assistant manager of the Majestic. . . . Frank J. Baskin and John Gilliant of San Antonio have taken over the operation of three theatres from Stanley Warner Theatres of Texas with headquarters here. The theatres include the Border, Mission, Tex.; Pioneer, Falfurrias, and Texas, Raymondville. Baskin and Gilliant also own the Meadowbrook D-I at Fort Worth, Tex. L. M. Weldon, who has been operating the Meadowbrook, will buy and book for all four theatres. . . . The world premiere in America of "Run for Your Wife," which was partially filmed in Dallas, was held at the Park Forest. Stars of the film include Ugo Tognazzi, Rhonda Fleming, Juliet Prowse, and Marina Vlady. The film was partially shot at the Gordon McLendon ranch which was the reason for the selection of the Park Forest, which is operated by McLendon and his father, B. R. McLendon. . . . R. B. Allport, manager of the Granada, 68, died here. He had been manager of the theatre for the past 20 years, He is survived by his wife. . . . C. B. Landrum, manager, Irving, Irving, Tex., announced the reopening of the theatre to mark the completion of a remodeling project. During the 10 days, the entire building was repainted, woodwork revarnished, floors bleached, and tile replaced in the lobby. Restroom curtains were replaced and new plumbing fixtures installed. The nearly 900 theatre chairs on the main floor and in the balcony were repainted, reuphostered, and made secure to the floor. New aluminum doors were installed near the boxoffice. Later, Landrum plans to lay new carpets and install new lighting. . . . Tomothy Blake has been transferred to the booking department at the Universal exchange. He started out in the shipping department. . . . "Grand Prix," newest Cinerama film, has been dated to open Jan. 25 here at the Capri, local Cinerama film house. E. L. Walden, Crest, Seagoville, Tex., is confined to his home, where he has been quite ill.

DENVER

The Black Hills Amusement Co. will operate the State hardtop and the Soui Drive-In,

Rapid City, S.D. The firm also runs the Elk and Rapid houses and two drive-ins in the city. Former owners were John and Tom George. . . . Theatre manager Lyle Fodnes of the New Roxy, Hemmingford, Nebr., has been appointed principal of the local high school. . . . Paramount Film Exchange is now in its new location in the Lincoln Towers Bldg., 1860 Lincoln St., Denver, having recently moved from the Hilton Office Bldg. . . . A special Movie Month complete motion picture and entertainment section was published by the Rocky Mountain News. . . . A new screen has been installed in the Star, Imperial, Nebr., by manager Newton Lippitt. . . . Howard and Doreen Jensen's son, Rick, who is attending University of Nebraska, was married in Oshkosh recently. The Jensens manage the Silver Hill theatre there. . . . Metro salesman Claude Newell has been promoted to the rank of Lt. Colonel in the Reserve. . . . "Alvarez Kelly," which opened the newly remodeled Webber theatre here, will be replaced at the end of its run by another Columbia film, "The Professionals." The house, since its refurbishing, has been operating on a semi-reserved seat policy—that is, the loges are reserved seats at all performances, while the orchestra is first come, first served. Lou Kolocheski, manager, appears to feel the arrangement is working out well.

DES MOINES

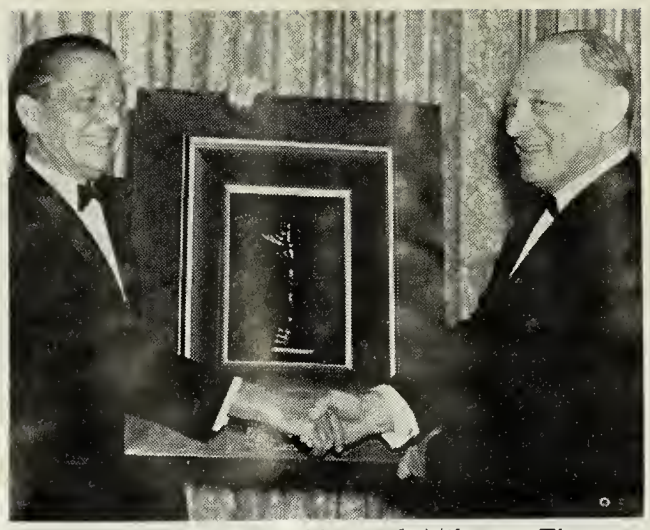
The 20th Century-Fox exchange in Des Moines has moved to 1216 High Street, and with the move went the last remaining screening room in film row. . . . Heartland Productions will produce "The Tattered Hawk," a classic western by Ron Honthaner. Heartland has its first film. "The Hostage," showing in Iowa. . . . Frank Rubel, Central States, is recovering from an operation in Rochester, Minn. His wife is also having an operation in a Des Moines hospital.

DETROIT

The Variety Club of Detroit, Tent 5, will be closing their clubrooms at the Tuller Hotel Dec. 15. A big sale of the furniture and fixtures is being offered to the members Nov. 29. The Variety Club will still function, with many outside activities planned as well as their main charity, the Growth and Development Center at Childrens Hospital. . . . The Music Hall Cinerama Theatre opened with "Is Paris Burning?." The premiere performance Nov. 17 was sponsored by the State Fair Kiwanis for the benefit of retarded and underprivileged children at the Forney-Clement Hospital in Ann Arbor, Mich., one of the beneficiaries.

HOUSTON

Publicist Jerry Ribnick located over 25 men and women who were in Paris in 1944 when it was liberated. They were feted at Tony's prior to the local premiere of "Is Paris Burning?" at the Gaylynn. . . . Andre Previn has been named conductor-in-chief of the Houston Symphony Orchestra under a two year contract, beginning with the 1967–68 season. Previn has many film credits, among them the scores for "Kiss Me Kate," "Elmer Gantry," "The Bells Are Ringing," and "Kismet." He won the Berlin Film Festival award for the score to "Bad Day at Black Rock" and has won Oscars for his orchestral arrangements for "Gigi" and "Porgy and Bess." He was under contract to Metro-Goldwyn-Mayer until 1960. . . . Jack Valenti, president, Motion Picture Association of America, took time out from a party in his honor to deliver a note to Mrs. Oveta Culp Hobby, publisher of the Houston Post, and



David E. Milgram, president of Milgram Theatres and a past recipient of the "Torch of Hope Award" for humanitarian activities presents the honor on behalf of the City of Hope to Philadelphia builder, developer and pioneer in space medicine Martin M. Decker.

Mrs. Anna Rosenburg Hoffman, former presidential advisor, both members of the President's Committee on Selective Service. The note was from film star George Hamilton, frequent escort of Lynda Bird Johnson. Hamilton in the note said that he was ready to serve "and will be right behind Cassius (Clay) when you give out uniforms.". . . Talk has again been revived concerning movie premieres at the Houston Astrodome. The projectors and screen, probably the world's largest, have been installed and tried out. Various movie people are being shown the way films are being projected at the Astrodome. . . . About 1,200 persons turned out for a testimonial dinner in honor of Jack Valenti, president, Motion Picture Association of America, and former aide to President Johnson. In attendance were many from Washington, the film industry, local city officials, boyhood friends, film personalities including Warren Beatty and George Stevens. Valenti arrived in Houston late because of a mixup in airplane schedules. . . . Earl F. Schreiber has been named manager of the Strand, Henderson, Tex., operated by East Texas Theatres, Inc. Prior to joining the circuit, he was associated with the sister circuit, Jefferson Amusement Co., Beaumont.

JACKSONVILLE

Fred Mathis, Paramount branch manager, selected the conveniently located downtown Center Theatre for his special two-part screenings of "Funeral in Berlin" the morning of Nov. 15 and "El Dorado" the same afternoon. A large group of exhibitors attended the invitational screenings and a luncheon party which served as an intermission between the two showings. . . . Bob Pate, Jacksonville Journal film columnist, has highly recommended to his readers the series of Thursday only showings of motion picture classics which Al Hildreth is presenting at the San Marco Art Theatre. . . . Jimmy Bello, AIP district manager from Atlanta, reported to friends here that his son, Jimmy Bello, Jr., is one of the pitching aces with Oglethorpe University's Petrols. . . . Patty Hart, freshman at Brenau College in Georgia, enjoyed a weekend visit here with her mother, WOMPI president Mary Hart, and her father, John Hart, national chairman of the Co-WOMPI group. . . . Betty Barrett, wife of Kenneth L. Barrett, traveling auditor with Florida State Theatres, has retired from her position as a music teacher after long service in the schools of Jacksonville Beach. . . . Al and Betty Rook, independent film distributors at Jacksonville Beach, have traveled widely in the southeast during the past few months while booking their current films. . . . FST's Florida Theatre at Ft. Lauderdale has been closed and will remain dark except for scattered special engagements. . . . During the entire month of November, Florida residents are being invited to the all-new underwater mermaid show at Weeki Wachee Springs entitled, "The Watery Wizard of Oz." Jack Mahon, Weeki Wachee publicist, said that Floridians coming to see the new production by Gloria Hamilton of New York may identify themselves with their drivers' licenses and be admitted for a service charge of 50 cents Monday through Friday and 75 cents on weekends and Thanksgiving.

NEW HAVEN-HARTFORD

Owen (Buddy) Horan has terminated his association with Buddy Horan and Associates, West Haven advertising-public relations firm, to become resident manager of the Art Theatre Corporation's first-run Webster, Hartford. He succeeds Gabe Valenti, resigned. . . . Twentieth-Fox's "The Sound of Music," now in its 70-plus week at the Perakos Elm, West Hartford, will conclude Dec. 13, Specie P. Perakos, circuit vice-president and general manager, has announced. Paramount's "Alfie" will have its Connecticut premiere at that deluxe showcase on Dec. 23. . . . Major John L. Calvocoressi, U.S. Army Reserve, completed two weeks of active duty training at Fort Devens, Mass. He is attached to the Post Information Office. Calvocoressi, partner in the Manchester Drive-In, served as a civilian with the Office of Strategic Services and in the U.S. Army before receiving his Reserve appointment. . . . Joe Tilenda, Perakos Cinema One, East Hartford, offered reduced admission for all people named Kelly opening night of Columbia's "Alvarez Kelly." And on his first Saturday matinee, Tilenda distributed free copies of the Columbia recording of the film's theme to first 100 patrons. . . . Leonard Sampson and Robert Spodick, Nutmeg Theatre Circuit, reported completion of extensive remodeling at the first-run Crown, New Haven. . . . Judge Joseph A. Adorno, counsel for the Adorno Theatres, Middletown, has been re-elected a director of that city's Rockfall Corporation. . . . Lockwood & Gordon has closed down the Cinerama Theatre, Providence, R.I., for extensive remodeling. Reopening is anticipated just prior to Christmas. . . . John Scanlan III, operator of the Strand, Winsted, came up with an "Old Fashioned 25-cent Matinee," showing Universal's "Johnny Tiger' plus five cartoons, on a recent Saturday. . . . Bruno Weingarten, E. M. Loew's Norwich-New London Drive-In, exhibited the famed Aston-Martin car used in UA's "Goldfinger." . . . Al Swett, for the past six years advertising and publicity director for Stanley Warner Theatres in New England, based in New Haven, has resigned to join Rothwell Advertising Associates, New Haven advertising agency, as account executive. James M. Totman, S W zone manager, has shifted William Decker, for the past year and a half eastern Massachusetts district manager, headquartered in Worcester, to Swett's local post. Decker, with S W for 30 years, will also supervise the zone flagship, with Roger Sherman Theatre. Joe Quinn, formerly with S W and more recently with General Cinema Corporation, has rejoined the circuit as resident manager of the deluxe White City Shopping Center Theatre, Worcester. . . . Sal Carpenteri, for the past six months sales promotion director of LeRoy Enterprises, Hartford-based amusements firm, has been promoted to the newly created capacity of executive assistant to Milton LeRoy, corporation president. LeRoy area interests include the Blue Hills Drive-In Theatre, now leased to General Cinema Corporation. . . .

Perakos Theatre Associates circuit, which has already spent upwards of $500,000 on Connecticut theatre remodeling and refurbishing, will spend a like amount on other Connecticut situations in the immediate months ahead. Sperie P. Perakos, vice-president and general manager of the independent firm, said the latest move is reflective of upbeat company thinking and belief in a pronouncedly promising future of motion picture exhibition.

NEW ORLEANS

The ladies of the New Orleans Better Film Club plan to entertain the folks of the Protestant Bethany Home at a pre-Thanksgiving Day party, to be held at the Home, according to May R. Oppenheimer, publicity chairman. The lady residents of St. Anne's Home, another senior citizen group, were similarly entertained by the WOMPI. Mrs. Marie C. Berglund, WOMPI's publicity chairman, also announces that the club's Humanitarian Service, which is presently devoting its efforts to a group of mentally retarded and slow learning girls, has been gaining momentum in its project to teach the girls, students of the Dr. Holman Vocational Rehabilitation Center, deportment and social intercourse. The club is also helping the Tuberculosis Association of Louisiana to prepare for the mailing of Christmas seals. . . . WOMPI's international 1967 convention, Mrs. Berglund reports, will be held September of that year at the Jung Hotel, here in New Orleans. . . . The Joy Drive-In Theatre, Shreveport, La., a member of the Gulf States Theatre chain, will be closed for the remainder of the year, it is believed, for repairs necessitated by violent wind damage. Meanwhile, the Sunset Drive-In, another theatre in that area which has been closed, will begin operating. . . . Percy Duplissey's El-Rancho Drive-In Theatre, it is reported, will be closed until spring. C. C. Duke's Owl Drive-In, Columbia, La., will close Nov. 27 and reopen on or about Easter. . . . Mr. and Mrs. T. G. Solomon returned from their tour of the Mediterranean bearing gifts for Gulf States' employees. Wallets were given to the men and assorted jewelry to the women. . . . Gulf States Theatres recently bought an airplane; Bobby Sartin is its pilot. It has thus far flown the chain's top executives to various meetings, a theatre opening, and a convention. . . . News concerning the MGM film distributing office's womenfolk: Pat Hebert has taken leave of absence because of a "blessed event" which is to take place near the end of this month. Booking clerk Anna Claire Leggett flew to Monroe for a visit with her son, a student at Northeast Louisiana State College. . . . Film distributor and public relations man Joe Seiferth is negotiating with producer-director I. S. Yeaworth for district distribution of the movie, "Way Out," a film concerning drug addiction, in this territory.

PHILADELPHIA

Fox Theatres, headed by Mel Fox, currently has under construction the Fox Theatre, Country Club Shopping Center, Langhorne, Pa. It is expected that the new theatre will open for Easter. The 1500-seat house will cost approximately $600,000. It will be equipped to handle all projection techniques. . . . Charles H. Klieman, senior medical student at Jefferson Medical College and son of Philadelphia exhibitor Paul Klieman, became engaged to Diane Miller of St. Davids, Pa. A May wedding is planned. . . . Paramount Day attracted a large exhibitor audience to the Boyd Theatre for screenings of "Funeral In Berlin" and "El Dorado" sandwiched around lunch. Paramount's Hugh Owen was in for the affair. Also screened were effective trailers for upcoming Paramount shows. . . . MOTION PICTURE EXHIBITOR thanks the many friends of feature editor George Nonamaker who have phoned and written their expressions of sympathy and loss at his sudden death. No one knew more about the industry in this territory or devoted more of himself to its best interests.

SAN ANTONIO

George M. Watson, city manager for Interstate Theatres, Inc., has set Nov. 23 as the date for the formal opening of the circuit's fourth theatre in the city, the new Wonder in Wonderland Shopping City, designed to seat 1,000. The screen is a full 50 feet wide, and the projection equipment will accommodate any film up to 70 mm. A canopy is constructed around the entire front and sides of the theatre to provide weather-proof sidewalks beneath. There is both an inside and outside boxoffice and a large refreshment area in the lobby. . . . Joe Rodnez, San Pedro Twin D-I, was in apparent good shape after absorbing 13,000 volts of electrical current. He was injured at the d-i as a light tower was being winched into place by a truck. The light tower twisted into an electrical line, and the youth accidently touched the truck. Rodnez said he shoved himself away from the truck as the current struck, which evidently saved his life. . . . While Andy Prine and Glenn Corbett were visiting here with Big John Hamilton, Corbett did a little movie promotion on a local radio station, offering a free steak dinner to the first 10 persons who came up with the correct answers to a question. When the 10 winners showed up at the Steakhouse for their prizes, Corbett paid the bill out of his own pocket. . . . For the first time in many weeks, eight new films have opened at local theatres, both downtown and suburban, and all are first run features. They include "Return of the Seven" at the Aztec; a double bill of "One Way Wahine" and "Secret Agent Super Dragon" at the Texas; Walt Disney's latest, "The Fighting Prince of Donegal," at the Josephine; "The Poppy Is Also a Flower" at the Woodlawn; at the Olmos, "Hotel Paradiso" opened; and at Cinema I it was "The Liquidator." . . . E. J. Olivarri, Jr., owner of Texas Theatre Supply and Equipo Sales, can easily be identified coming down the street with his Texas personalized license plates bearing the legend "Equipo." . . . In conjunction with the showing of Walt Disney's "The Fighting Prince of Donegal" at the Josephine, H.E.B. Food Stores is conducting a contest for youngsters under 12 years of age. A prize of $50 in cash is being offered for the winner of the coloring contest. Blanks are obtainable at the chain of food stores free of charge, and in addition, the entry blank serves as a 50 per cent reduction in the price of admission.

SEATTLE

"The Sound of Music" passed the $1 million mark in its Seattle run, an all time record for a motion picture in Seattle. "Sound of Music" opened on March 31, 1965, and is currently in its 86th week at the 2,367 seat Fifth Avenue Theatre. No replacement is anticipated before the spring of 1967. . . . Peter Tollins has been added to the staff of Paramount as a new booker. . . . Canadian films were shown as part of the motion picture program at the Pacific Science Center. Color films included "Canoeing the Big Country," "Marine Holiday," and "Saskatchewan Jubilee." The "Stars of the Universe" slide show continues to attract patronage in the Boeing Spacearium.

Rocky Mountain Industry Plans May Convention

DENVER—The Broadmoor Resort Hotel in Colorado Springs will be the site for the annual meeting of the Rocky Mountain Motion Picture Association, according to Association president Robert W. Tankersley.

May 2, 3 and 4 are the dates picked for the gathering, which will have as its theme "Forward Look—'67."

RMMPA members will get an advance look at some of the major motion pictures coming for the year, with notables from the film world in attendance. New furnishings, equipment, and products for theatres will be displayed, and new ideas for successful management will be explored.

The Broadmoor's recreation facilities and the attractions of the Colorado Springs area will fill any free time. Tentatively scheduled, Tankersley said, is a tour through NORAD, nerve center of continental defense.

Guiding the preliminary planning are the officers of RMMPA. They are Tankersley, Western Service and Supply; vice-president Jack McGee, Fox Intermountain Theatres; L. J. Albertini, Wolberg Theatres, secretary; and Chick Lloyd, American International Pictures, treasurer.

Tankersley also announced that Fred Knill, Denver, was named general campaign chairman for the '67 conclave.

MCA Net Income Dips

UNIVERSAL CITY, CALIF.—Lew R. Wasserman, president of MCA, Inc., announced the company's nine month earnings.

The unaudited consolidated net income for the nine months ending Sept. 30 was $10,368,000, and after preferred dividends, amounted to $2.10 per share on the 4,703,001 average number of shares of common stock outstanding during the period.

For the corresponding nine-month period of 1965, consolidated net income was $11,593,000, and after preferred dividends, was equal to $2.36 per share on the 4,687,107 average number of shares of common stock then outstanding.

Peterson Heads SW Subsidiary

NEW YORK—The Stanley Warner Corporation has elected Alph B. Peterson as president and chief executive officer of a newly-established subsidiary, International Playtex Corporation. Peterson joined Stanley Warner in 1954. Before that, he was vice-president-marketing of Lever Brothers Company.

The new corporation will handle Stanley Warner's world-wide consumer products business which totalled $130,000,000 last year. It is the world's largest manufacturer of girdles and bras, and also markets a line of drug sundry products.

ISLAND IN THE SUN

We are seeking an experienced manager to operate our theatre in the Caribbean. The ideal individual is married, has no dependent children, and is a non-drinker. This person is mature, stable, and has the ability to deal diplomatically with employees and patrons of mixed nationalities. Position offers good starting salary, and working conditions. If qualified, forward resume and salary requirements to *BOX 303, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.*

Trans-Lux Nine Month Income Up; Tight Money Slows Circuit Growth

NEW YORK—Net income from operations, after taxes, of Trans-Lux Corporation for the nine months ended Sept. 30, amounted to $406,292, or 57 cents per share, on the 718,037 shares of common stock currently outstanding, Richard Brandt, president, reported. For the comparable 1965 period, net earnings from operations were $376,926, or 52 cents per share on the same number of shares, excluding non-recurring income of $12,379, or two cents per share.

Gross revenues from the company's communications services, Brandt reported, were slightly above those of a year earlier, while revenues from the company's entertainment activities reflected the elimination of its Baltimore theatre complex and the closing of the Lexington Avenue and 52nd Street Trans-Lux, and were below those of a year earlier. However, he said, on the basis of comparable operations, theatre revenues were significantly above those of a year ago.

Brandt reported that consolidated net working capital amounted to $2,091,522 as of Sept. 30. Current assets of $3,637,632 were 2.3 times current liabilities of $1,546,110.

Initial response to the new 1,000 seat Trans-Lux Theatre, which was opened at the Colonial Park Plaza shopping center, Harrisburg, Pa., on Sept. 21, has been excellent, Brandt reported. He said discussions are continuing with regard to the acquisition of other promising theatre locations in important shopping centers, and although this program has been delayed somewhat by reason of the effect of the tight money market on the construction of new shopping centers, it is anticipated that contracts for a number of new locations will be concluded in the comparatively near future. He also stated that the company has contracted to purchase a 50 per cent interest in the land and building at 49th and Broadway at which the Trans-Lux newsreel theatre is located, and said that it is planned to convert the theatre from newsreel operation to one presenting first run high quality pictures.

Brandt reported that a substantial number of contracts have been signed for installation of the company's new Trans-Jet electronic stock quotation device during 1967, and it is anticipated that the first units will be available around the first of the year. With regard to the company's established communications services, Brandt said that installations of closed-circuit television units and Dow Jones news ticker projectors continued at all-time highs, and that installations of Trans-Lux stock ticker projectors in Canadian brokerage houses also remained at a high level.

Sales of children's television programs, both here and abroad, Brandt said, were above those of a year earlier, including the company's most recent series, "Gigantor." He also reported that the company has acquired the distribution rights to a new home audience-participation game show, entitled "Pick A Show," and that initial sales efforts have been encouraging. The possibilities inherent in a number of other series, he said, are being actively explored, with several approaching the contract stage.

CLARK TRANSFER, INC.

Terminals:

- **BOSTON, MASS.**
  100 Gibson Street, Dorchester 617-282-2099
- **NEW YORK, N. Y.**
  610 W. 47th Street 212-246-0815
- **NORFOLK, VA.**
  316 South Main Street 703-545-3832
- **PHILADELPHIA, PA. (Executive Offices)**
  829 North 29th Street 215-232-3100
- **RICHMOND, VA.**
  312 South 17th Street 703-648-6083
- **TAMAQUA (Hometown), PA.**
  RD #2 717-668-1727
- **WASHINGTON, D. C.**
  3194 Bladensburg Road, N.E. 202-526-4800

PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.

240 N. 13th St. • PHILADELPHIA, PA. 19107

35 Years of Theatre Construction and Maintenance

BLUMBERG BROS., Inc.

Everything for the Theatre

WALNUT 5-7240-41

1305-07 VINE STREET
PHILADELPHIA, PA. 19107

Walsh Committee Grows

NEW YORK—Saul Jeffee, president of Movielab, Inc., is serving as laboratory chairman of the Silver Anniversary Salute to Richard F. Walsh, it was announced by Jack J. Valenti, general chairman of the dinner in honor of the IATSE's president.

The black-tie dinner-dance will take place on Dec. 3 at the Hotel Americana in New York City. Proceeds of the dinner will go to the tax-deductible Richard F. Walsh Foundation, and the monies so collected will be turned over to charity by the guest of honor. His leanings toward Will Rogers Hospital are well known.

Walter F. Diehl, executive vice-president of the IATSE, has set up his Union committee to work in conjunction with Valenti.

Urged By NATO's Corwin Sensible Film-To-TV Plan

ATLANTA—In a speech delivered at the recent combined convention of the Motion Picture Theatre Owners and Operators of Georgia, the Alabama Theatre Association and the Tennessee Theatre Owners Association, Sherrill Corwin, president of the National Association of Theatre Owners, made numerous provocative comments, chiefly concerning the current rise of recently made, top quality films being shown on television at or near prime evening time. He also expressed strong feelings about film production company liquidations.

He said that the showing of high grade films on television does not hinder, but rather helps the exhibitors' trade. He held that "more money in the production companies' coffers means more films for theatres." In this way, television networks, by serving as a source of revenue for production companies, indirectly aid theatres. He did imply, however, that the feature-film-on-television trend was an affair to be reckoned with; he refered to the recent success of "Bridge on the River Kwai" as "terrifying."

His chief complaint was the current practice of leasing films to the television networks while they are being shown at the theatres. He asked, "Don't the presidents of our film companies know that columnists read our trade papers and there are no trade secrets kept from the picture-oriented patron . . . and that our sophisticated customers are not likely to run to see 'Glass Bottom Boat' or 'Those Magnificent Men in Their Flying Machines' in our theatres if it is announced while we are currently playing them that they will be on television a year or two hence?"

He advocates that such leasings should not be negotiated until after the film has completed its first run. He also advocates, as part of the agreement between film company and network, the showing, along with the film, of a one-minute spot by the television network, which advertises the particular company's current or future movie for theatrical release. Corwin said that last year a committee of NATO leaders visited the sales heads of the distribution companies asking them to make such a condition on all future television sales. Although they all thought it was an excellent idea, no action has been forthcoming.

Another issue which he emphasized was the detrimental effect the liquidation of film companies would have on exhibitors at large. He pointed out that in recent years two film companies have gone out of business and a third has virtually ceased production. He looked with disdain upon the financial analysts' view that a film company is more valuable in liquidation than in production.

Becker Heads Buffalo Tent

BUFFALO—Peter G. Becker, Dipson Theatres booking department, has been elected chief barker of Tent 7, Variety Club of Buffalo. He has been second assistant chief barker in 1966 and is presently chairman of the club's membership committee. He is the son of the veteran theatre supply executive and Buffalo's first projectionist, Al Becker.

Other new officers are Melvyn Berman, Tri-State Refreshments, Inc., first assistant chief barker; Robert King, general manager, WKBW-TV, second assistant chief barker; Dick Aaron, property master, and Myron Gross, manager, Co-Operative Theatres, dough guy.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



NOV. 23, 1966 SECTION TWO
VOL. 76, No. 15

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Technicscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half
6601 **EL CID**—D—181m.—(STE; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue
6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made
6603 **LEMONADE JOE**—C—90m.—Carl Fiala, Olga Schoberova—5397 (5-11-66)—Frantic western spoof has its moments—European-made; dubbed in English
6609 **MAN AND A WOMAN, A**—D—102m.—(EC)—Anouk Aimee, Jean-Louis Trintignant—5425 (7-20-66)—Highly enjoyable import fresh from Cannes triumph—French-made; English titles
6606 **MOONWOLF**—MD—85m.—Carl Moehner, Ann Savo—5397 (5-11-66)—Program filler for the duallers—Foreign-made
6605 **OH, THOSE MOST SECRET AGENTS**—C—96m.—(EC)—Franco and Cicclo—5461 (10-19-66)—Fair comedy for the duallers—Italian-made; Dubbed in English
6607 **ONCE UPON AN ISLAND—(CRAZY PARADISE)**—C—95m.—(EC)—Hans W. Petersen—5433 (8-17-66)—Generally amusing import for art set—Danish-made—English titles
6604 **PARTY'S OVER, THE**—D—94m.—Oliver Reed, Louise Sorel, Eddie Albert—5397 (5-11-66)—Moody "beatnik" drama is intermittently interesting—English-made
6512 **TERROR IN THE CITY**—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

COMING

6608 **DISK-O-TEK HOLIDAY**—(C)—Freddy & The Dreamers
HOT ROD HULLABALLOO—81m—John Arnold
ISLAND OF THE DOOMED—(C)—Cameron Mitchell
NIGHTMARE CASTLE—Barbara Steele
RUN FOR YOUR WIFE—(C)—Rhonda Fleming, Juliet Prowse

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6612 **BANG, BANG, YOU'RE DEAD**—MD—92m.—(C)—Tony Randall, Senta Berger, Terry-Thomas—5437 (8-31-66)—Enjoyable spy romp—Filmed abroad
6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens
6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering
6601 **DIRTY GAME, THE**—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot—5393 (4-27-66)—Interesting espionage thriller—Filmed abroad
6605 **FIREBALL 500**—MDM—91m.—(PV; PC)—Frankie Avalon, Annette Funicello, Fabian—5413 (6-22-66)—Racing car thrills for teen-agers
6608 **FRANKENSTEIN CONQUERS THE WORLD**—MD—87m.—(C; S)—Nick Adams—5453 (9-21-66)—Adequate Japanese monster meller—Japanese made
6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house
6609 **GIRL GETTERS, THE**—D—93m.—Oliver Reed, Jane Merrow—5398 (5-11-66)—Well-made tale of resort romances—English-made
6603 **GREAT SPY CHASE, THE**—CMD—87m.—Lino Ventura, Bernard Blelr—5398 (5-11-66)—Cute spoof of spies in action—Filmed abroad; dubed in English
6615 **LA DOLCE VITA**—D—175m.—Marcello Mastroianni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue
6613 **MACABRO**—NOV—90m.—(TC)—Narrated by Marvin Miller—5425 (7-20-66)—More footage on the "Mondo Cane" order
6513 **PLANET OF THE VAMPIRES**—MD—86m.—(C)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry
6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry
6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English
6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English
6607 **TARZAN AND THE VALLEY OF GOLD**—MD—100m.—(PV; EC)—Mike Henry, Nancy Kovack, David Opatashu—5453 (9-21-66)—Satisfactory Tarzan entry
6602 **WHAT'S UP TIGER LILY?**—C—80m.—(C)—Woody Allen—5457 (10-5-66)—Woody Allen's mad dialogue generates chuckles—Japanese-made; dubbed in English
6611 **WILD ANGELS, THE**—MD—90m.—(PV; PC)—Peter Fonda, Nancy Sinatra—5417 (7-6-66)—Unpleasant doings of motorcycle gang slanted for teens

TO BE REVIEWED

6617 **DR. GOLDFOOT AND THE GIRL BOMBS**—(WS; C)—Vincent Price, Fabian
GLASS SPHINX, THE—(PV; C)—Dana Andrews, Anita Ekberg
MILLION EYES OF SU-MURU—(TS; C)—Frankie Avalon, Shirley Eaton
PSYCHO-CIRCUS—(C)—Christopher Lee
P. T. BARNUM'S ROCKET TO THE MOON—(PV; C)—Burl Ives, Troy Donohue, Daliah Lavi
TOKYO OLYMPIAD—(C; S)—Documentary

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. National Catholic Office for Motion Pictures classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

●After The Fox ..... A2 UA
●After You, Comrade ..... Cont.
Agent for H-A-R-M ..... B U
Alfie ..... A4 Par.
All Men Are Apes ..... Misc.
All The Other Girls Do ..... For.
All The Way (The Joker Is Wild)-Re. ..... B Para.
Alphabet Murders, The ..... A2 MGM
Alvarez Kelly ..... A3 Col.
Ambush Bay ..... A3 UA
American Dream, An ..... B WB
And Now Miguel A1.U
Any Wednesday ..... A3 WB
Apache Uprising ..... A2 Par.

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Appaloosa, The ..... A2 U
Arabesque ..... A3 U
Around the World Under the Sea ..... A1 MGM
●Arrivederci, Baby! ..... B Par.
Assault On A Queen ..... A2 Par.

B

Bambi-Re. ..... A1 BV
Bang, Bang You're Dead ..... A3 AIP
Band of Outsiders ..... For.
●Banning ..... U
Batman ..... A1 Fox
Battle of the Bulge ..... A1 WB
●Beach Red ..... UA
Bellboy, The-Re. ..... A2 Par.
Beau Geste ..... A1 U
Bible, The ..... A1 Fox
Big T.N.T. Show, The A2 A1
Big Hand for the Little Lady, A A2 WB
●Biggest Bundle of Them All, The . MGM
Billy The Kid Vs Dracula ..... A1 EMB
Birds Do It ..... A1 Col.
●Blackbeard's Ghost ..... BV
Blindfold ..... A2 U
Blood Bath A1
●Blow-Up, The ..... MGM
Blue Max, The ..... B Fox
Blues For Lovers ..... A3 Fox
●Bobo, The ..... WB
Bolshoi Ballet 67 ..... A1 Par.
●Bonnie And Clyde ..... WB
Born Free ..... A1 Col.
Boy Cried Murder, The ..... A2 U
Boy, Did I Get A Wrong Number A3 UA
Brides of Dracula, The-Re. ..... A2 U
Brigand of Kandahar, The .... A2 Col.
●Bullwhip Griffin ..... BV
●Busy Body, The ..... Para.
Butterfield 8-Re. ..... B MGM

C

●Camelot ..... WB
●Caper Of The Golden Bulls, The .. Emb.
●Caprice ..... Fox
●Casino Royale ..... Col.
Cast A Giant Shadow ..... A3 UA
Cat, The ..... A1 EMB
Cat On A Hot Tin Roof-Re. .. A3 MGM
Cave Of The Living Dead ..... For.
Chamber Of Horrors ..... A3 WB
●Champagne Murders, The ..... U
●Charlie Bubbles ..... U
Chase, The ..... A3 Col.
Christmas That Almost Wasn't, The ..... For.
●Chubasco ..... WB
Cinerama's Russian Adventure . A1 Misc.
●Circus Of Blood ..... Col.
Cloportes ..... C For.
Clouds Over Israel ..... For.
Come Blow Your Horn-Re. .... A3 Para.
●Comedy Man, The ..... Cont.
Contest Girl ..... A3 Cont.
●Corrupt Ones, The ..... WB
●Cool Hand Luke ..... WB
●Cool Ones ..... WB
●Countess From Hong Kong, A .... U
●Covenant With Death, A ..... WB
●Cowboy In Africa ..... Para.
Crazy Quilt ..... Cont.
Cul-De-Sac ..... For.

D

●Dangerous Days of Kiowa Jones .. MGM
●Day The Fish Came Out, The ..... Fox
Daydreamer, The ..... A1 Emb.
Dead Heat On A Merry-Go-Round ..... A3 Col.
●Deadlier Than The Male ..... U
●Deadly Affair, The ..... Col.
●Deadly Bees, The ..... Par.
Dear John ..... C For.
Death Watch ..... Misc.
Defector, The ..... For.
Desert Raven, The ..... B AA
●Devil In Love, The ..... WB
●Devil's Own, The ..... Fox
●Dirty Dozen, The ..... MGM
Dirty Game, The A3 A1
●Disk-O-Tek Holiday ..... AA
●Divorce Amercan Style ..... Col.
●Dollar Ahead, A ..... UA
Do Not Disturb ..... A3 Fox
●Doctor Dolittle ..... Fox
●Doctor, You've Got To Be Kidding . MGM
●Dr. Faustus ..... Col.
●Dr. Goldfoot and the Girl Bombs .. AIP
Dr. Who and the Daleks ..... A1 Cont.
Doctor Zhivago ..... A2 MGM
●Don't Make Waves ..... MGM
Don't Worry, We'll Think Of A Title ..... A1 UA
●Double Man ..... WB
●Double Trouble ..... MGM
Dracula—Prince of Darkness .... A2 Fox
Duel At Diablo ..... B UA

E

●Easy Come, Easy Go ..... Para.
●Eight On The Lam ..... UA

TRUNK TO CAIRO—(C)—Audie Murphy, George Sanders
6614 **VIOLENT JOURNEY**—Anthony Perkins, Salome Jens
VOYAGE TO THE PREHISTORIC PLANET—(C)—Basil Rathbone
6619 **WAR—ITALIAN STYLE**—Buster Keaton

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

184 **BAMBI**—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue
187 **FIGHTING PRINCE OF DONEGAL, THE**—MD—112m.—(TC)—Peter McEnery, Susan Hempshire—5437 (8-31-66)—Good adventure entry with Disney label—English-made
188 **FOLLOW ME BOYS**—CD—131m.—(TC)—Fred MacMurray, Vera Miles—5461 (10-19-66)—Fine family entertainment
186 **LT. ROBIN CRUSOE, U.S.N.**—C—115m.—(TC)—Dick Van Dyke, Nancy Kwan—5409 (6-8-66)—Disney, Van Dyke special should draw family audience
182 **UGLY DACHSHUND, THE**—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BLACKBEARD'S GHOST—Peter Ustinov, Dean Jones, Suzanne Pleshette
BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
GNOMOBILE, THE—Walter Brennan, Tom Lowell
HAPPIEST MILLIONAIRE, THE—(TC)—Fred MacMurray, Tommy Steele, Greer Garson
JUNGLE BOOK, THE—(TC)—Cartoon Feature
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

67012 **ALVAREZ KELLY**—MD—116m.—(PV; EC)—William Holden, Richard Widmark, Janice Rule—5457 (10-5-66)—Good action entry
67005 **BIRDS DO IT**—C—95m.—(EC)—Soupy Sales, Tab Hunter, Doris Dowling—5433 (8-17-66)—Unbelievable
66008 **BRIGAND OF KANDAHAR, THE**—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made
66028 **BORN FREE**—D—94m.—(PV; EC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family
66019 **CHASE, THE**—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama
67013 **DEAD HEAT ON A MERRY-GO-ROUND**—D—104m.—(EC)—James Coburn, Camilla Sparv—5461 (10-19-66)—Well-made, intriguing entry
EVERY DAY IS A HOLIDAY—CD—76m.—(TC)—Karlsol, Angel Peralta—5417 (7-6-66)—Okay programmer—(Spanish-made)
67016 **GEORGY GIRL**—CD—100m.—James Mason, Alan Bates, Lynn Redgrave—5462 (10-19-66)—Very good entry for mature audiences—English-made
66030 **GUNS OF NAVARONE, THE**—MD—157m.—(EC; CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue
66020 **LIFE AT THE TOP**—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)
67001 **LOST COMMAND**—MD—129m.—(PV; PC)—Anthony Quinn, Alain Delon, Michele Morgan—5405 (5-25-66)—Interesting action entry—Filmed abroad
66012 **MAGIC WORLD OF TOPO GIGIO, THE**—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the small fry—Filmed in Italy; English language
67006 **MAN CALLED FLINTSTONE, THE**—CAR—87m.—(EC)—Joseph Barbera and William Hanna production—5429 (8-3-66)—Secret agent cartoon cute for youngsters and families
66031 **MYSTERY OF THUG ISLAND**—MD—96m.—(EC)—Guy Madison, Inge Schoner, Peter Van Eyck—5413 (6-22-66)—For lower halt—Italian-made
67014 **PROFESSIONALS, THE**—MD—117m.—(TC; PV)—Burt Lancaster, Lee Marvin, Claudia Cardinale—5465 (11-2-66)—Good adventure entry
66029 **RIDE BEYOND VENGEANCE**—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper
67004 **RINGS AROUND THE WORLD**—NOV.—98m.—(EC)—Narrated by Don Ameche—5453 (9-21-66)—Okay circus film for program—Filmed mostly abroad
66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser
66024 **STUDY IN TERROR, A**—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made
66018 **THAT MAN IN ISTANBUL**—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad
67002 **THREE ON A COUCH**—C—109m.—(PC)—Jerry Lewis, Janet Leigh—5409 (6-8-66)—Jerry Lewis is back
66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(PC)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help
67003 **WALK, DON'T RUN**—C—117m.—(PV; TC)—Cary Grant, Samantha Eggar, Jim Hutton—5417 (7-6-66)—Cute comedy has names and angles
67011 **WRONG BOX, THE**—C—105m.—(EC)—John Mills, Ralph Richardson, Michael Caine—5429 (8-3-66)—Fun-filled import is tops in its class—English-made

COMING

CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
CIRCUS OF BLOOD—(C)—Joan Crawford, Ty Hardin—English-made
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
DIVORCE AMERICAN STYLE—(C)—Dick Van Dyke, Debbie Reynolds, Jason Robards
DR. FAUSTUS—(C)—Richard Burton, Elizabeth Taylor
ENTER LAUGHING—(C)—Jose Ferrer, Shelley Winters
66026 **FRONTIER HELLCAT**—(CS; C)—Elke Sommer, Stewart Granger
GOOD TIMES—(C)—Sonny and Cher
IT'S WHAT'S HAPPENING—(PV; C)—Anthony Quinn, Martha Hyer
67007 **KISS THE GIRLS AND MAKE THEM DIE**—(C)—Michael Connors, Dorothy Provine
LAST OF THE RENEGADES—(CS; C)—Lex Barker
LONG RIDE HOME, THE—(PV; C)—Glenn Ford, George Hamilton, Inger Stevens
LUV—(PV; C)—Jack Lemmon, Peter Falk, Elaine May
MAN FOR ALL SEASONS, A—(C)—Paul Scofield, Wendy Hiller—English-made
MIDSUMMER NIGHT'S DREAM, A—(PV; C)—New York City Ballet Company
MURDERERS' ROW—(C)—Dean Martin, Ann-Margret, Karl Malden
NIGHT OF THE GENERALS, THE—(PV; C)—Peter O'Toole, Omar Sharif
67008 **RAGE**—(TC)—Glenn Ford, Stella Stevens
SWIMMER, THE—(C)—Burt Lancaster, Barbra Loden, Marge Champion
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
30 IS A DANGEROUS AGE, CYNTHIA—(C)—Dudley Moore, Suzy Kendall—English-made
TIGER MAKES OUT IN THE BIG CITY WITH A GIRL FROM SUBURBIA, THE—(C)—Eli Wallach, Anne Jackson
TO SIR, WITH LOVE—(C)—Sidney Poitier, Suzy Kendall—English-made
66025 **TRAITOR'S GATE**—Gary Raymond, Catherine VonSchell—English-made
WHO'S MINDING THE MINT?—Jim Hutton, Dorothy Provine, Milton Berle
YOUNG AMERICANS, THE—(C)—Connie Karcher, Rick Ciulei

CONTINENTAL (WALTER READE ORGANIZATION)

CONTEST GIRL—D—99m.—CS; C)—Janette Scott, Ian Hendry—5398 (5-11-66)—Interesting import—English-made
CRAZY QUILT—D—75m.—Tom Rosqui, Ina Mela—5465 (11-2-66)—For the art spots
DR. WHO AND THE DALEKS—MD—85m.—(TC; TS)—Peter Cushing, Roy Castle—5405 (5-25-66)—Well made import could trigger popular series—English-made
FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles
GULLIVER'S TRAVELS BEYOND THE MOON—CAR—85m.—(C) Produced by Hiroshi Okawa—5398 (5-11-66)—Good for kiddies and family trade—Japanese-made; English dialogue
GYPSY GIRL—D—102m.—(C)—Hayley Mills, Ian McShane—5413 (6-22-66)—Effective art house entry—English-made

JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-13-66)—Moderately interesting import—French-made; English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made melier may have heavy going in U.S.—English-made
SHAMELESS OLD LADY, THE—D—95m.—Sylvie—5465 (11-2-66)—Fine import—French-made; English titles
TIME LOST AND TIME REMEMBERED—D—91m.—Sarah Miles, Cyril Cusack, Julian Glover—5433 (8-17-66)—Touching romance—English-made
WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

AFTER YOU, COMRADE—Jamie Uys, Bob Courtney
COMEDY MAN, THE—Kenneth More, Cecil Parker
OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

604 **BILLY THE KID VS DRACULA**—W—72m.—(PC)—Chuck Courntey, John Carradine, Melinda Plowman—5409 (6-8-66)—Novel western is exploitable
606 **CAT, THE**—MD—87m.—(PC)—Roger Perry, Peggy Ann Garner, Barry Coe, Dwayne Redlin—5418 (7-6-66)—Good programmer
603 **DAYDREAMER, THE**—NOV.—101m.—(EC: Animagic)—Paul O'Keefe, Jack Gilford, Hayley Mills—5418 (7-6-66)—Good entry for families and juveniles
610 **EYE FOR AN EYE, AN**—W—92m.—(PC)—Robert Lansing, Slim Pickens, Gloria Talbott—5409 (6-8-66)—Okay western for the program
618 **IDOL, THE**—D—107m.—Jennifer Jones, Michael Parks, John Leyton—5429 (8-3-66)—Effective drama about today's young people; their problems—English-made
612 **JACK FROST**—FAN.—79m.—(C)—Natasha Sedykh—5462 (10-19-66)—Okay fantasy for the kiddies—Russian-made; Dubbed in English
605 **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**—W—82m.—(PC)—John Lupton, Cal Bolder, Narda Onyx—5410 (6-8-66)—Novel western is exploitable
651 **JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS**—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
622 **LOVE AND MARRIAGE**—CMD—106m.—Lando Buzzanca, Renato Tagliani, Eleanora Rossi Drago, Sylva Koscina—5433 (8-17-66)—Mild four-part package for art spots—Italian-made; English titles
611 **MAIN CHANCE, THE**—MD—60m.—Gregoire Aslan, Tracy Reed, Edward De Souza—5413 (6-22-66)—Fair for supporting slot—English-made
608 **MAN CALLED ADAM, A**—DMU—102m.—Sammy Davis, Jr., Louis Armstrong, Cicely Tyson—5418 (7-6-66)—Downbeat tale of Negro musicians has some angles
699 **NIGHTS OF CABIRIA**—D—110m.—Giulietta Masina, Francois Perier—5437 (8-31-66)—Reissue okay for art houses—Italian-made; English titles or dubbed
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
621 **O.S.S. 117—MISSION FOR A KILLER**—MD—84m.—(C; S)—Frederick Stafford, Mylene Demongeot—5453 (9-21-66)—Okay spy action entry—Filmed abroad
614 **PICTURE MOMMY DEAD**—D—88m.—(PC)—Don Ameche, Martha Hyer, Susan Gordon—5437 (8-31-66)—Suspenseful drama for program
613 **PISTOL FOR RINGO, A**—W—97m.—(TC; TS)—Montgomery Wood, Hally Hammond—5465 (11-2-66)—Fair western Filmed abroad; dubbed in English
609 **PLACE CALLED GLORY, A**—W—92m.—(TS; TC)—Lex Barker, Pierre Brice, Marianne Koch—5430 (8-3-66)—Good western—Filmed abroad
617 **ROMEO AND JULIET**—Bal.—126m.—(C)—Margot Fonteyn, Rudolf Nureyev—5457 (10-5-66)—Fine ballet import for discriminating audiences—English-made
501 **SECRET OF MAGIC ISLAND, THE**—NOV.—65m.—(EC)—Narration by Philip Tonken—5438 (8-31-66)—Reissue is cute bit of fluff strictly for the kiddies—French-made
514 **10TH VICTIM, THE**—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue
607 **TRAMPLERS, THE**—W—105m.—(C)—Joseph Cotten, Gordon Scott, James Mitchum, Ilaria Occhini—5419 (7-6-66) Okay Western—Made in Italy

COMING

CAPER OF THE GOLDEN BULLS, THE—(PV; C)—Stephen Boyd, Yvette Mimieux
HELLBENDERS, THE—(CS; C)—Joseph Cotten, Norma Bengell
MAD MONSTER PARTY—(Animagic) Boris Karloff
SHOOT LOUD, LOUDER, I DON'T UNDERSTAND—(C)—Marcello Mastrolanni—Italian-made
619 **SPY WITH A COLD NOSE**—Lawrence Harvey, Dallah Lavi, Lionel Jeffries
TERRORNAUTS, THE—(C)—Simon Oates, Zena Marshall
THEY CAME FROM BEYOND SPACE—(C)—Robert Hutton, Jennifer Jayne
615 **WACKY WORLD OF MOTHER GOOSE**—(PC)—Fairy Tale
616 **WHERE THE BULLETS FLY**—(C)—Tom Adams—English-made
WOMAN TIMES SEVEN—(C)—Shirley MacLaine, Alan Arkin, Peter Sellers

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
6625 **AROUND THE WORLD UNDER THE SEA**—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6704 **BUTTERFIELD 8**—D—100m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—5438 (8-31-66)—Reissue is absorbing drama for adults
6703 **CAT ON A HOT TIN ROOF**—D—108m.—(MC)—Elizabeth Taylor, Paul Newman—5438 (8-31-66)—Reissue is well-made filmization of play
6650 **DOCTOR ZHIVAGO**—D—197m.—(PV; MC)—Omar Shariff, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
6707 **GIGI**—MU—116m.—(CS; MC)—Leslie Caron, Maurice Chevalier, Louis Jourdan—5438 (8-31-66)—Reissue is delightful entertainment
6627 **GLASS BOTTOM BOAT, THE**—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
6709 **HOTEL PARADISO**—C—96m.—(PV; MC)—Alec Guinness, Gina Lollobrigida—5454 (9-21-66)—Frantic French farce—Made in France
6628 **LADY L**—C—107m.—(PV; EC)—Sophia Loren, Paul Newman, David Niven—5399 (5-11-66)—Attractive entry has angles and names
6710 **LIQUIDATOR, THE**—MD—103m.—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—5454 (9-21-66)—Okay tongue-in-cheek spy entry—Made in England
6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
6701 **MARCO THE MAGNIFICENT**—MD—100m.—(EC)—Horst Buchholz, Anthony Quinn, Omar Sharif, Elsa Martinelli—5425 (7-20-66)—Sweeping spectacle of Marco Polo's trip to China—Foreign-made
6626 **MAYA**—D—91m.—(PV; TC)—Clint Walker, Jay Norh, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops
6706 **MISTER BUDDWING**—D—99m.—James Garner, Jean Simmons, Suzanne Pleshette—5454 (9-21-66)—Moderately successful drama of amneslac in torment
6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating entertaining Hitchcock entry—Reissue
6702 **ONE SPY TOO MANY**—MD—102m.—(MC)—Robert Vaughn, David McCallum, Dorothy Provine—5462 (10-19-66)—Men from U.N.C.L.E. back on big screen
6616 **PATCH OF BLUE, A**—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences
7110 **PENELOPE**—C—97m.—(PV; MC)—Natalie Wood, Ian Bannen, Dick Shawn—5466 (11-2-66)—Cute comedy sparkles

EL CID-Re ..... A1 AA
●El Dorado ..... A3 Par.
El Greco ..... A3 Fox
Endless Summer, The ..... Misc.
Engagement Italiano ..... For.
Enough Rope ..... A3 For.
●Enter Laughing ..... Col.
Every Day Is A Holiday ..... Col.
Eye for An Eye, An ..... A2 Emb.

F

Fahrenheit 451 ..... U
Fantastic Voyage ..... A1 Fox
Fantomas ..... A1 For.
●Far From The Madding Crowd ... MGM
Faster Pussycat, Kill, Kill ..... Misc.
●Fastest Guitar Alive, The ..... MGM
●Fathom ..... Fox
●52 Miles To Terror ..... MGM
Fighting Prince of Donegal, The . A1 BV
●Finders Keepers ..... UA
Fine Madness, A ..... B WB
Fireball 500 ..... A3 AIP
●First To Fight ..... WB
Flame and the Fire ..... A4 Cont.
Flight Of The Phoenix, The ..... A1 Fox
●Flim Flam Man, The ..... Fox
Follow Me, Boys ..... BV
Fortune Cookie, The ..... A3 UA
●Fort Utah ..... Par.
Frankenstein Conquers The World ..... A1 AIP
●Frankenstein Created Woman ..... Fox
Frankie and Johnny ..... A2 UA
●Frontier Hellcat ..... A1 Col.
●Funeral In Berlin ..... Par.
Funny Thing Happened On the Way To The Forum, A ..... UA

G

Gambit ..... A1 U
●Garden Of Cucumbers, A ..... UA
●Gentle Ben ..... Para.
Georgy Girl ..... A4 Col.
Ghost and Mr. Chicken, The ..... A1 U
Ghost In the Invisible Bikini A1
Gigi-Re. ..... A3 MGM
●Girl And The General, The ..... MGM
Girl Getters, The ..... A3 AI
Glass Bottom Boat, The ..... A2 MGM
●Glass Sphinx, The ..... AIP
●Gnomobile, The ..... BV
●Good, The Ugly and the Bad, The .. UA
●Good Times ..... Col.
Good Times, Wonderful Times .... For.
Gospel According To St. Matthew ..... A1 Cont.
●Grand Prix ..... MGM
Great Spy Chase, The ..... A3 AI
Group, The ..... B UA
●Guide For The Married Man, A .... Fox
Gulliver's Travels Beyond the Moon ..... A1 Cont.
●Gunfight In Abilene ..... U
Gunpoint ..... A1 U
Guns of Navarone, The-Re. ..... A1 Col.
Gypsy Girl ..... A2 Cont.

H

●Half A Sixpence ..... Para.
Hamlet ..... UA
●Happiest Millionaire, The ..... BV
●Happily Ever After ..... MGM
Harper ..... A3 WB
Hawaii ..... A3 UA
●Hellbenders, The ..... Emb.
Hero's Wife, The ..... For.
Hold On! ..... A1 MGM
●Hombre ..... Fox
●Honey Pot, The ..... UA
●Hotel ..... WB
Hotel Paradiso ..... A3 MGM
●How I Won The War ..... UA
How To Steal A Million ..... A1 Fox
●How To Succeed In Business Without Really Trying ..... UA
●Huntsville ..... Par.
●Hurry Sundown ..... Par.

I

I Deal In Danger ..... A1 Fox.
Idol, The ..... A3 Emb.
Incident At Phantom Hill, The ... A1 U
●In Like Flint ..... Fox
●In The Heat Of The Night ..... UA
Inside Daisy Clover ..... A3 WB
Intimacy ..... Misc.
●Island Of The Doomed ..... AA
●Island of Terror ..... U
Is Paris Burning? ..... Par.
It Happened Here ..... A2 For.
●It's What's Happening ..... Col.

J

Jack Frost ..... A1 Emb.
Jesse James Meets Frankenstein's Daughter ..... A2 Emb.

Study In Terror, A ..... Col.
Sucker, The ..... A3 For.
Sweet Light In A Dark Room .. A2 For.
●Swimmer, The ..... Col.
Swinger, The ..... B Par.

T

●Taming of the Shrew, The ..... Col.
Tarzan and the Valley of Gold .. A1 AIP
Take It All ..... C For.
Ten Commandments, The-Re ... A1 Par.
10:30 P.M. Summer ..... For.
Tenth Victim, The ..... B Emb.
Terror In The City ..... A3 AA
●Terrornauts, The ..... Emb.
Texas Across The River ..... A1 U
That Man In Istanbul ..... A3 Col.
That Tennessee Beat ..... A1 Fox
●They Came From Beyond Space .. Emb.
●13 ..... MGM
●30 Is A Dangerous Age, Cynthia .. Col.
This Property Is Condemned .... B Par.
●Thoroughly Modern Mille ..... U
●Three Bites of the Apple ..... MGM
Three On A Couch ..... A3 Col.
Thunderball ..... A3 UA
●Thunderbirds Are Go ..... UA
●Tiger Makes Out In The Big City With a Girl From Suburbia, The .. Col.
Tiko and the Shark ..... A1 MGM
Time Lost And Time Remembered ..... A3 Cont.
●To Sir, With Love ..... Col.
To Trap A Spy ..... A3 MGM
●Tobruk ..... U
●Tokyo Olympiad ..... AIP
Tomb Of Torture ..... For.
Torn Curtain ..... B U
●Traitor's Gate ..... A2 Col.
Tramplers, The ..... A2 Emb.
●Triple Cross ..... WB
Trouble With Angels, The ..... A1 Col.
●Trunk To Cairo ..... AIP
●2001—A Space Odyssey ..... MGM
●25th Hour, The ..... MGM
●Two For The Road ..... Fox

U

Ugly Dachshund, The ..... A1 BV
Up To His Ears ..... A3 For.
●Up The Down Staircase ..... WB

V

●Vampire Killers, The ..... MGM
●Venetian Affair, The ..... MGM
●Viking Queen, The ..... Fox
●Violent Journey ..... AIP
Visit To A Small Planet-Re. .... A2 Par.
Viva Maria ..... B UA
●Voyage To The Prehistoric Planet .. AIP
●Vulture, The ..... A1 Par.

W

Waco ..... A2 Par.
●Wacky World of Mother Goose ... Emb.
Walk, Don't Run ..... A3 Col.
Walk In The Shadow ..... A2 Cont.
●War—Italian Style ..... AIP
●War Wagon, The ..... U
●Warning Shot ..... A2 Par.
●Waterhole No. 3 ..... Para.
Way, Way Out ..... B Fox
●Way West, The ..... UA
Weekend At Dunkirk ..... A3 Fox
Weird, Wicked World ..... For.
●Welcome To Hard Times ..... MGM
What Did You Do In The War, Daddy? ..... B UA
What's Up Tiger Lily? ..... AIP
●Where The Bullets Fly ..... Emb.
●Whisperers, The ..... UA
Who's Afraid Of Virginia Woolf? A4 WB
●Who's Minding The Mint? ..... Col.
W.I.A. (Wounded In Action) .... For.
Wild Angels, The ..... B AIP
Wild, Wild Winter ..... A2 U
●Willie and the Yank ..... BV
Women Of The Prehistoric Planet . Misc.
●Woman Times Seven ..... Emb.
●World's Greatest Swindles ..... Cont.
Wrong Box, The ..... A2 Col.

Y

Year of the Horse, The ..... Misc.
●You Only Live Twice ..... UA
●Young Americans, The ..... Col.
●Young Warriors ..... U
Young World, A ..... C For.

MATCHLESS—Patrick O'Neal, Ira Furstenberg—DeLaurenttis
RIVER OF DOLLARS, A—(TS; TC)—Tom Hunter, Henry Silva
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
THUNDERBIRDS ARE GO—(C)—Puppets—English-made
WAY WEST, THE—(C)—Kirk Douglas, Robert Mitchum—Hecht
WHISPERERS, THE—Dame Edith Evans, Eric Portman—Seven Pines
YOU ONLY LIVE TWICE—(PV; EC)—Sean Connery, Mie Hama—Eon

UNIVERSAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer
6613 **AND NOW MIGUEL**—D—95m.—(TC)—Michael Ansara, Pat Cardi, Guy Stockwell—5400 (5-11-66)—Fine entry for youngsters and family trade
6624 **APPALOOSA, THE**—OD—98m.—(TC)—Marlon Brando, Anjanette Comer, John Saxon—5455 (9-21-66)—Interesting adventure yarn
6618 **ARABESQUE**—CD—105m.—(TC; PV)—Gregory Peck, Sophia Loren—5401 (5-11-66)—Lavish, suspenseful comedy-drama has potent cast—Made in England
6620 **BEAU GESTE**—MD—103m.—(TC; TS)—Guy Stockwell, Telly Savales, Doug McClure—5426 (7-20-66)—Remake in acceptable melodrama
6615 **BLINDFOLD**—CMD—102m.—(PV; TC)—Rock Hudson, Claudia Cardinale, Jack Warden—5407 (5-25-66)—Entertaining entry mixes mystery and laughs
6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer
6612 **BRIDES OF DRACULA, THE**—MD—85m.—(TC)—Peter Cushing, Martita Hunt—5401 (5-11-66)—Well-made horror entry—English-made; Reissue
6702 **FAHRENHEIT 451**—D—111m.—(TC)—Oskar Werner, Julie Christie—5469 (11-23-66)—Futuristic offering on the arty side—Filmed abroad
6701 **GAMBIT**—109m.—(TC)—Shirley MacLaine, Michael Caine, Herbert Lom—5470 (11-23-66)—Good entertainment
6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(TC; TS)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade
6610 **GUNPOINT**—W—86m.—(TC)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
6617 **INCIDENT AT PHANTOM HILL**—W—88m.—(TS; TC)—Robert Fuller, Jocelyn Lane, Dan Duryea—5426 (7-20-66)—Fair western
6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooke—5395 (4-27-66)—Off-beat subject makes for good program
6611 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith—5401 (5-11-66)—Exploitable science fiction entry for program—Japanese-made—Reissue
6623 **LET'S KILL UNCLE**—CMD—92m.—(TC)—Nigel Green, Pat Cardi, Mary Badham—5459 (10-5-66)—Okay for program
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—99m.—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes
6616 **MUNSTER, GO HOME**—C—96m.—(TC)—Fred Gwynne, Yvonne DeCarlo, Al Lewis—5415 (6-22-66)—Television based subject should find family and juvenile welcome in theatres
6614 **OUT OF SIGHT**—CMU—90m.—(TC, TS)—Jonathan Daly, Karen Jensen, John Lawrence, Rock 'N' Roll Groups—5401 (5-11-66)—Beach type rock 'n' roller for program
6621 **PAD, THE (AND HOW TO USE IT)**—CD—86m.—(TC)—Brian Bedford, James Farentino, Julie Somers—5434 (8-17-66) New faces brighten comedy loaded with pathos
6622 **PLAINSMAN, THE**—OD—92m.—(PC)—Don Murray, Guy Stockwell, Abby Dalton—5430 (8-3-66)—Okay action entry for program
6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment
6625 **TEXAS ACROSS THE RIVER**—CD—101m.—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth—5455 (9-21-66)—Very funny entry
6619 **TORN CURTAIN**—MD—128m.—(TC)—Paul Newman, Julie Andrews—5426 (7-20-66)—Good Hitchcock thriller should be a winner
6602 **WILD, WILD WINTER**—CMU—80m.—(TC; TS)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

BANNING—(TC)—Robert Wagner, Anjanette Comer
CHAMPAGNE MURDERS, THE—(C)—Anthony Perkins, Yvonne Furneaux
CHARLIE BUBBLES—(C)—Albert Finney, Liza Minnelli—English-made
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
DEADLIER THAN THE MALE—(TC)—Richard Johnson, Eike Sommer
GUNFIGHT IN ABILENE—(TC)—Bobby Darin, Leslie Nielsen
ISLAND OF TERROR—(C)—Peter Cushing
JOKERS, THE—(C)—Michael Crawford, Oliver Reed—English-made
PERILS OF PAULINE—(TC)—Pat Boone, Pam Austin
PRIVILEGE—(C)—Jean Shrimpton, Paul Jones—English-made
PROJECTED MAN, THE—(C)—Bryant Halliday, Mary Peach
RELUCTANT ASTRONAUT, THE—(TC)—Don Knotts, Leslie Nielsen
RIDE TO HANGMAN'S TREE, THE—(TC)—Jack Lord, Melodie Johnson
ROUGH NIGHT IN JERICHO—Dean Martin, George Peppard, Jean Simmons
THOROUGHLY MODERN MILLIE—(TC)—Julie Andrews, James Fox
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
WAR WAGON, THE—John Wayne, Kirk Douglas, Joanne Barnes
YOUNG WARRIORS, THE—(C)—James Drury, Steve Carlson

WARNER BROS. — DISTRIBUTED DURING THE PAST 12 MONTHS

652 **AMERICAN DREAM, AN**—D—107m.—(TC)—Stuart Whitman, Janet Leigh, Eleanor Parker—5439 (8-31-66)—Fairly interesting drama
655 **ANY WEDNESDAY**—C—109m.—(TC)—Jane Fonda, Jason Robards, Dean Jones—5464 (10-19-66)—Cute comedy
555 **BATTLE OF THE BULGE**—D—140m.—(PV; TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles
559 **BIG HAND FOR THE LITTLE LADY, A**—C—95m.—(TC)—Henry Fonda, Joanne Woodward, Jason Robards—5401 (5-11-66)—Highly entertaining comedy features virtuoso performances
651 **CHAMBER OF HORRORS**—MD—99m.—(TC)—Cesare Danova, Wilfred-Hyde-White, Laura Devon—5439 (8-31-66)—Okay exploitation horror entry with gimmicks
560 **FINE MADNESS, A**—CD—104m.—(TC)—Sean Connery, Joanne Woodward—5402 (5-11-66)—Free-wheeling farce will titillate mature audiences
557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn
556 **INSIDE DAISY CLOVER**—D—128m.—(PV; TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment
653 **KALEIDOSCOPE**—CAD—103m.—(TC)—Warren Beatty, Suzannah York—5456 (9-21-66)—Kooky comedy adventure is highly entertaining—Filmed abroad
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
654 **NOT WITH MY WIFE, YOU DON'T**—C—118m.—(TC)—Tony Curtis, Virna Lisi, George C. Scott—5459 (10-5-66)—Amusing comedy has angles and names
579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made
558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
561 **WHO'S AFRAID OF VIRGINIA WOOLF?**—D—129m.—Elizabeth Taylor, Richard Burton—5420 (7-6-66)—Well-made, intriguing adult drama headed for top

COMING

BOBO, THE—(C)—Peter Sellers, Britt Ekland, Rossano Brazzi
BONNIE AND CLYDE—Warren Beatty, Faye Dunaway
CAMELOT—(C)—Vanessa Redgrave, Richard Harris
CHUBASCO—(C)—Christopher Jones, Richard Egan, Ann Sothern
COOL HAND LUKE—(PV; C)—Paul Newman, George Kennedy
COOL ONES, THE—(TC)—Roddy McDowall, Phil Harris, Mrs. Elva Miller
CORRUPT ONES, THE—Robert Stack, Elke Sommer, Nancy Kwan
COVENANT WITH DEATH, A—(C)—George Maharis, Laura Devon
DEVIL IN LOVE, THE—Vittorio Gassman, Mickey Rooney, Claudine Auger
DOUBLE MAN, THE—(TC)—Yul Brynner, Britt Ekland, Clive Revill

FIRST TO FIGHT—(PV; C)—Chad Everett, Marilyn Devin
HOTEL—(TC)—Rod Taylor, Catherine Spaak, Karl Malden
MOONSHOT—Robert Duvall, Joanna Moore
NAKED RUNNER, THE—(TC)—Frank Sinatra, Nadia Gray
REFLECTIONS IN A GOLDEN EYE—Elizabeth Taylor, Marlon Brando
TRIPLE CROSS—Christopher Plummer, Romy Schneider
UP THE DOWN STAIRCASE—(TC)—Sandy Dennis, Eileen Heckart, Sorell Booke

MISCELLANEOUS

ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures
CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow
DEATH WATCH—D—88m.—Leonard Nimcy, Michael Forrest, Paul Mazursky—5427 (7-20-66)—Arty offering with limited appeal—Beverly Pictures
ENDLESS SUMMER, THE—DOC—95m.—(C)—Produced and narrated by Bruce Brown—5420 (7-6-66)—Surfing entry for special audiences—Bruce Brown c/o AIT
FASTER, PUSSYCAT, KILL, KILL!—MD—83m.—Tura Satana, Paul Trinka—5402 (5-11-66)—Unpleasant melodrama has exploitation possibilities—Eve
INTIMACY—D—87m.—Jack Ging, Joan Blackman, Barry Sullivan—5427 (7-20-66)—Fair, off-beat drama for adults—Goldstone Film Ent.
KNOCKOUT #2—DOC.—50m.—Narrated by Kevin Kennedy—5460 (10-5-66)—Good entry for boxing enthusiasts—Trans-Lux
LAS VEGAS HILLBILLYS—CMU—90m.—(PC)—Ferlin Husky, Jane Mansfield, Mamie Van Doren—5402 (5-11-66)—Country music for family program—Woolner
NAVY VS. THE NIGHT MONSTERS, THE—MD—87m.—(C)—Mamie Van Doren, Anthony Eisley—5456 (9-21-66)—Fair science fiction for the program—Realart
PILGRIMAGE FOR PEACE, A—POPE PAUL VI VISITS AMERICA—DOC.—56m.—(TC)—Produced by Joesph L. Roberts—5427 (7-20-66)—Effective documentary—Roberts
POPPY IS ALSO A FLOWER, THE—MD—100m.—(EC)—Stephen Boyd, Trevor Howard, Yul Brynner—5466 (11-2-66)—Exciting tale of police vs. dope smugglers—Comet
WOMEN OF THE PREHISTORIC PLANET—MD—87m.—(C)—Wendell Corey, Keith Larsen, Irene Tsu—5460 (10-5-66)—Interesting space odyssey—Realart
YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALL THE OTHER GIRLS DO—D—90m.—Rosemarie Dexter, Jacques Perrin—5470 (11-23-66)—Good import on younger generation abroad—Filmed abroad; English titles—Harlequin Int.
BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made; English titles—Royal Films
CAVE OF THE LIVING DEAD—MD—87m.—Adrian Hoven, Karin Field—5420 (7-6-66)—Okay horror dualler—Foreign-made; dubbed in English—Trans-Lux
CHRISTMAS THAT ALMOST WASN'T, THE—FAN—95m.—(EC)—Rossano Brazzi, Paul Tripp—5467 (11-2-66)—Best for young audiences—Foreign-made; English dialogue—Childhood Prod.
CLOPORTES—D—102m.—(CS)—Lino Ventura, Charles Aznavour, Irina Demick—5402 (5-11-66)—Interesting import—French-made; English titles—Int. Classics
CLOUDS OVER ISRAEL—D—85m.—Yiftach Spector, Dina Doronne—5420 (7-6-66)—Fair Israeli import—Filmed in israel; English titles—Cornsweet Prod.
CUL-DE-SAC—D—104m.—Donald Pleasance, Francoise Dorleac—5470 (11-23-66)—Off-beat entry for off-beat audiences—Filmed abroad—Sigma III
DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III
DEFECTOR, THE—D—106m.—(EC)—Montgomery Clift, Hardy Kruger, Macha Meril—5470 (11-23-66)—Effective, suspenseful drama—Filmed abroad—Seven Arts
ENGAGEMENT ITALIANO—CD—85m.—Rossano Brazzi, Annie Girardot—5421 (7-6-66)—Attention holding Import—Italian-made; English titles—Sedgeway
ENOUGH ROPE—D—104m.—Gert Frobe, Marina Vlady, Robert Hossein—5403 (5-11-66)—Off-beat import for art spots—Filmed abroad; English titles—Artixo
FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert
GOOD TIMES, WONDERFUL TIMES—DOC—70m.—Produced and directed by Lionel Rogosin—5430 (8-3-66)—Anti-war preachment has limited possibilities—English-made; Rogosin
HERO'S WIFE, THE—D—91m.—Batya Lancet, Gideon Shemer—5467 (11-2-66)—Okay entry for specialty spots and art circuit—Israel made; English titles—Landau-Unger
IT HAPPENED HERE—D—95m.—Pauline Murray, Sebastian Shaw—5451 (8-31-66)—interesting off-beat subject—English-made—Lopert
LA VISITA—CD—115m.—Sandra Milo, Francois Perier—5451 (8-31-66)—Cute import—Italian-made; English titles—Promenade
LES BONNES FEMMES—D—95m.—Bernadette Lafont, Mario David—5431 (8-3-66)—Interesting import—French-made; English titles—Hakim
LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times
LOVES OF A BLONDE, THE—CD—88m.—Hana Brejchova, Vladimir Pucholt—5467 (11-2-66)—Good art house offering—Czech-made; English titles—Prominent
LOVING COUPLES—D—113m.—Harriet Anderssen, Gunnel Lindblom—5467 (11-2-66)—Sex laden entry best for mature audiences at art spots—Swedish-made; English titles—Prominent
MADEMOISELLE—D—103m.—Jeanne Moreau, Ettore Manni, Keith Skinner—5435 (8-17-66)—Sex-motivated adult drama for art spots—Foreign-made—Lopert
MAGNIFICENT CONCUBINE, THE—97m.—(C)—Li Li-hya, Yen Chuan—5431 (8-3-66)—Good Chinese entry—Filmed in China; English titles—Frank Lee
MANDRAGOLA—CD—100m.—Rosanna Schiaffino, Philppe Leroy—5411 (6-8-66)—Strictly for the art set—Italian-made; English titles—Europix Consolidated
MARINE BATTLEGROUND—MD—88m.—Jock Mahoney, Pat Li—5460 (10-5-66)—Strictly for the duallers—Japanese-made; dubbed in English—Manson Dist.
MASCULINE FEMININE—D—104m.—Jean Pierre Leaud, Chantal Goya—5468 (11-2-66)—Imported mish-mash for some of the art spots—French-made; English titles—Royal Films
MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III
MORGAN—C—97m.—David Warner, Vanessa Redgrave—5403 (5-11-66)—Ravings and actions of a mental case are not very funny—Cinema V—English-made
MYSTIFIERS, THE—MD—115m.—Jean Rochefort, Michele Mercier—5427 (7-20-66)—Suspenseful crime meller—Franco-italian co-production; dubbed in English—Goldstone Film Ent.
SALTO—D—104m.—Zbigniew Cybulski—5431 (8-3-66)—Boring import for art spots—Polish-made; English titles—Kanawha
SANDS OF BEERSHEBA—D—90m.—Diane Baker, David Opatoshu, Tom Bell—5405 (5-25-66)—Good adventure entry with topical twist—Filmed in israel—Landau-Unger
SECRET AGENT SUPER DRAGON—MD—95m.—(TC)—Ray Danton, Margaret Lee—5411 (6-8-66)—Colorful, interest-holding spy entry—Filmed abroad—United Screen Arts
SLEEPING BEAUTY, THE BALLET—90m.—(TC)—Leningrad Kirov Ballet—5403 (5-11-66)—Ballet film fine entry for special presentation—Russian-made—Royal Films Int.
SUCKER, THE—C—101m.—(C)—Bourvil, Louis de Funes—5421 (7-6-66)—Amusing Import—French-made; English titles—Royal Films Int.
SWEET LIGHT IN A DARK ROOM—D—93m.—Ivan Mistrik, Dana Smutna—5421 (7-6-66)—Interesting import—Czech-made; English titles—Promenade
TAKE IT ALL (A TOUT PRENDRE)—D—99m.—Johanne, Claude Jutra—5421 (7-6-66)—Artistic jumble—Filmed in Canada; English titles and dialogue—Lopert
10:30 P.M. SUMMER—D—89m.—(TC)—Melina Mercouri, Romy Schneider, Peter Finch—5464 (10-19-66)—Arty offering for specialty spots—Filmed abroad—Lopert
TOMB OF TORTURE—MD—88m.—Annie Albert, Mark Marian—5421 (7-6-66)—Okay horror dualler—Engiish-made; Trans-Lux
UP TO HIS EARS—C—109m.—(EC)—Jean-Paul Belmondo, Ursula Andress—5423 (7-6-66)—Import is a bit on the "much" side—Filmed abroad; English titles—Lopert
WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—italian-made; English narration—ABC Films
WIA (WOUNDED IN ACTION)—D—87m.—Steve Marlo, Maura McGiveney—5387 (3-30-66)—Fairly interesting film about an Army hospital in action—Filmed in the Philippines—Myriad
YOUNG WORLD, A—D—83m.—Christine Delaroche, Nino Castelnuovo—5415 (6-22-66)—Fair import focusses on the uncertainities of youth—Filmed abroad; English titles—Lopert

THESE THEATRE-TESTED FORMS AVAILABLE TO MOTION PICTURE EXHIBITOR SUBSCRIBERS!

DATE BOOK FORMS:
... Pocket-Size-6 ring (3¾ × 6¾ in.) Dated full year supply $1.00
... Large Size-3 ring (9 × 12 in.) Undated 52 pages .50

SERVICE-KIT SYSTEM:
... Large Size complete set of: Date Book forms, Availability and Playoff Worksheets, Performance Record and Cut-Off sheets, Booking Calendar, Other Dividers 1.30
... Availability and Playoff Worksheets (9 × 12 in.) 10 pages .10
... Performance record and Cut-Off Sheets (9 × 12 in.) 20 pages .25

BINDERS, Plain:
... For Pocket-Size Date Book-6 ring. Soft leatherette. 1.30
... For Service-Kit System, Reviews, Service Section, Stiff leatherette. 1.50

ZIPPER CASE BINDERS, Leather:
... 3-Ring, genuine cowhide. Tax incl. 6.00

BOXOFFICE STATEMENTS:
... Regular theatre. Padded in 50's and punched (5½ × 9 in.). Per pad .30
... Drive-in theatre. Padded in 50s and punched (5½ × 9 in.). Per pad .30

PROGRAM AND RUNNING TIME SCHEDULES:
... For regular and drive-in theatres. Padded in 50's. Per Pad .30

BOOKKEEPING SYSTEM—Books:
... At-A-Glance (copyright) for regular and drive-in theatres. Annual record (9 × 12 in.) 1.75

BUSINESS ANALYSIS SPREADSHEETS:
... Drive-in theatres only. Large sheets (11 × 16 in.) Set of 13 sheets .55

PAYROLL FORMS:
... Weekly for regular and drive-in. Folding flap (8½ × 11 in.). Set of 53 sheets 1.30

EMPLOYEE EARNINGS RECORD CARDS:
... Annual card for each employee (8½ × 11 in.). All deductions. Set of 12 cards. .40

PETTY CASH CONTROL SYSTEM:
... Voucher pads, numbered consecutively. (3 × 5 in.) Per Pad .30
... Weekly envelopes for filling full week's transactions. Set of 50 .65

SERVICE MANUALS FOR TRAINING
... Separate sections on regular and drive-in employees. Each .10

EXHIBITOR BOOK SHOP

317 N. Broad St.
Philadelphia, Pa. 19107

The Shorts Parade

Buena Vista

WALT DISNEY CARTOONS

(TECHNICOLOR) (REISSUES)

31401 Boat Builders
31402 Brave Little Tailor
31403 Olympic Champ
31404 Two Week's Vacation
31405 Man's Best Friend
31406 Pluto's Sweater
31407 Bubbie Bee
31408 Blame It On The Samba
31409 Hook, Lion and Sinker
31410 Straight Shooters
31411 A Good Time For A Dime
31412 The Lone Chipmunks

TWO REEL CARTOON SPECIALS (TECHNICOLOR)

139 A Symposium On Popular Songs
179 Freewayphobia
181 Johnny Appleseed (Reissue)
Winnie The Pooh

LIVE ACTION SPECIALS (TECHNICOLOR)

171 Tattooed Police Horse
175 Country Coyote Goes Hollywood
176 Flash, The Teen-Age Otter

Columbia

ONE REEL COLOR SPECIALS

65651 (Sept.) Little Boy Bad
65652 (Feb.) The Ride

COLOR FEATURETTES

65441 (Sept.) Amazing New Zealand
65442 (Nov.) Wonders Of Miami Beach
65443 (Jan.) Fabulous California
65444 (June) Wonders of Kentucky

LOOPY DE LOOP COLOR CARTOONS

65701 (Sept.) Trouble Bruin
65702 (Oct.) Bear Knuckles
65703 (Nov.) Habit Rabbit
65704 (Jan.) Horse Shoo
65705 (Mar.) Pork Chop Phoey
65706 (Apr.) Crow's Fete
65707 (June) Big Mouse Take

MR. MAGOO CARTOONS (Re-issues)

65752 (Sept.) Magoo's Young Manhood
65752 (Oct.) Scoutmaster Magoo
65753 (Nov.) Ragtime Bear
65754 (Dec.) Explosive Mr. Magoo
65755 (Jan.) Spellbound Hound
65756 (Feb.) Magoo's Three Point Landing
65757 (Mar.) Rock Bound Magoo
65758 (Apr.) Magoo's Masquerade

COLOR FAVORITES CARTOONS (Re-issues)

65601 (Sept.) Animal Cracker Circus
65602 (Oct.) Tooth Or Consequences
65603 (Nov.) Little Match Girl
65604 (Dec.) Man On The Flying Trapeze
65605 (Jan.) Glee Worms
65606 (Feb.) Fudget's Budget
65607 (Mar.) Lo The Poor Buffal
65608 (Apr.) Mountain Ears
65609 (May) Rocky Road To Ruin
65610 (June) Black-Board Review

TWO REELERS THE THREE STOOGES (Re-issues)

65401 (Sept.) Hoofs and Goofs
65402 (Oct.) Muscle Up A Little Closer
65403 (Dec.) A Merry Mix-Up
65404 (Jan.) Space Ship Sappy
65405 (Feb.) Guns A Poppin'
65406 (Apr.) Horsing Around
65407 (May) Outer Space Jitters

WORLD OF SPORTS

65501 (Dec.) Champion Stunt Divers
65502 (Feb.) Skiing The Andes
65503 (Mar.) Thousand Island Aquarama
65504 (May) Winged Fury

SERIALS (Re-issues)

65120 (Sept.) Perils Of The Wilderness
65140 (Dec.) The Iron Claw
65160 (Dec.) Adventures Of Captain Africa

Metro-Goldwyn-Mayer

TOM AND JERRY NEW COLOR CARTOONS

4581 Is Their A Doctor In The Mouse
4582 Ah Sweet Mouse Story Of Life
4583 Haunted Mouse
4584 Of Feline Bondage
4585 Tom Thump
4586 I'm Just Wild About Jerry

GOLD MEDAL REPRINTS IN METROCOLOR

6761-W Puss 'N' Toots
6762-W Polka Dot Puss
6763-W Heavenly Puss
6764-W Jerry's Diary
6765-W Tennis Chumps
6766-W Saturday Evening Puss
6767-W Texas Tom
6768-W Framed Cat
6769-W Casanova Cat
6770-W Sleepy-Time Tom
6771-W His Mouse Friday
6772-W Smitten Kitten

Paramount

HONEY HALFWITCH

C25-1 Shoeflies
C25-2 Baggin' The Dragon
C25-3 From Nags To Witcher
C25-4 Trick Or Cheat
C25-5 The Rocket Racket

NUDNICK

N25-1 Here's Nudnick
N25-2 Drive On, Nudnick
N25-3 Home Sweet Nudnick
N25-4 Welcome Nudnick

POPEYE CHAMPIONS

E25-1 Parlez Vous Woo
E25-2 I Don't Scare
E25-3 Nearlyweds
E25-4 The Crystal Brawl
E25-5 Spree Lunch
E25-6 Job For A Gob
E25-7 Insect To Injury
E25-8 Cookin' With Gags

TRAVEL ADVENTURE

T25-1 The Longest Bridge
T25-2 San Francisco
T25-3 Virginia City

NOVELTOONS

P25-1 Tally-Hokum
P25-2 Op Pop Wham And Bop
P25-3 Sick Transit

MODERN MADCAPS

M25-1 Solitary Refinement
M25-2 The Outside Dope
M25-3 Two By Two

20th Century-Fox

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

5501 (Jan.) Gadmouse The Apprentice Good Fairy
5502 (Feb.) The Sky's The Limit
5503 (Mar.) Freight Fright
5504 (Apr.) Don't Spill The Beans
5505 (May) Weather Magic
5506 (June) Darn Barn
5507 (July) Dress Reversal
5508 (Aug.) Robots In Toyland
5509 (Sept.) Git That Guitar
5510 (Oct.) The Third Musketeer
5511 (Nov.) Twinkle Twinkle, Little Telestar
5512 (Dec.) The Toothless Beaver

United Artists

PINK PANTHER COLOR CARTOONS

6551 (Dec.) Pink Phink
6552 (Feb.) Pink Pajamas
6553 (Mar.) We Give Pink Stamps
6554 Dial 'P' for Pink
6555 Sink Pink
6556 Pickled Pink
6557 Pink Ice
6558 Shocking Pink
6559 Pinkfinger
6560 Pinktail Fly
6561 Pink Panzer
6562 An Ounce Of Pink
6563 Reel Pink
6651 Bully For Pink
6652 Pink Punch
6653 Pink Piston
6654 Vitamin Pink
6655 Smile Pretty, Say Pink
6656 Pink Blueprint
6657 Pink-A-Boo
6658 Pink, Plunk, Plink
6659 Genie With The Light Pink Fur
6660 Super Pink
6661 Pinknic
6662 Rock-A-Bye Pinky

THE INSPECTOR SERIES (COLOR)

6665 The Great DeGaulle Stone Operation
6666 Napoleon Blown A Parte
6667 Cirrhosis Of The Louvre
6668 Reaux, Reaux, Reaux Your Boat
6669 Plastered In Paris
6670 Cock-A-Doodle Deux Deux
6671 Ape Suzette
6672 Pique Poquette Of Paris
6673 Sicque, Sicque, Sicque
6674 Unsafe And Seine
6675 That's No Lady—That's Notre Dame
6676 Toulouse La Trick

SPECIALS

6480 Chagall (3 reels)
6470 Beatles Come To Town
6471 This Is Jordan (3 reels)
6472 Dave Clark Five
The Rolling Stones
Land of A Thousand Faces
6681 The Skaterdater

Universal

TWO REEL COLOR SPECIALS

4601 Pete's Place
4602 Salute To The Tall Ships

SPECIALS

4603 Race For Space And Beyond
4604 Football Highlights of 1965
4605 Fun At The Zoo (Reissue)

COLOR ADVENTURES (One Reel)

4671 On The Tee
4672 Pitching Wedge
4673 Island Splendor
4674 The Big Surf
4675 Jalopy Jockeys
4676 A Pageant Is Born

WALTER LANTZ COLOR CARTUNES

4611 Rough Riding Hood (WW)
4612 Foot Brawl
4613 Lonesome Ranger (WW)
4614 Snow Place Like Home
4615 Woody and The Beanstalk (WW)
4616 South Pole Pals
4617 Hassel In A Castle (WW)
4618 Polar Fright
4619 Big Bite (WW)
4620 Astronut Woody (WW)
4621 Teeny Weeny Meany
4622 Practical Yoke (WW)
4623 Monster of Ceremonies (WW)

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

4701 (Oct.) Boulder Dam
4702 (Sept.) Tired and Feathered
4703 (Oct.) Chri Corn Corny
4704 (Oct.) Just Plane Beep
4705 (Nov.) Haired and Hurried
4706 (Nov.) Go-Go Amigo
4707 (Dec.) Highway Runnery
4708 (Dec.) Chaser on the Rocks
4709 (Jan.) Astroduck
4710 (Jan.) Shot and Bothered
4711 (Jan.) Out and Out Rout
4712 (Feb.) Mucho Locos
4713 (Feb.) Solid Tin Coyote
4714 (Feb.) Mexican Mousepiece
4715 (Mar.) Clippety Clobbered
4716 (Mar.) Daffy Rents
4717 (Apr.) A Haunting We Will Go
4718 (May) Snow Excuse
4719 (July) A Squeak in the Deep
4720 (Aug) Feather Finger

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

4301 (Sept.) What's Opera Doc?
4302 (Nov.) Wideo Wabbit
4303 (Dec.) Snow Business
4304 (Feb) Now Hare This
4305 (Mar) Knighty Knight Bugs
4306 (May) Gift Wrapped
4307 (June) Piker's Peak

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) ONE-REEL

4501 (Sept.) Metropolis In Miniature
4502 (Oct.) A Country Reborn
4503 (Mar.) Just For Sport
4504 (Apr.) Carnival in Rio
4505 (June) Fiesta For Sports
4506 (July) Ride A White Horse

TWO REELS

4001 (Jan.) Strangers in the Lighthouse
4002 (Apr.) The Golden Tomorrow
4003 (Apr.) East Is East
4004 (May) Mississippi Traveler

CLASSIFIED ADVERTISING

Fifteen cents per word (include nome or initials, box number ond address in count). Minimum 10 words. No cuts or borders. 4 consecutive insertions for price of 3. Cosh with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Po. 19107. (See "A-Man" CORNER on this poge for Help and Situations Wonted odvertising).

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

EQUIPMENT FOR SALE

NEW JAPANESE LENS, Anamorphics, Century CC R-3 sound heads, used, rebuilt, all makes, models. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

GOVERNMENT SURPLUS BARGAINS! Heyer-Shultz 11⅜″ metal reflectors, $24.00 each, $45.00 pair. Excellent condition. Photoelectric tubes: 868's or 930's, $1.50 each. Satisfaction guaranteed. Prepaid if check with order. INDEPENDENT THEATRE SUPPLY, 2750 East Houston, San Antonio, Texas.

EQUIPMENT WANTED

TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you? STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

WANTED: Used theatre seats—must be modern—lots of 500 or more. BOX 302, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

PHOTO BLOWUPS

PHOTO BLOWUPS. Fast nation-wide service since 1899. Quality, low prices. Price list on request. STITES PORTRAIT CO., Shelbyville, Indiana.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE SEATING

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 247 Water St., Brooklyn, N.Y. 11201.

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

FOR SALE: 700 Rebuilt American spring back chairs. Like new. Good sizes: 20's and 21's. For pitched floor. $10.00 F.O.B. Scranton, Pa. JOHN A. MORAN CHAIR CO., Mears Bldg., P.O. Box 624. Telephone 717-342-7517.

USED EQUIPMENT

2 Ampro 20 16mm Projectors with 2 REA arc lamp housings. 2 12″ speakers, 2 rectifiers, one multi-channel amplifier. 2 2″ lenses, 2 2½″ lenses. Equipment in above-average condition. Will accept bids at ADMIRAL THEATRE, Box 166, Seldovia, Alaska.

SUPER-SIMPLEX Magnarc Lamps, RCA Sound, Rectifiers, Bases, 18″ Magazines. Complete $850.00. PHILADELPHIA 215-TU 4-1211.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14×22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

BOOKSHOP for THEATRE FORMS and SYSTEMS

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenonce and equipment engineers. If you* are looking for o job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less ond send to "the A-Man Corner." Add your nome ond oddress: Name and oddress will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on originol effort, it can be repeoted through a new application after o 60 day intervol.

This completely new EMPLOYMENT SERVICE Is avoilobie to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers It. And It is completely FREE!

***A (WO) MAN is olso welcome . . . but in this preponderontly mole business, she should specify her sex.**

MANAGER NEEDED. Will consider mon looking to move up vio hord work and heavy exploitation, for this job with top-notch circuit in Westchester County, N .Y. areo. Write **PLAYHOUSE, 1077 Post Rd., Darien, Conn.** **(1123)**

EXPERIENCED PROJECTIONIST WANTED. Good pay, A-1 house. Write or coll particulors. **ROBERT H. KING, PO Box 244, Ithaca, N. Y. 14851, phone 607-387-3882.** **(1123)**

PROJECTIONIST: Young man in late 30's, with 15 yeors experience on all mokes of equipment. Will relocote in eostern New York state. **BOX A1116, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PERSONABLE SHOW MANAGER with workpower experience first-run, art, nudie houses, seeks connection Colif., Wosh. D. C.; NE, NY. Call 212-254-4418 mornings, WA 8-7872 ofter 1 PM weekdays or write **BOX A1123, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

RETIRED THEATRE MAN, now employed, wonts job as assistont or house manager in northern states. Can only moke $1500 a year. Write **WM. F. CODY, Box 414, Florala, Ala.** **(1123)**

PROJECTIONIST with 15 yeors experience both drive-in ond indoor. Will relocote ony port of Florido. **BOX A119, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

Address all Correspondence to— ***The A—MAN Corner*** **Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107**

$2.00 A YEAR

FOR 50 ISSUES OF

MOTION PICTURE EXHIBITOR

(48 years of industry service)

This is a tax deductible, business expense.

If you're not satisfied . . . stop the service and we will promptly refund the unused portion of your subscription.

Fair enough?

Then . . . fill in NOW!

★

Yes, start sending MOTION PICTURE EXHIBITOR

TO:

Name .....

Title .....

Address .....

.....

.....

.....

★

☐ Enclosed

☐ $2.00 for one year

☐ $3.50 for two yeors

☐ $5.00 for three yeors

(U.S. & Canada)

CLIP and MAIL TODAY TO
317 N. Broad St., Phila., Pa. 19107

"PROFESSIONALS NEW CHAMP!

The Professionals (Col.) is the new b.o. champion, this being its first week out in distrib to any extent. Pic looks to finish more than $100,000 ahead of its nearest competitor." VARIETY November 16, 1966

FROM COLUMBIA THE TOTAL LOOK IN ENTERTAINMENT

MOTION PICTURE

EXHIBITOR

NOV. 30, 1966

Volume 76 Number 16

IN THREE SECTIONS • THIS IS SECTION ONE



Producers Feeling Tight Money Pinch

(See Page 5)

A Long Look At Short Subjects

(See Page 8)

Martin Davis was elevated recently to the position of executive vice-president of Paramount Pictures. Davis, who was formerly assistant to president George Weltner, also joined the Paramount executive committee.

$2100 ON THE LINE • • • see editorial—page 3

THE SHORT LOOK FOR 1967



SPECIAL RELEASES:

THE
LAST MOHICAN
starring ALAN ARKIN
Produced—Directed by Paul Leaf
1 reel black & white

KING OF BLADES
2 reel color

COLOR CARTOONS

LOOPY
DE LOOP

MR. MAGOO

SPECIAL COLOR FEATURETTES:

INTRODUCTION
TO SYDNEY
•
WONDERFUL
AUSTRIA
•
5000
MILES

ONE REEL SPECIALS:

COLOR
ORINOCO JUNGLE
OLD MAN & THE FLOWER
DR. VOGELBIRD
DOWN THROUGH THE
YEARS
THE INTERVIEW
B&W
THE FISHERMAN

Single Reelers:

WORLD OF
SPORTS

Two Reelers:

THE THREE
STOOGES

Color Favorites

FROM COLUMBIA
THE TOTAL LOOK IN ENTERTAINMENT

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

MEMBER AUDIT BUREAU OF CIRCULATIONS

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 76 • No. 16 November 30, 1966 Our 48th Year



$2100 ON THE LINE

MUCH HAS BEEN SAID and practically nothing accomplished concerning improving the titles on motion pictures. Even the most outspoken industry spokesmen are reticent about calling a spade a spade in this area until after a picture has failed at the boxoffice. Hindsight is helpful at times, but not when the same mistake is repeated over and over again.

In the Nov. 23 issue, we commented editorially that a quick look at upcoming features indicates that *"exhibition will be attempting to sell a lot of pictures with strange titles"* in the months ahead.

We don't make comments like this in order to gain attention or appear smart-alecky. We care too much about the industry to behave in such a manner. However, we do believe that matters of importance to the motion picture industry should be aired publicly and that only through a full and open discussion can progress be made.

We are going to go out on a limb. We are going to pinpoint some titles that we think will add little or nothing to the boxoffice performance of upcoming motion pictures. We may make some distributors and producers angry and we may lose a few pages of advertising in the process at a time when ads are far from plentiful. However, we consider the subject of titles vital to every theatre. Monday morning quarterbacking may be safer, but it seems to us that it is far more valuable to stimulate some industry thought on the subject while there is still a chance to change some titles that figure to hurt pictures rather then help them.

The following features are selected from our Yellow Servisection of upcoming features. We sincerely believe that with their present titles, they are starting out with two strikes against them at theatre boxoffices. Certainly, a good title will not turn a bad picture into a successful one. It is equally true, however, that a bad title can definitely hurt a good picture and limit its appeal. It is our contention that boxoffice performance on the following pictures will be adversely affected by their titles. We hope we are wrong in every case. For every film mentioned here that turns into a hit, we will happily donate $100 to the Will Rogers Memorial Hospital. There will be plenty of people eager to hold us to this pledge, so we don't expect we'll be permitted to forget it. Here is a bet we would much rather lose than win, but we can think of no more dramatic way in which to call attention to a problem that is plaguing every theatreman. Here then is the list of features we think are saddled with particularly bad titles:

American International—"VIOLENT JOURNEY"; Buena Vista—"THE GNOMOBILE" and "BULLWHIP GRIFFIN"; Columbia—"30 IS A DANGEROUS AGE, CYNTHIA" and "THE DEADLY AFFAIR"; Continental—"AFTER YOU, COMRADE" and "OMICRON"; Embassy—"CAPER OF THE GOLDEN BULLS" and "THE HELL-BENDERS"; MGM—"DON'T MAKE WAVES" and "WELCOME TO HARD TIMES"; Paramount—"THE DEADLY BEES" and "RED TOMAHAWK"; 20th-Fox—"THE DAY THE FISH CAME OUT" and "THE QUILLER MEMORANDUM"; United Artists—"RED BEACH" and "MATCHLESS"; Universal—"BANNING" and "ROUGH NIGHT IN JERICHO"; Warners—"THE BOBO" and "BONNIE AND CLYDE."

We don't profess to know it all. However, we do speak from actual theatre operation experience and from a background of distribution as well, both for independent releases and the majors. We think a good title is a valuable selling assist and that the title is an important part of boxoffice performance. We are putting our money on the line without a chance to earn a single dollar, and $2100 ain't hay.

There should be no comfort in the thought that we have selected only 21 titles for exposure. There are other titles just as bad in the list, but these should serve as an example of what we mean.

In a few instances and generally in the hope of garnering some extra publicity, a producer will send a letter out to certain selected exhibitors asking their opinions about a certain title. We would like to see this become common practice in the motion picture industry. We do not say that a committee will come up with a certain winner every time. Put a dozen people in a room, and you may wind up with 13 different points of view. However, if a serious, capable group of theatre executives agree that a title is bad, it would be wise for a distributor-producer to give some thought to changing it. The men who meet the public day after day and year after year may well be better attuned to the tastes of that public.

Exhibition is united today under the NATO banner. Here is an area in which NATO might take action to good effect for all the industry. Perhaps a committee of theatremen could be formed to keep an unofficial eye on upcoming titles. When they agree that a title is particularly bad, they might contact the producer or distributor before it becomes too late to make any changes. This might create a bridge of communication between the film-maker and the exhibitor to serve the industry very well indeed.

Our point is that a lot more attention should be given to this important question by everyone concerned. We are willing to put our money where our mouth is because we think such an open discussion will serve the industry's needs.

Again, we repeat, we hope we are wrong in every instance and that every one of these films goes on to boxoffice triumph. However, if they do not, we think a good case has been made for giving titles a lot more thought.

NEWS CAPSULES

Entertainment Industry To Salute Louis Nizer

NEW YORK — Famed attorney, author, and lecturer Louis Nizer receives a salute from the entertainment industry Wednesday, Dec. 14, at the annual luncheon of the entertainment division of the Federation of Jewish Philanthropies. The luncheon in honor of Nizer will be held at the Americana Hotel.

As entertainment division chairman, Burton E. Robbins notes, "Mr. Nizer's untiring efforts in the cause of Federation have given us an outstanding example of true dedication to community betterment."

The testimonial luncheon kicks off the division's campaign to participate actively in helping Federation reach its 1966-67 goal of $24,200,000. This amount will enable the 130 affiliated agencies which comprise Federation's health and welfare network to carry on their vital work in the community and to expand the scope of their services. These agencies provide aid to more than 1,250,000 deserving people of all walks of life, all ages, all races and faiths in the New York area.

A pre-eminent roster of leaders heads the entertainment division, which encompasses all segments of the industry—motion picture, radio, television, music, the theatre.

Special Gifts Chairmen: Martin Levine and William S. Todman.

Associate Chairmen: Ted Ashley, Harold M. Austin, Richard Brandt, Himan Brown, Emanuel X. Frisch, Leo Jaffe, Nat Lefkowitz, E. David Rosen, Samuel Rosen, Herbert I. Rosenthal, and Stanley Schneider.

Honorary Luncheon Chairmen: Barney Balaban, Robert S. Benjamin, Harry N. Brandt, Simon H. Fabian, Leopold Friedman, Leonard H. Goldenson, Malcolm Kingsberg, Arthur B. Krim, Albert A. List, Lawrence W. Lowman, John H. Moses, Arthur Murray, Robert H. O'Brien, William S. Paley, Milton R. Rackmil, Samuel Rinzler, Abe Schneider, John L. Sinn, Spyros P. Skouras, Laurence A. Tisch, and Samuel Schneider.

Associate Luncheon Chairmen: Royal E. Blakeman, Alexander H. Cohen, Michael Dann, Leon Goldberg, Harold Golden, Martin Goodman, Irving H. Greenfield, Buddy Howe, Saul Jeffee, Harry Mandel, Mitchell Miller, Charles B. Moss, Adolph Schimel, Leslie R. Schwartz, Simon B. Siegel, Robert B. Sour, Morris O. Strausberg, and George Weltner.

Executive Committee Members: Bernard Birnbaum, Walter Brecher, Samuel H. Clark, Bernard D. Diamond, Abe Dickstein, Jerome Edwards, Sidney E. Kassel, Gabriel Katzka, Steven Krantz, Gerald J. Leider, Howard Levinson, Daniel Melnick, Benjamin Melniker, Edward Morey, Martin H. Newman, Morris S. Novik, Harold J. Rinzler, Arthur M. Rosen, Milton Samuels, Sol A. Schwartz, Alfred R. Schneider, Morris Schrier, Irwin Segelstein, Leonard Spinrad, Morton Sunshine, Howard F. Todman, Oliver A. Unger, Harvey L. Victor, Jacob M. Weinstein, and Robert N. Yamin.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., NOV. 28

Cinerama Financing Set; Distribution Deal Mapped

NEW YORK—William R. Forman, president and chief executive officer of Cinerama, Inc., and Serge Semenenko, vice-chairman of The First National Bank of Boston, announced that agreements had been signed between Cinerama and the bank whereby Cinerama may borrow up to a total of $3,600,000 from the bank over the next three years.

Forman further announced that Cinerama had entered into a distribution agreement with Security Pictures, Inc., and Pacific Theatres Corp., a wholly owned Forman corporation, to distribute two feature pictures in the Cinerama Process during the 1967–68 season. The two feature pictures to be distributed by Cinerama are being financed by a credit from The First National Bank of Boston in the amount of $6,750,000.

Forman also announced that prior restrictions on Cinerama's motion picture production and distribution activities have been eliminated as a result of the prepayment of the remaining balance of the $1,500,000 loan of November, 1964, from the Chemical Bank New York Trust Company and the acquisition of more than $4,000,000 worth of outstanding creditors' claims by Nationwide Theatres Corp., a wholly-owned Forman corporation.

Warner Completes Stock Sale

NEW YORK—Jack L. Warner, president of Warner Bros. Pictures, Inc., has completed his personal sale of his holdings of Warner Bros. stock to Seven Arts Associated Corp. Warner has returned to Burbank to continue his supervision of all activities at Warner Bros.

31 31 31

Yes, Virginia, there is a March 31—although you wouldn't know it from MOTION PICTURE EXHIBITOR's 1967 Booking Calendar. Unfortunately, one of those unpredictable Printer's Gremlins sneaked into the machinery and short-changed the New Year. We are attaching three "31" dates (see headline). Just clip one out and paste it to the end of March, and you'll have a complete year.

Despite this regrettable error, demand for the calendars continued at an unprecedented rate. All current stocks have been exhausted, but don't despair. We are going back on press and will fill all requests (provided they are accompanied by 10 cents for each extra calendar ordered). Please allow an extra week or so for delivery. Who knows, we may even resurrect March 31 in the new run.

BROADWAY GROSSES

Holdovers Enjoy Holiday

NEW YORK—The Thanksgiving holiday, with many folks enjoying a long weekend, provided a big boost to Broadway grosses. Theatres featuring hard ticket attractions scheduled extra shows to take advantage of the Turkey Day festivities. There were no screen newcomers.

"PENELOPE" (MGM). Radio City Music Hall, with usual stage show, garnered $136,000 for Thursday through Sunday, with the third week headed for $175,000.

"HAWAII" (United Artists). DeMille tallied a fine $50,000 for the seventh roadshow week.

"THE BIBLE" (20th-Fox). Loew's State continued big with $59,000 for the ninth roadshow week.

"DR. ZHIVAGO" (MGM). Capitol registered $37,000 for the 49th week of this roadshow engagement.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli continued its amazing hard ticket run with $32,000 for the 91st week.

"THE DEFECTORS" (Seven Arts). Astor reported $16,500 for the second week.

"THE PROFESSIONALS" (Columbia). Victoria continued strong with $36,000 for the fourth week.

"IS PARIS BURNING?" (Paramount). Criterion continued packing them in with $54,500 for the third roadshow week.

"THE LIQUIDATOR" (MGM). Warner took in $15,000 for the fifth week.

"ALFIE" (Paramount). New Embassy continued strong with $23,000 for the 14th week.

Nutmeg Plans "Twin"

WESTPORT, CONN.—Southern Connecticut's first "twin" film theatre is being planned by the Nutmeg Theatre Circuit as a companion to the long-established Fine Arts in Westport, according to Donn Iogha, general manager of the Fairfield County chain.

The new house, seating 400, will be built early 1967 on now-vacant mid-town property accessible to the Fine Arts, a 700-seater.

Pictures with more specialized audience appeal will be featured at the Westport "twin," which will also share smash films with its mate. Iogha said the policy will bring to the Westport area "the type of operation that has been successfully established on New York's East Side."

Myers Heads London Tent

LONDON—Sefton Myers has been elected 1967 chief barker of the Variety Club of Great Britain. Other officers are Bernard Delfont, first-assistant chief barker; Trevor Chinn, second-assistant chief barker; Percy Livingstone, property master; and Tim Holland, dough guy.

Tight Money Pinches Producers

Indies Now Under Pressure In Setting Up New Films; Money, Even When Available, Costs More For Production

By MARK GIBBONS

HOLLYWOOD—Tight money is pinching like a stout lady's girdle, but to date, the movie industry is not wailing—except for a few independents who are hurting but not exactly bleeding to death. The major studios have it made because their credit is good, but pity the poor independent who must go out and scratch for fodder to bring the chickens home to roost. Take for instance, John Beck:

Beck is an indie producer who has brought in 10 solid money makers; not blockbusters, but profitable to investors and exhibitors. Currently, he has a shooting script ready for a film called "Okay, Private Dilbeck," which involves a rustic who enters World War II as a confirmed goldbricker and winds up as a hero. Beck has a director for the film; has lined up Mickey Rooney to play in it; and has options to utilize George Hamilton and Peter Fonda. Beck can bring in the film for under $1 million, his production estimates show—and shoot it in color to boot. A major studio would budget $10 to $12 million for the same type of flicker. *But to save his life, Beck couldn't get a bank loan on the picture by using it as sole collateral!*

For why? Money not only is tight, it also is, when available, costly. And while banks like the short-term features and relatively high rates of motion picture financing, they are demanding more guarantees than ever before they will risk the cash. Consequently, Beck has the alternative of scratching for private financing or of taking his film to a major studio, which will back him and then in turn will borrow the money from a bank.

Next, the terms of the loan won't be as easy as they were a short time ago when Beck entered into a deal with a major to produce "The Singing Nun." That money cost Beck six per cent, but now, Beck says, "it wouldn't surprise me in the least for the rate to go 6½ or 6¾ per cent, although I'd fight to keep it under seven per cent."

Banks throughout the United States are verifying Beck's financial prognostication and outlook. "In the past," says A. H. Howe, who for 20 years has been in charge of lending Bank of America funds on films, "an independent producer might have lined up somebody with, perhaps, government bonds totaling the amount of the loan and used them as collateral. But now the answer is different. We simply don't have the cash." Then Richard Hines, of Chase Manhattan Bank, adds: "We would rather lend to a company these days than on the picture, on the theory we get a wider dispersion of assets. And we don't have the legal bother of placing a direct lien on the picture." Chase recently lent Filmways, Inc., also an independent producer, a "substantial amount" to finance a film now being shot in England.

Bankers affirm that lending policies are becoming more rigid in more other ways. Hines says "compensating balances (the proportion of the loan which must be left on deposit) are at 20 per cent now." As entertainment borrowers are fully cognizant, when they have ample guarantees, their credit is as high as the sky because their funds readily are available. An official of City National Bank, a Beverly Hills institution makes more than a few loans to video ventures, informed MOTION PICTURE EXHIBITOR:

"Recently, we signed the papers for the financing of a major television network show. We like tv network shows. They pay back fast. As soon as you get seven or eight segments completed, a $1 million loan begins to pay back at $100,000 per week."

Contrariwise, entertainment borrowers who qualify for loans are seemingly happy to get them at the current higher prices. Thomas J. McDermott, president of Four Star Television, a Hollywood-based indie production firm, said:

"Under the circumstances, I think there have been times when banks wish we would go away." Then McDermott added: "Terms the past few months have been stiffer." Next Marvin Mirisch of Mirisch Co., another substantial indie, opined: "We'll make three films during the next quarter, and we're just completing the financing on one. I suspect the next one will cost us a half a point more." Mirisch releases its films through United Artists which in turn guarantees production loans for the producer.

Even in normal times, it is difficult enough for an indie producer to get started on making a picture, to say nothing of eventually getting it before the eyes of the public. In taking over financing of the film, the major usually takes over distribution rights. Under the terms of the arrangement, the distributor takes between 65 per cent and 70 per cent of the gross while the producer takes the rest. After all costs have been met, including the producer's original expenses and his production fee, the profits usually are split 50–50 between the major and the indie.

Birmingham, Ala., Censors Kayoed By Court Ruling

BIRMINGHAM, ALA. — The Honorable Robert C. Giles, Jefferson County, Birmingham, granted a decree enjoining the operation of the Birmingham, Ala., Censor Board, in an action brought by Columbia Pictures as representative of the member companies of the Motion Picture Association of America.

Judge Giles held that the Alabama statute providing for the establishment of the censor board violated Alabama law.

Fox Sets Rentals Record

NEW YORK — Twentieth Century-Fox, through its Italian distribution arm, Dear Film—20th Century-Fox, amassed the largest single week's earned film rentals of any company in the history of the Italian motion picture industry for the period beginning Sunday, Nov. 6, through Saturday, Nov. 12, it was announced by Seymour Poe, 20th-Fox executive vice president.

The figure of $522,853, or 326,783,000 lire, was achieved despite devastating floods in key population areas such as Florence and Venice.

The films which contributed substantially to the record total are "The Bible," "How to Steal a Million," "Fantastic Voyage," "The Blue Max," and "Modesty Blaise."

What Is A Film Pioneer? Valenti Provides Answer

NEW YORK—"There is a similarity in motion picture pioneers," said Jack Valenti at the Motion Picture Pioneers dinner here.

"They are curious men; they are resourceful men, they are sensitive to creativity—and probably are the only managers in the world who combine in their bones and their blood the odd mingling of hard-sense business commonsense, and the delicate apparatus of creative intuition."

After describing the scope of the American motion picture around the world today, with some 270,000,000 viewers each week, he said:

"And even this, to many wise observers, is only a beginning. The future is yet to be measured. This is what the great men and those who came after them have wrought.

"Tonight, there sit on this dais men who span the old and the new generation, the giants who bestrode the beginning, shaped the present, and give form to the future."

Valenti praised "the pioneers whose sweat and skill and strength moulded what princes and parliaments, dictators and democrats have acknowledged to be one of history's most profound and persuasive forces—the reenactment of the human drama on film."

Recognizing William Forman, who was being feted as Pioneer of the Year, Valenti said:

"The greatest honor paid you tonight, Mr. Forman, is the presence of so many of your peers on this dais and in this room. They come to praise you—and to exalt you—and by their being here to tell you of their affection, of their regard, of their loyalty, and of their respect. In a world too often grown sour, and too much grown cynical, and too lately grown negligent, the loyalty and love of one man for another is the richest coin of the realm. There is really no more precious treasure to be wanted or desired."

Frank, Sinetar Building

BINGHAMTON, N.Y.—Si Frank and Sid Sinetar, veteran theatre operators, have announced plans for the construction of a 900-seat theatre in a shopping center to be erected on Route 17 in Vestal, N.Y., which is on the outskirts of the city of Binghamton.

Frank and Sinetar formerly did business as Town and Country Theatres and sold eight houses in their chain to National General Corp. in March, 1966.

The new Vestal Theatre will be built by Frank and Sinetar themselves, having taken a long term land lease in the heart of the new shopping center. The theatre will be built in the traditional style associated with Town and Country Theatres and will have the most modern projection equipment.

Gen. Cinema Opens Three

BOSTON — General Cinema Corporation opened three new Cinemas on Nov. 16. Two theatres were opened in Columbus, Ohio—one at the University City Shopping Center and the other at Great Western Shopping Center. Additionally, the Boston-based chain also opened Cinema I and II at the South Shore Shopping Plaza in Braintree, Mass. The opening of the three theatres now brings General Cinema Corporation's total to 122.

Prickett Asks Tax Study To Fight Unfair Competition From Schools

COLUMBUS, O.—Ohio universities, colleges, high schools and other tax-exempt institutions which show motion pictures in competition with private business be placed on the tax duplicate, Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, told members of the Governor's Ohio Tax Study Commission in a hearing at the State House here.

Prickett said he understands that "there is relief to this unfair competition by appealing to the auditor of the county to place the buildings that are used under these conditions on the tax duplicate.

"I have made many attempts to get a reasonable answer from the auditor of Athens county, where Ohio University runs a 2,800-seat film theatre and actually advertises 'Buy your tickets early.' Tickets are 25 cents. For a showing of 'Judgment At Nuremberg,' the gross was $493, with United Artists receiving $100 rental. At that time (1964), there were two downtown tax-paying motion picture theatres in Athens, and they grossed less than half as much as Ohio University did with its tax-free facilities.

"Use of these facilities is spreading in Ohio, as many bookers of talent and some film renters find that they can utilize these services that are furnished by my tax money and tax money of my industry for a great deal less than it costs our people to go into business. I feel that the tax study commission should give a very searching inquiry into these inequities."

Prickett cited similar use of tax-exempt facilities at Ohio State University, Columbus; Capital University, Columbus; Otterbein College, Westerville; University of Toledo; Bowling Green State University; Miami University, Oxford; and the Columbus Gallery of Fine Arts.

Prickett showed a copy of the October issue of the Ohio State campus calendar, which listed showings of "Love With the Proper Stranger," "Barabbas," "Fall of the Roman Empire," "Robin Hood" and "Sweet Bird of Youth." Some of these were advertised for "adults only" when shown in commercial theatres.

He noted that these campus shows are in direct competition with four theatres in the campus area, including the just-opened General Cinema de luxe house, University City Cinema.

Prickett exhibited a list of pictures advertised by film distributors for rental to groups. He said the contracts provided for sliding-scale rentals based on the number of admissions.

Prickett also expressed objection to CATV franchisers using streets and other facilities without paying state taxes, since there presently are no taxes applicable to CATV franchise holders.

"If this is not for private gain," he said, "then the scramble for CATV franchises in this and many other states is the greatest charitable contribution I ever heard of."

Prickett noted that of the estimated $16 billion in taxable property in Ohio, some $4 billion is in tax-exempt institutions.

The tax study commission was authorized by the Ohio Legislature. The commission will report its findings to the 1967 session of the legislature, which convenes in January.



Prominent exhibitor Samuel Rinzler is seen accepting a silver Revere bowl from New York Variety Club chief barker Irving Dollinger, right, at a luncheon given by New York's Variety Club in Rinzler's honor.

New Trans-Lux West To Brighten Broadway

NEW YORK—Trans-Lux will bring another modern first-run motion picture theatre to New York City when, around Easter, it will open the Trans-Lux West Theatre at the prime location of Broadway and 49th street, it was announced jointly by Richard Brandt, president of Trans-Lux, and Charles B. Moss, president of B. S. Moss Enterprises, the latter a co-owner in this venture.

For the past 34 years, the site has been occupied by the Trans-Lux Broadway Theatre, one of the few remaining newsreel theatres in the United States. Trans-Lux and B. S. Moss Enterprises have contracted to purchase the land and building the new 600-seat theatre will occupy.

Drew Eberson, theatre architect, has been commissioned by Trans-Lux to remodel and refurbish the present theatre commencing in early spring. The new Trans-Lux West will be equipped to present films in most of the latest screen ratios and, said Brandt, ". . . will bring to New York's West Side the elegance that has become traditional in most East Side movie theatres."

Eberson's plans for the new West will reflect an intimate plushness found in the Trans-Lux East, also designed by Eberson and one of New York's best examples of "living room atmosphere" in a movie theatre.

N.Y. Tent Plays Santa

NEW YORK—The Variety Club of New York, Tent 35, will play host at a Christmas party on Dec. 17 to the children and grandchildren of its members and to a representative selection of hundreds of the city's orphaned, handicapped, and underprivileged children, who will be special guests. According to chief barker Irving Dollinger, the youngsters will attend a theatre party, featuring a special film, and this will be followed by a luncheon, entertainment, and gifts for all.

Fla. Film Charity Club Enjoys Golf Tournament

JACKSONVILLE — The Motion Picture Charity Club of Florida held its annual pre-Thanksgiving Film Row Golf Tournament at the seaside Jacksonville Beach Golf Club under the chairmanship of Robert Farber, Stein Theatres executive. A total of 55 industryites participated in the daylong golf matches, and they were joined by 27 more industry men who took part in poker sessions, an afternoon cocktail party, prize-award ceremonies, and the MPCC's annual banquet.

Manuel Pope, golf pro, served as traffic manager on the course and provided sun caps and beer for the players. Clubhouse activities were under the direction of Bob Turnbull, club manager.

Golfers of the day were Ernie Pellegrin, Columbia head booker and office manager, and Dick Beasley, husband of Diane Beasley, Floyd Theatres booker, who tied with low gross scores of 79. Both received handsomely engraved trophies for their achievements. Charley Turner, MGM salesman, came in with the low net score and won a season's membership at the golf club. C. H. "Buck" Robuck, United Artists salesman, served as head scorekeeper.

Farber awarded 82 prizes to the 82 persons present, in addition to awards of perfume to distaff bookers Mamie Newman and Jackie Hess, Columbia; Sunny Jaszai, Universal; Kitty Dowell, MGM; and Paulette Cooper, AIP, who were not present. Mrs. Jaszai and her husband Victor, recently married, received a generous "lucky newlyweds" cash award.

Jack Rigg, head of the Specialty Booking Service, Atlanta, won a pair of golf shoes for the longest drive, and Paul Hargette, Columbia district manager from Atlanta, was presented with a complete set of irons for the longest putt. Four local branch managers who have moved into new offices recently received electric desk or wall clocks. They were Charley King, AIP; Leon Weston, 20th-Fox; Carroll Ogburn, Warner Bros.; and Byron Adams, United Artists.

Royal Bow For "Shrew"

LONDON—Columbia Pictures' Elizabeth Taylor—Richard Burton starrer, "The Taming of the Shrew," will have its world premiere as a Royal Film Performance attended by Her Majesty Queen Elizabeth, The Queen Mother.

The 1967 Royal Film Performance, the biggest event in the annual calendar of the film industry in Great Britain, will be held on Feb. 27 at the Odeon Leicester Square Theatre as a benefit for the Cinema and Television Benevolent Fund.

"The Taming of the Shrew" marks the first time that the screen's most celebrated acting couple, Richard Burton and Elizabeth Taylor, have participated as producers, as well as stars in a motion picture. Franco Zeffirelli directed the Technicolor and Panavision production and adapted the screenplay with Paul Dehn and Susco Checchi D'Amico from Shakespeare's hilarious and robust comedy.

7 Arts TV Ups Madigan

NEW YORK—Thomas F. Madigan has been appointed vice-president in charge of network programming and sales for Seven Arts Television, it was announced by W. Robert Rich, executive vice-president and general manager.

What's up, Doc?



Your profits, of course...
when you play Warner Bros. cartoons and short subjects in '67

13 MERRIE MELODIES • LOONEY TUNES •
7 BLUE RIBBON • 10 ONE AND TWO REEL
WORLDWIDE ADVENTURE SPECIALS •
SENSATIONAL SINGLE REEL SPECIAL
"HOLLYWOOD STAR SPANGLED REVUE"
(PROFITS SHARED BY WILL ROGERS HOSPITAL AND MOTION PICTURE RELIEF FUND)
AND THAT OUTSTANDING CARTOON REVUE
"THE BATTLE OF THE DRAG RACERS"

00% ENTERTAINMENT! 100% BOX-OFFICE
IT'S THE WARNER FAMILY OF FUN!



UA—"The Inspector"



MGM—"Tom and Jerry"



WB—"The Roadrunner"



TERRYTOONS—"James Hound"

A LONG LOOK AT SHORT SUBJECTS

IF YOU WERE TO ASK a theatregoer as he entered a movie house just what he expected to get for his money, chances are he would answer "entertainment." It is an all-embracing term, and it probably means something quite different to every individual.

We go to the movies to be informed, to be amused, to escape from our troubles, or to be made more aware of the world around us. Some theatregoers seek realism in their screen fare and some shun it. Rather than a single motion picture audience, we are faced with an infinite number of audiences, each seeking something different and none realizing just what it is they seek until after they have found it.

The process of satisfying these entertainment needs and fulfilling the expectations of each theatregoer is the challenge that faces exhibitors every day of the year. There are certain crowd-pleasing attractions that figure to please large numbers of the potential theatre audience, but these sure-fire hits are relatively few. The theatreman can't always control everything that goes on his screen, and even if he could, it is likely that he would have a difficult time making all the right decisions.

When dealing in something as fickle as the public's entertainment tastes, there are simply too many variables. What the intelligent theatreman does, therefore, is to try to balance his show to widen its range of appeal. He has learned through a difficult history of trial and error that the average moviegoer seems best pleased by a show so many minutes in length (fill in the appropriate numbers from your own experience). He knows the length of his feature film, and what is left is his maneuvering room in which to "balance" his screen offering.

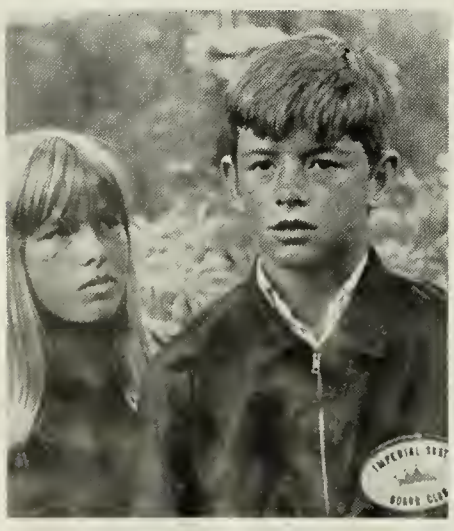
Available to him are a great variety of short subjects from a great variety of film sources. Hopefully, he is doing something more than merely booking seven or 17 or 27 minutes. He is using information that only he possesses—a knowledge of his particular audience—to add something meaningful to his film program. He has analyzed the strong and weak points of his feature film and attempted to complement it as much as possible with the remainder of his program. If he does anything less than this, he is short-changing his audience and proving that not all exhibitors can be classified as showmen.

Despite an increasing number of roadshow attractions, most film programs in most territories are still either double-feature in nature or a combination of a feature film and "selected" short subjects. Unfortunately, it seems that short subjects are viewed with greater regard in other countries than they are in the United States. If so, we are the losers. Many new and exciting things are being done in this country and all over the ever-shrinking world in the field of the short subject.

Experiments are possible in the shorts field that would be unthinkable and frightfully expensive if adapted to feature films. There is a world-wide sense of excitement about the educational, informational, and entertainment possibilities of movies, and nowhere is it more evident than in the area of short subjects. The wise theatreman will stay abreast of these developments and bring these new developments to his audience.

A theatregoer may be in search of that nebulous product called "entertainment," and he may not be able to define it. However, it is equally true that he knows very well when he

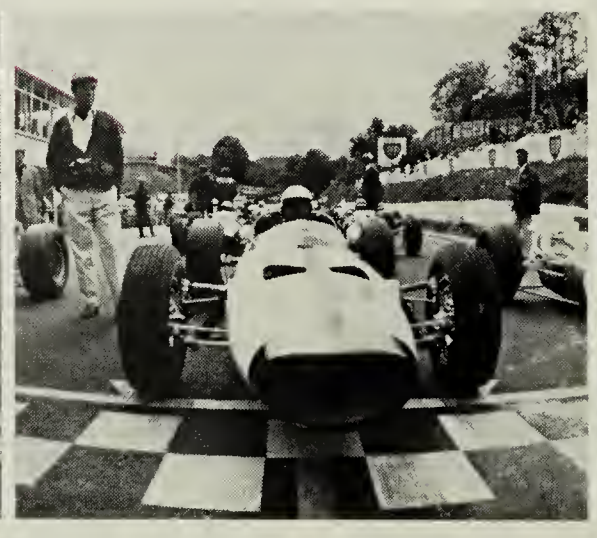
UA—"Skaterdater"



PARA.—"The Wandering Wind"



MGM—"Grand Prix"



COL.—"The Last Mohican"



UNIVERSAL sets the 67 style in SHORT SUBJECTS!



...with the built-in boxoffice action!

2
Super Color Specials
2-Reels

6
Color Adventures
1-Reel

The
Universal Newsreel
Twice Weekly

Football Highlights
Of 1966

13
New Walter Lantz
Color Cartoons

it's a UNIVERSAL CITY STUDIOS *year!*

has been well entertained. A real "show" should send audiences out of a theatre with the kind of glow that makes a return visit a certainty. Nobody knows exactly how to create that glow, but we would venture to say that it can't be done without that brief but potent ally of the feature film, the short subject.

METRO-GOLDWYN-MAYER

METRO-GOLDWYN-MAYER will release six all new Tom and Jerry cartoons in color during the 1966–67 seasons, created by MGM's Animation Visual Arts Division. Titles of the new cartoons are "Jerry Go-Round," "Cats Me-Ouch," "O Solar Meow," "Guided Mouseille," "Cat and Duplicat," and "Bad Day at Cat Rock."

Twelve additional Tom and Jerry Reprints in Metrocolor will also be available for distribution: "The Midnight Snack," "Part Time Pal," "Hich-Cup Pup," "Push-Button Kitty," "The Doghouse," "Life With Tom," "Bad Luck Blackie," "Doggone Tired," "Little Rural Riding Hood," "Counterfeit Cat," "House of Tomorrow," and "Garden Gopher."

"The Dot and The Line," MGM's Academy Award winning short subject produced by Chuck Jones and Les Goldman, will also be available for showing during 1967 along with 104 issues of News of the Day, released at the rate of two issues per week.

MGM is offering an exciting 10-minute featurette on the filming of the Cinerama roadshow attraction, "Grand Prix," as part of its short subject program. Entitled "Grand Prix—Challenge of Champions," the subject shows the actual Grand Prix of Monte Carlo and the complex techniques involved in filming the race. Director John Frankenheimer is seen using the special camera equipment developed for the film and the process of shooting the race from the GT camera cars. Candid scenes with stars James Garner, Eva Marie Saint, Yves Montand, Toshiro Mifune, Brian Bedford, Jessica Walter, Antonio Sabato and Francoise Hardy and drivers such as Jack Brabham and Graham Hill are also shown.

"The Dot and the Line" has become one of the most honored short subjects in motion picture history. The film has been selected to be shown at the current World Review of Film Festivals in Acapulco and the International Short Film Festival at Tours, France, Jan. 25–29.

Previously, "The Dot and the Line" was presented at the Cannes Film Festival, the Cork Festival, and the Barcelona Color Film Festival. In addition, the seven-minute animated film won the 1966 Golden Eagle from CINE, the Council on International Non-theatrical Events. This award is made annually "to those outstanding cinematographic productions which the council feels worthy to represent the United States in international film events."

COL.—"Mr. Magoo"



COLUMBIA

IN ORDER TO PROVIDE the exhibitor with "A Total Look In Entertainment" on all fronts, Columbia Pictures has made available a roster totaling 87 short subjects, for the 1966–1967 season. The varied and extensive line-up, representing the largest number of shorts ever offered by the company, is the culmination of Columbia's concentrated efforts to assist exhibitors in total programming. The roster of highest quality, widely-appealing product—encompassing single reelers, two-reelers, one reel color cartoons, and serials—which includes works by award-winning masters as well as the best of the most promising newcomers, is designed to round-out the prime audience appeal of feature presentations.

Foremost in Columbia's dynamic short subject line-up is the new Alan Arkin starrer, "The Last Mohican," a special release creating tremendous audience enthusiasm in its New York opening, following general acclaim at the recent New York Film Festival. "The Last Mohican" was also invited to participate at the London Film Festival.

This year, the exhibitor is offered an outstanding combination of color specials, including "Orinoco Jungle," "Dr. Vogelbird," and "Down Through The Years." Columbia is particularly proud to present the two reel color special, "King Of Blades," a short about award-winning figure skater Don Jackson, highlighting his history-making performance in Prague.

Featured in the Columbia roster are a group of two-reelers, highlighting in color some of the most exotic corners of the world. Notable among these are such shorts as "Introduction to Sydney," "Wonderful Austria," and the prize-winning Canadian short, "5000 Miles."

After creating widespread excitement as special releases, the award-winning shorts of Ernest Pintoff have been made available this year to exhibitors throughout the country, including "The Interview" and the widely acclaimed "Old Man And The Flower."

Another outstanding special short is "The Fisherman," applauded by critics and public alike during its New York engagement. Columbia's one reel color cartoon offerings include the hilarious "Loopy De Loop" in nine reprinted episodes created by the Academy Award winning team Hanna-Barbera. The incomparable "Mr. Magoo," who appears in a host of side-splitting escapades, leads the extensive group of color cartoon favorites, and Columbia offers eight uproarious adventures starring the inimitable Three Stooges.

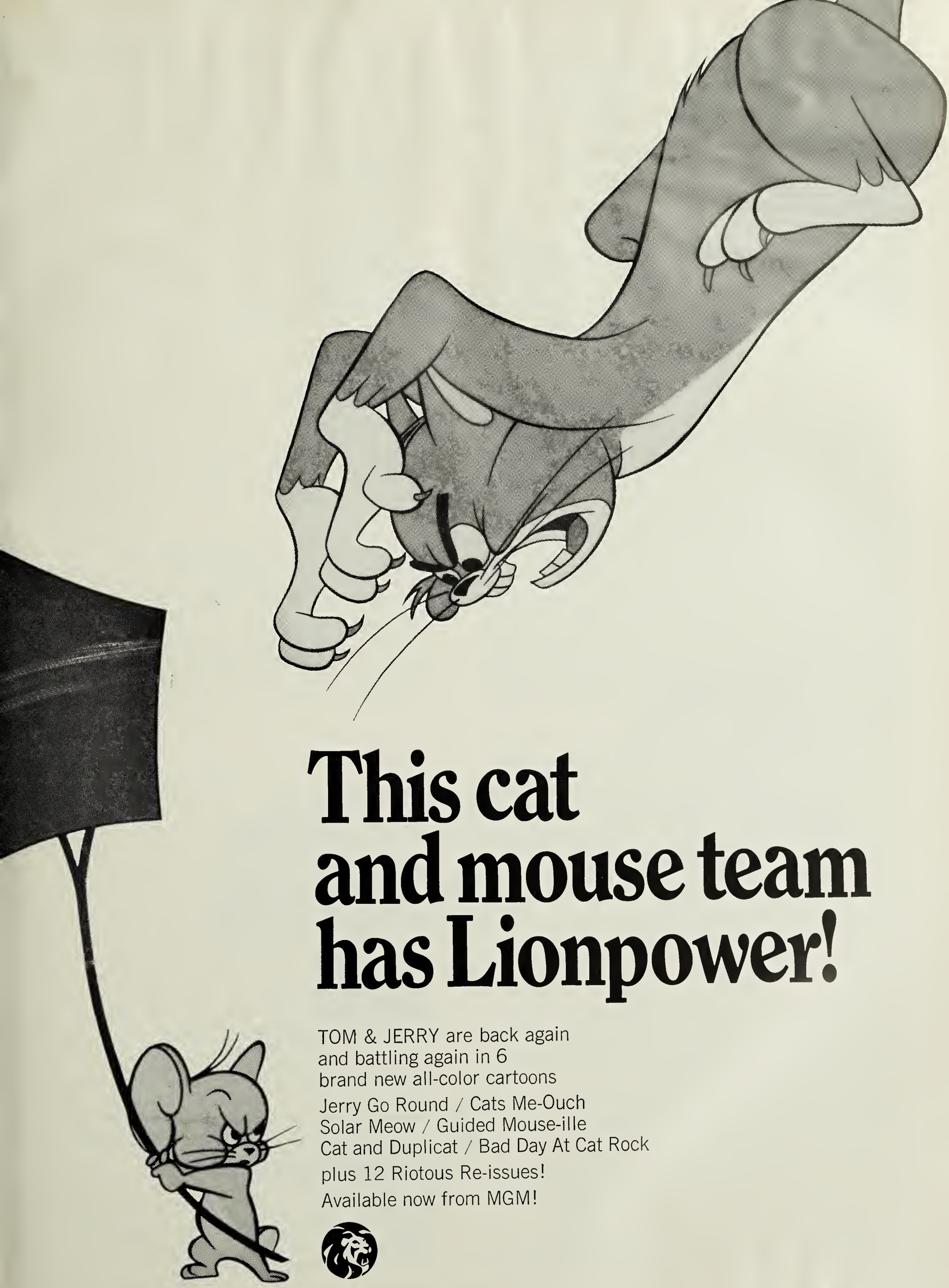
In addition, Columbia's vast backlog of the best shorts in recent years broadens the exhibitors outstanding program potential.

The first to recognize the strong market for serials as special matinee features, Columbia will continue to follow the pattern of the long-running success of "Batman and Robin" and "The Lost Planet" by providing additional serials as another prime revenue source for exhibitors.

WARNER BROS.

By CHARLES A. BAILY

WARNER BROS. WILL DELIVER 40 reels of the fastest and most exciting short subjects to come your way during the 1966–67 season. This product is so devised as to have a short or cartoon suitable for every type of program. We have put together for the motion picture screens of this country and the world, the tops in short subject entertainment.



This cat and mouse team has Lionpower!

TOM & JERRY are back again
and battling again in 6
brand new all-color cartoons

Jerry Go Round / Cats Me-Ouch
Solar Meow / Guided Mouse-ille
Cat and Duplicat / Bad Day At Cat Rock

plus 12 Riotous Re-issues!

Available now from MGM!



UA—"The Pink Panther"

We have been mighty proud down through the years of our great "Merry Melody" and "Looney Tune" cartoons. We will again have 13 of the fastest and funniest cartoons ever produced. These will star the top cartoon characters on the market led by that real pair of go-go speedsters, the Roadrunner and Speedy Gonzales, ably aided by Wile E. Coyote and Daffy Duck. This zany foursome will produce more laughs from your audiences than you can count. Just to add to the mayhem, the other great Warner cartoon characters Sylvester, Tweety, Yosemite Sam, Porky Pig, and the indomitable Bugs Bunny will be included in the fun-fest. These plus seven Blue Ribbon cartoons which will be selected from the best of the past. When it is laughs galore you want, just Call Warner Bros.

Based on the tremendous audience reaction we have had throughout the country on our "Worldwide Adventure Specials," we are again including in our program four two-reelers and six single reels. Each year, this series is increasing tremendously in popularity.

The first two-reel Worldwide Adventure Special, "Bolivia—The Last Frontier," is already in release and meeting with wide acclaim. It is a tremendously exciting and beautiful story about one of our good neighbors to the south. The first single reel, "Where In The World?" is an entirely new approach in short subject production. We are confident that it will create much interest and comment from audiences throughout the country. It could very well develop into a series that will prove to be a real ticket-selling item. We suggest early bookings on "Where In The World?"

Another single reel Worldwide Adventure Special is "The Fastest Automobile In The World." This one will have your patrons sitting on the edge of their seats. It is a photographic story of the record-breaking run on Bonneville Salt Flats made by the Sumner Brothers of a regular motor-driven car which attained a speed of over 409 miles per hour.

We have also planned for early release "Holiday Afloat." This will bring to your screen the story of an exciting and adventurous vacation on the high seas, and we believe it will prove very interesting to all your patrons.

Also available now and during the new season is "Hollywood Star Spangled Revue" with Bob Hope, James Stewart, Herb Alpert and the Tijuana Brass, Phyllis Diller, Carolyn Jones, the Radio City Music Hall Rockettes, and Joannie Sommers. This is the greatest single reel to come out of Hollywood. It is now in release throughout the entire country. This subject is the tops in entertainment and is Hollywood's salute to the 25 years of U. S. Savings Bonds.

Another great subject that is sweeping the country is the splendid cartoon revue, "The Battle Of The Drag Racers" with the Roadrunner and Speedy Gonzales as the contestants. If you have not as yet played this, do so—it is a real ticket-selling item.

We at Warners are greatly excited about this splendid line-up of shorts and know that every exhibitor will be just as excited and thrilled when these pictures reach his screen.

We have had great programs in the past, but we are sure the 1966–67 line-up will prove the greatest!

20TH-FOX – TERRYTOONS

ONCE AGAIN, the 20th-Fox short subjects release schedule is dominated by the magical cartoon characters created by Terrytoons, CBS Films subsidiary. This mad melange of lovable characters have captured the fancy of the moviegoing public everywhere because their peculiarities under an animal exterior are all too human.

This year saw the introduction, for instance, of "James Hound." No exhibitor has to be told of the boxoffice power demonstrated by features recounting the adventures of superspies and secret agents. "James Hound" goes these real life adventurers one step better, thanks to the screen magic that can only be created via the animated cartoon. So "James" joins the rest of the Terrytoon family to bring variety and adult appeal to a cartoon lineup that includes something for every taste.

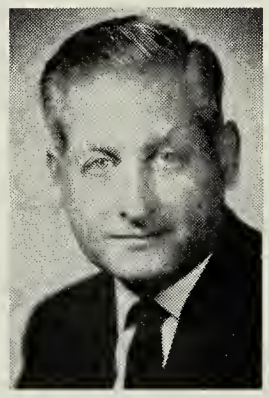
Along with the Terrytoon adventures, 20th-Fox is presenting its regular lineup of CinemaScope shorts that have won acclaim from critics and filmgoers alike. It all adds up to a most attractive lineup of short subjects.

Abe Dickstein, 20th-Fox assistant general sales manager, puts it this way: "We know from experience that no theatre program is complete without a short subject. I think every showman will agree that any program is improved when it is rounded out with a good short subject, and good short subjects are available to showmen at their nearest 20th-Fox exchange."

PARAMOUNT

By MARIO GHIO

PARAMOUNT PICTURES WILL RELEASE a minimum of 46 short subjects, all in color, during this 1966–67 season.



GHIO

This marks the first time in many years that Paramount's short subjects schedule has been comprised entirely of new, never before shown releases. The program is highlighted by the introduction of three new cartoon series, "Fractured Fables," "Go-Go Toons," and "Merry Makers."

The three new series will introduce many new cartoon characters, and will supplement two other series starring the popular characters "Nudnik" and "Honey Half Witch." In all, there will be 28 new cartoons from Paramount in the coming season.

In response to an increasing demand from exhibitors, Paramount is doubling the number of its live-action "Two Reel Specials." The first five of eight releases in this category will be "Road to Adventure, USA," "Trailride," "Ireland on the Go," "Once Upon a Sunday—The Island of Dominica," and "Boniface's Holiday."

Paramount's "Travel Adventure" series has been increased to six releases, starting with "Three Parts of Gaul." The popular "Sports in Action" series will number four releases, bringing the total of live-action shorts from Paramount to 18 for the forthcoming period.

UNITED ARTISTS

By ARTHUR REIMAN

SINCE WE'RE TALKING ABOUT shorts, I'll be brief. UA's short subjects department was organized on one premise alone: quality. How well have we succeeded? In the two years we've been in existence, we've had an unbelievable 96,000 bookings, which is ample testimony to the measure of our success.



REIMAN

The basis of our product are the two series, "The Pink Panther," which has already become a national institution, and "The Inspector." Because of their phenomenal success, production is continuing indefinitely at the rate of two shorts a month.

We won Oscars two years in a row, for "Chagall" and "The Pink Phink," and received an Academy nomination for "Skaterdater" last year.

We have only 24 shorts slated for next year. We extend an open invitation to all producers: if you have shorts of Oscar quality, bring them to us. We'll take them.

To all our exhibitor friends, thank you for the tremendous vote of confidence!

BUENA VISTA

By MICHAEL POLLER

TODAY, MORE THAN EVER BEFORE, the concept of "total programming" is a vital factor in the exhibition of motion pictures. In order to completely satisfy theatre audiences, it is important that careful selection be made of the short subjects accompanying the feature program.

As in the past, Walt Disney will again during 1966 deliver a short subjects program carrying out the slogan "a Walt Disney short for every occasion." The hallmark of the Walt Disney name on the marquee and on the screen itself is a guarantee of "quality" and a "plus factor" in bringing patrons to the box-office.

The entertainment value of the subjects will be enhanced by showmanship campaigns to help the theatres publicize them, including radio and tv trailers and national tie-ins, plus other promotional aides such as press sheets, ad mats, and other accessories.

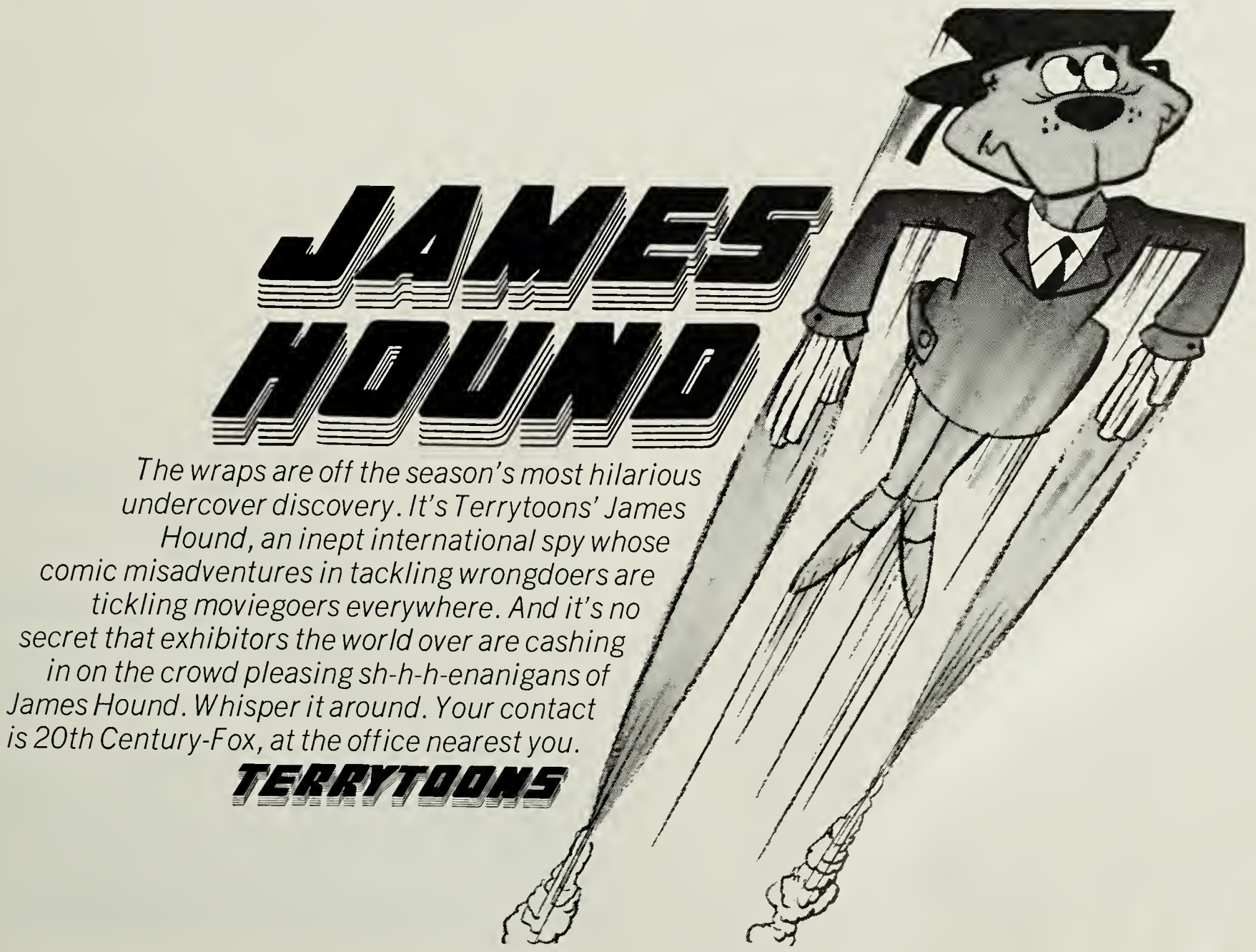
Last season the highlight of the short subjects program was "Winnie the Pooh," and showmen everywhere are fully cognizant of the large number of tickets it helped sell at the box-office. So great was the reception accorded this lovable Milne story of Pooh, that currently this 26-minute subject is being re-booked widely throughout the country.

Another important subject now in release and meeting with great reception is "Run, Appaloosa, Run!" This 48-minute featurette is replacing second features in situations which are normally 100 per cent double feature, and that includes both drive-ins and conventional theatres.

Other 48-minute specials include "Flash, the Teenage Otter"; "The Tattooed Police Horse"; "The Golden Horseshoe Revue"; "Disneyland After Dark"; "Yellowstone Cubs"; and "A Country Coyote Goes Hollywood" (37 min.).

In the cartoon two-reeler category is "Johnny Appleseed" (19 min., re-release). This famous legend has been honored this year by the issuance of a special five-cent Johnny Appleseed postage stamp and is now in wide circulation.

Additional cartoon two-reelers are "Freewayphobia" (16 min.) and "Goofy's Freeway Troubles" (14 min.), each a new laugh-loaded lesson in highway safety. Both these subjects, in addition to being highly entertaining, are being recommended widely in editorials, publicity through auto clubs, official en-





PARA.—"Miss Smile"

dorsements, radio and tv comment. Theatres playing these subjects have received high commendation from all organizations interested in auto driving safety.

Another animated two-reel subject is "A Symposium on Popular Songs" (20 min.), an hilarious spoof on current pop singers.

In the two-reel live-action category are "Arizona Sheepdog" (22 min.) and "The Olympic Elk" (27 min.).

A very important part of the short subjects program is the offering of 12 Disney cartoons, all brand new prints of choice former releases. With each seven-minute subject comes the inherent marquee value of the Walt Disney characters who have become household names: Mickey, Donald, Pluto, Goofy, and Chip 'n Dale. Certainly, every showman has observed how the audience react, when the title of one of these famous Walt Disney cartoons appears on the screen.

The Walt Disney concept of "total programming" is the outgrowth of more than 35 years of film production that has reached the point where uncounted millions of moviegoers throughout the United States look to the name Walt Disney for the finest in family entertainment—and an integral part of this entertainment is the yearly release of short subjects from the Disney studios.

UNIVERSAL

Universal Pictures will release 22 short subjects and 104 issues of Universal Newsreel during 1967, the same number as during 1966, according to Norman E. Gluck, manager of the company's short subjects and newsreel department.

The 1967 short subjects program, according to Gluck, will consist of two "Super Specials" in color; one "Special"; six "Color Adventures" and 13 new "Walter Lantz Color Cartunes."

The two-reel "Super Specials" in color will be "The White House" and "A Salute To The Tall Ships." The former is in the nature of an historic tour of the nation's home of its presidents and the significance of the various rooms and the pieces of Americana preserved there. The latter deals with the historic trip to New York of the world's nine greatest sailing ships, the footage following these ships on their voyage from Lisbon to Bermuda and then to New York, probably the only time they were ever assembled and could be seen together. The other "Special" will be "Football Highlights of 1966," available around the first of December and dealing with the highlights of the 1966 football season.

The six "Color Adventures" will be "The Two Faces of Kenya," "Window on the East," "Turkey Au Go-Go," "It's For the Birds," "Get In the Swim," and "Bulls of Pamplona." "The Two Faces of Kenya" contrasts the old and the new of the African metropolis—the new being the City of Nairobi with its streamlined office buildings, luxury hotels and up-to-date department stores, but 10 minutes away the Nairobi National Park with its 44 square miles of wild game roving free. "Window on the East" is a new glimpse at Czechoslovakia's western border now that the Iron Curtain has been raised, centering around ancient Prague. "Turkey Au Go-Go" is a new look at Turkey where East meets West with its largest city, Istanbul, which straddles the continents of Europe and Asia with the glittering Bosphorus and the Golden Horn at its feet. "It's For the Birds" is set at the famous Busch Gardens in Tampa where some 600 animals and 2,000 birds roam freely in natural settings on a 250 acre bird and game preserve. "Get In the Swim" is living proof that vaudeville is not dead, dealing with singing porpoises, shapely mermaids, performing whales, and children. "Bulls of Pamplona" deals with the city of northern Spain and the annual Sanfermines Festival early in July.

The 13 new "Walter Lantz Cartunes" will consist of six Woody Woodpeckers, five Chilly Willys, and two Beary Familys, all of which have demonstrated their popular appeal to all age groups.

Continuance of the famed Universal Newsreel during 1967 is assured, according to Gluck, who has campaigned for several years now to increase the number of the company's customers who regularly program their theatres with this timely material.

LESTER A. SCHOENFELD

By LESTER A. SCHOENFELD

For the coming year, Lester A. Schoenfeld Films announces the largest array of diversified short subjects in its history.

Titles are included which will appeal to all types of moviegoers, from entertainment and comedy to information and culture. The quality and production of these films are of the highest calibre.

The travelogues are another trip for those who have already visited these countries, and a vacation for those who would like to be there but have not as yet had the opportunity.

BUENA VISTA—"Run, Appaloosa, Run"





UNIVERSAL—Woody Woodpecker, Chilly Willy, and the Beary Family

The new group of informative shorts consists of current happenings . . . every-day topics explored to give us a better picture of things around us.

Another group of shorts have been produced by the new film-makers with daring and zest. They put on film the new concept of things—themes and ideas never shown on celluloid before.

Today's short subjects must have entertainment, invention, and culture in order to give intelligent adult audiences the type of film they want and deserve.

Exhibitors should realize that shorts must have their proper place on the program, not just as fillers to make up a time schedule. Audiences of today expect good entertainment, not only from the features shown, but from the short subjects as well.

We hope in our 10th anniversary year that the great array of our fine short subjects will be exhibited in many more outstanding theatres than ever before.

The release schedule through June, 1967, includes the following subjects, all but three of them in color:

Single Reels—"Armchair Alps," "A Nose," "The Mersey Sound," "Goodbye To The Circus," "Big Drive," "Hard Hat Area" (black and white), "Cartagena Of The Indies," and "Condor I"; Double Reels—"By The Sea," "Happy Birthday To Me" (black and white), "Land Of Sun And Fun," "August On Seventh Street" (black and white), "Turkey The Bridge," and "Tangiers"; Featurettes—"Dial Double One," "Stars Of A Summer Night," "140 Days Under The World," "Rig Move," and "Painting People."



PARA.—"Space Squid"

PATHE CONTEMPORARY

With the Oscar for "The Chicken" as the best live action two reeler and with Academy Award nominations for several other short subjects, Pathe Contemporary Films has become a leading distributor of fine short subjects, according to Ben Siegel, general sales manager.

In the short span of three years, Siegel stated, a great interest shown in Pathe Contemporary's short subject product in both the commercial and art theatres has helped the company to increase its acquisitions to approximately 100 subjects.

The new releases for 1966–67 include several one reel color cartoons and many one and two reel live action subjects.

The cartoons include "Le Cadeau" (The Gift)—a man who gives a golden horn to his fiance as a present; "Le Oiseau" (The Bird)—a story of a little clockwork bird who is bored in his gilded cage; "The Top" pertains to an ambitious soul.

Also to be released this year is a short subject produced by the brilliant Czechoslovak animator and puppeteer Jeri Trinka entitled "The Hand." Bosley Crowther in his review refers to this short as a minor masterpiece.

Among the live action subjects are "The Timepiece," a funny study of a man's life in today's urban "Rat Race"; "Overture" depicts the hatching of a baby chicken; "Jail Keys Made Here" defines funny and unusual advertising signs; "The Ancestors" concerns the ceremonial rituals of Nigerian

SHORTS–SHORTS–SHORTS

WE HAVE 'EM

TRAVEL — COMEDY — CULTURAL — INFORMATION

Subjects To Meet The Needs of All Exhibitors

and

TO PLEASE ANY AUDIENCE

Lester A. Schoenfeld Films

220 West 42nd Street

New York, N. Y. 10036 Tel.: 212-PE 6-1508

PATHE CONTEMPORARY FILMS
HAVE
THE OUTSTANDING SHORTS YOU NEED!

New for 1966–1967:

"THE HAND" (19 min.) by Jiri Trynka
"Masterpiece," Crowther, N.Y. Times
Currently Sutton Theatre, New York.

"TIME PIECE" (10 min.) by Jim Henson
Grand Winner Venice Film Festival.
Currently Paris Theatre, New York.

"OVERTURE" (9 min.)—"THE GIFT" (6 min.)—"L'OISEAU" (10 min.)

"THE TOP" (8 min.)—"INSECTS" (5 min.)—"JAIL KEYS MADE HERE" (10 min.)

From our list of over 50 titles.

Write for complete list:

PATHE CONTEMPORARY FILMS

39 West 55th Street, New York 10019 — LT 1-3270

bush natives; "The Railroader" is a Buster Keaton comedy.

Pathe Contemporary Films, Ben Siegel continued, utilizes the following sub-distributors: Independent Films, Atlanta; Ruff Film Associates, Boston; Mannie Brown Associates, Buffalo; Teitel Films Corp., Chicago; Crest Films Dist., Los Angeles; and Capital Film Exchange, Philadelphia.

THOUGHTS ON PROMOTION

BOOKING AND PLAYING THE SHOW is half the job; selling it is the other half—the important half. The industry cynics who maintain with a certain degree of contempt for their audience that there are people waiting to be sold anything on the screen, regardless of how bad it may be, are making a valid if unkind point.

If garbage can be sold successfully (and it can), there seems little excuse for not selling quality entertainment successfully. A good short subject is an important and attractive part of any screen program, but all too often its potential is ignored by distributor and exhibitor alike.

The true showman has the most powerful promotional tool of them all at his disposal—a knowledge of his particular audience. Years of observation, personal contact, boxoffice successes, and giant-sized boxoffice disasters should have made him aware of certain truths about his audience. He should know that their entertainment tastes are colored by their geographic position, their occupations, their economic and social status, their hobbies and their prejudices.



Paramount makes promotional material and stills available on many of their short subjects. Seen are examples from "Mirror of Spain" and "Cue Master."

If he is intelligent and aware, he can use this knowledge to good advantage in the selection and promotion of the short subjects in his theatre. The showman who cares will take the time and trouble to determine when he books a short whether or not there are any promotional aids to help him sell it. In many cases, if he doesn't take the time to determine what is



One-sheets, newspaper ads, and other promotional material designed for use in the theatre and in the community should be used where available. Seen are promotional aids for UA's "Pink Panther" cartoons and for the elaborate WB short, "Star Spangled Revue."

available, no one will bring these tools to his attention.

Are there one-sheets available? How about photos and other material for lobby and front-of-theatre use? Can he decorate his marquee or his doors to help sell a particularly appealing short subject? Can he tie a particular short in with a local observance or a national holiday? Is there a short subject available that might be tied in with a particularly important news story?

We live in a world in constant flux. Today, the attention of millions is on Viet Nam; tomorrow, another corner of the world will explode into prominence. Chances are someone somewhere has a jump on history and has turned out a short subject to fit the occasion or the headline.

The United States, it has been observed, is a nation of joiners. Clubs and groups exist to cater to thousands of special interests. A sky-diving club provides a definite promotional assist for a sky-diving short. A military installation may well welcome the opportunity to join in ballyhooing a short in some way connected with the armed services. A school can be interested in a short subject based on the world of art or literature. Here is a case of "seek, and ye shall find." The showman who makes a conscious effort to search out his audience may come up empty once in a while and just book "eight minutes," but all in all, he'll add many dollars to his boxoffice take.

The distributor and exhibitor ideally form a partnership whose purpose it is to sell a film to an audience. This partnership can be active in selling short subjects as well as features. That's what showmanship is all about.

Broumas Reorganization Brings In New Executives

SILVER SPRING, MD.—George V. Lynch, chief buyer and booker for the Schine Theatres, now operated by Herbert Nitke, will join the newly reorganized Broumas Theatres now operating under the banner of the Capital Theatres, it was announced by Lou S. Hart, general manager of the company, who has taken over the reorganization task. Gus Lynch, Cleveland booker for Nitke, has resigned and will take over the booking of the Washington area for the newly formed company.

At a meeting of the managers in the Washington and Virginia area, Hart outlined the philosophy of the new company and detailed plans for a scale of commissions for extra-curricular activities, bonuses and incentive projects in which every manager will participate. An insurance program will be included as well as other fringe benefits.

The Broumas houses, all of them acquired within the past few years and most of them located in Shopping Plaza areas, in Maryland, Virginia, Ohio, Pennsylvania, and West Virginia, are the very newest in design and construction. Managers of these theatres will follow a plan of integration into the community in which they operate, a policy which prevailed in the Schine circuit and which met with great success. The new circuit has its share of drive-in theatres to supplement those in the Shopping Plazas.

George Lynch, as chief buyer and booker, will make his headquarters in Youngstown at the State Theatre, where he will buy and book for the circuit, and look after the bookings for the Ohio and Pennsylvania houses. Administrative duties and personnel are still in the process of being set up at the Silver Spring offices of the former Broumas Theatres.

Theatre Reps Oppose CATV In High Point, N.C.

HIGH POINT, N.C.—Representatives of motion picture theatres appeared before the High Point, N. C., City Council to oppose the proposed granting of a franchise for the operation of a community antenna television (CATV) system in the city.

They said that CATV, by buying up rights to good motion pictures and offering more variety, would dip into the moviegoing audience, thereby hurting theatres. They said such a system could eventually take over every facet of the television field and strangle other entertainment and information media.

Among those speaking against the proposal was James Lovelace, attorney for the Paramount, who termed a "smart move" an offer of the petitioning firm, Cablevision of High Point, to offer a gift of free stock to High Point College. He said the move would enlist the "prestige, influence and power" of the college behind the CATV forces, "and for a small price."

The company also proposed that if the city grants it a permit to operate, using utility poles on which to string its cables, it also would give the city about three per cent of its gross receipts and the college an additional five per cent as a "gift."

Joining theatre interests in opposing the proposal were representatives of local radio and television stations, the Merchants Association, and television salesmen, repairmen, and antenna installers. They indicated that the city would be inviting a court suit if the proposed ordinance is adopted.

The City Council took no immediate action.

"Pebbles" In Paperback

NEW YORK—The paperback version of Richard McKenna's prize-winning novel, "The Sand Pebbles," upon which Robert Wise's roadshow attraction is based, has been published by Fawcett Crest Books and distributed to their many paperback outlets throughout the country. The initial print order is for 300,000 copies.

The jacket features the 20th Century-Fox logo from the national advertising campaign, plus cast and credits, highlighted by a color photograph from the production.

Exhibitor Cohen Vehement Against Buffalo Citizen Film Review Board

Nizer Sees Leisure Time As Man's Greatest Problem

HARTFORD—Louis Nizer, MPAA general counsel, told the Greater Hartford Forum that only the inner resources of man can close the gap between science and humanism.

The greatest problem facing man in the next two decades, he said, is that of leisure. And the motion picture is a solution.

Nizer said he feels that the gap between science and humanism, between the unfulfilled duties of peace and the powers of destruction, and between the highest standard of living and the highest standard for living can be closed only by creative introspection.

Leisure's problems, he added, can be solved only by study, self-improvement, and creativity. And the most promising source of these factors is the motion picture industry through its embracing of music, art, and acting. Nizer holds great promise for the screen's future.

Exhibs Hear "Ulysses" Story

CHICAGO—The Walter Reade, Jr./Joseph Strick production of James Joyce's "Ulysses" was fully described and the campaign for it was fully outlined to over 50 exhibitors here at the Continental Plaza Hotel in the first of a series of luncheon seminars to be held across the country.

Walter Reade, Jr., president of the Walter Reade Organization, was the main speaker during the proceedings. Norman Weitman, general sales manager; Arthur Rubine, publicity director; and Ralph T. Desiderio, special assistant to Reade on "Ulysses," also addressed the exhibitors.

Slides, portions of the sound track and an advance trailer of the film were also used in the presentation.

BUFFALO—"I am firmly against it. Let me be more emphatic, I am vehemently against it," declared Sidney J. Cohen, president of Allied Theatres of New York State, Inc., in discussing his reaction to District Attorney Michael F. Dillon's announcement that he was planning a citizens' review board whose members would determine if a motion picture or a book has any social value.

"I can see no reason for this kind of citizens' review board. I can see no value in it. I can see great harm to all the communications media resulting from it," Cohen continued.

Dillon, in reporting the plans for his board, stated that it would include a cross section of the community that would serve his office in an advisory capacity.

"If my office or the Buffalo Police received a complaint that a motion picture is obscene, I would ask members of this board to view the movie," Dillon said. In that way, Dillon explained the members could testify to the film's social value if charges were brought.

"Who are they going to pick to decide something like that?" Cohen asked. "You could pick 20 people and have 20 different ideas. As for judging a film's social value, well, what is that anyway?

"Is it something that could be harmful to youngsters?" he continued. "If that is the case, I ask what youngsters? All of them? Fifty per cent of them? The bright ones? The dull ones? And, who determines that?

"My record in such matters is quite clear," Cohen stated. "I firmly believe that there are certain films certain children should not see. But unless we sit down and personally examine each juvenile before he comes into a theatre, I fail to see how we can correctly decide to admit some youngsters and bar others.

"Let's face the obvious. It is the parent who should determine the motion picture fare for his children. And once we permit that right to leave our home and go to any agency, no matter how well meaning it might be, we are opening the door on a kind of trouble that is frightening to even think about.

"As for deciding whether a film is obscene or not," said Cohen, "just who do we trust with that monumental task? The PTA? Are these the laws of the courts?

"Let me be very clear on this," he said. "I have no use for obscene or lewd motion pictures. However, we have ample laws on our books to protect us against this type of film. As district attorney, Mr. Dillon should know how to use these laws without calling in a citizens' review board."



Seymour Poe, 20th Century-Fox executive vice-president, is shown congratulating Abe Dickstein, assistant general sales manager and director of the 20th Century-Fox Sales Trainee School, at graduation ceremonies held at the home office. The trainees, left to right, and their branch assignments are Barry Cohen, Boston; Paul Jellinek, Cincinnati; Stanley Schneider, Cleveland; Joel Kane, Philadelphia; Richard Porter, Los Angeles; Christopher Berliner, San Francisco; and Warren Danzig, Detroit.

MGM Joins Variety Sponsors

LONDON—Robert O'Brien, MGM president and chief executive, has told Variety Clubs International president Jim Carreras that MGM will sponsor a function at the Variety convention in Mexico City on May 15–19.

Critchley Takes N.H. House

MANCHESTER, N.H. — Don Critchley, owner-manager, Plaza Cinema, Derry, N.H., has assumed control of the 1,000 seat de luxe downtown Palace theatre here. He plans to reopen the theatre after extensive refurbishing on or about Dec. 1.

Eilers Named Eastman Kodak Head; Vaughn Elected Chairman Of Board

ROCHESTER, N. Y.—Dr. Albert K. Chapman has announced his resignation as a member and chairman of the board of directors of Eastman Kodak Company and as chairman of the company's executive committee, effective Jan. 1, 1967.

At a meeting of the directors, William S. Vaughn, president since 1960, was elected chairman of the board and chief executive officer to succeed Dr. Chapman in January.

Dr. Louis K. Eilers, executive vice-president, was elected president of Eastman Kodak Company to succeed Vaughn.

In other action, the board elected Harry D. McNeeley a Kodak director, succeeding Dr. Chapman, and a member of the executive committee. McNeeley is president of the Tennessee Eastman Company and holds other offices as well.

Dr. Chapman joined Kodak in 1919. He held positions of increasing importance and became general manager and a director in 1943 and president of the company in 1952.

During his years as president, 1952–1960, the company expanded traditional interests in photographic manufacturing and developed diverse new products, including synthetic fibers, petrochemicals, and plastics. The company's 1952 sales of $575 million rose to more than $1.4 billion in 1965.

Vaughn, the new chairman, has been associated with Kodak since 1928. He held positions of increasing responsibility with the company in Rochester, N. Y., London, England, and Kingsport, Tenn. He became a Kodak director in 1959 and was elected president in 1960.

In the years of Vaughn's presidency, Kodak made exceptional progress on many fronts. A notable success was the introduction of Kodak Instamatic Cameras in 1963 and the subsequent sale of more than 10 million still cameras of this type. Sales of Instamatic movie cameras, projectors, and super 8 film, introduced in 1965, have also shown a strong growth trend.

The continued growth of the business and of its sales and earnings has been accompanied by gains in the market value of Kodak stock and a broadening of share ownership. Share owners today number about 163,000 or 51,000 more than at the beginning of 1960.

Dr. Eilers, who becomes the eighth president of Eastman Kodak Company, was first employed as a chemist at Kodak Park Works in 1934. He did research on cellulose and cellulose esters, was placed in charge of the semiplant research unit for cellulose ester manufacture, transferred to the roll coating department, and in 1936 was named supervisor of acetate production.

Advancement continued, and he became superintendent of roll coating and the roll coating finishing departments in 1946. Progressing through a succession of film manufacturing responsibilities, he was appointed an assistant general manager of Kodak Park Works in 1954.

He was elected a vice-president and an assistant general manager of the company two years later.

In 1959, Dr. Eilers went to Kingsport, Tenn., as first vice-president of the Tennessee Eastman Company and the Texas Eastman Company and president of Eastman Chemical Products, Inc. He later was named president of the Tennessee and Texas companies, vice-chairman of ECPI, Inc., president of Carolina Eastman Company, and a vice-president of Holston Defense Corporation, offices he held until his election as an executive vice-president of Eastman Kodak in November, 1963, and his return to Rochester in January, 1964.

At that time he was also elected a Kodak director and a member of the executive committee.



Rex Harrison greets a friendly rhinoceros in a scene from "Doctor Dolittle," an Arthur P. Jacobs production for 20th Century-Fox roadshow release, currently filming on location in the Caribbean.

Variety Christmas Party

NEW YORK—Irving Dollinger, chief barker, New York Variety Club, Tent 35, announced the appointment of Variety International property master Nat Nathanson and Elliot Cohen as co-chairmen for the special Christmas party to be held on Dec. 17 for the children and grandchildren of Variety barkers and for a representative selection of hundreds of the area's orphaned, handicapped and underprivileged youngsters. Dollinger also announced that Hill Weston would act as chairman representing the Tent's Women of Variety.

Seven Regional Groups Change Names For NATO

DETROIT—Following the address by president Sherrill C. Corwin to the southeastern motion picture convention in Atlanta, members of the three sponsoring associations, Alabama Theatres Association, Motion Picture Theatre Owners and Operators of Georgia, and Tennessee Theatre Owners Association, voted to change their names to National Association of Theatre Owners of Alabama, National Association of Theatre Owners of Georgia, and National Association of Theatre Owners of Tennessee.

President Corwin has urged that all NATO member units adopt names which will directly identify them with the national organization for the purposes of unifying exhibition and increasing identification and effectiveness in legislative and intra-industry matters.

Within the past few weeks, seven exhibitor associations—including several of the oldest in the United States—have changed their names to identify with NATO:

NATO of North and South Carolina, Inc.; NATO of Arkansas, Mississippi, and Tennessee; NATO of Michigan, Inc.; NATO of Southern California; NATO of Alabama; NATO of Georgia; NATO of Tennessee.

It is anticipated that all of the 48 affiliated exhibitor associations will soon also change their organization names to identify with the National Association of Theatre Owners.

Lodge Postpones Drawing

NEW YORK—New York's Cinema Lodge of B'nai B'rith has postponed the selection of the winner of the 1967 Cadillac in its annual fund-raising drive on behalf of the B'nai B'rith agencies from the luncheon at the Hotel Warwick last week to the next luncheon to be held on Thursday, Dec. 15, it was announced by Norman Robbins, president of the Lodge.

Robbins disclosed that the campaign which sees the sale of $25 contribution share certificates was so far from the 750 goal that the executive committee felt that another four weeks were necessary to help raise more of these vitally needed funds which go to B'nai B'rith's Anti-Defamation League, Hillel Foundations, Youth Organizations, Vocational Services, and other activities.



Vice-President and Mrs. Hubert Humphrey were surprise visitors at the Washington, D.C., Variety Club's Personality-of-the-Year Banquet. Milton Berle was cited by Variety for his many charitable appearances in the past and for 53 years of top showmanship in the entertainment field. At left is prominent area exhibitor John Broumas.

San Antonio's Wonder Opened By Interstate

SAN ANTONIO — Metropolitan San Antonio's newest theatre, and the first in Balcones Heights, Interstate's Wonder Theatre adjoining Wonderland Shopping City, held its formal opening last week. There was a brief ribbon cutting ceremony led by San Antonio's Mayor W. W. McAllister and Balcones Heights Mayor Daniel Webster. Master of ceremonies was Cactus Pryor of Austin, the President's favorite master of ceremonies.

The auditorium of the new theatre features red terra cotta concrete floor, carpeted aisles, and acoustic board ceiling. Walls are treated with sound conditioning "geocoustic" block painted in shades of gold. Rocking chair-style seats are richly padded and upholstered in 100 per cent nylon fabric. The Wonder has a seating capacity of 1,000.

The modern projection booth is equipped with the latest type projectors which feature the new Futura 11 arc lamp, to project both 35 and 70 mm as well as Todd-AO features. Sound is from a four channel amplifier system and is modulated to the acoustical design of the auditorium.

Architect for the new Interstate edifice was John R. Thompson of Dallas. In addition to local dignitaries, other participants in the opening were George M. Watson, local city manager of Interstate Theatres, together with John Adams, executive vice-president of Interstate Circuit in Dallas; Raymond Willie, vice-president and general manager of the circuit from Dallas; Frank Weatherford, city manager of Interstate Theatres in Fort Worth and district manager of Austin and San Antonio; Conrad Brady, assistant to Willie; and the local resident manager of the new Wonder, Norman C. Schwartz, formerly manager of the Aztec.

Hellman Plans Twin

ALBANY—Release of an announcement by Hellman Enterprises, operating Harry Hellman Memorial Theatre, Albany, and four Philadelphia-New Jersey automobilers, and Homart Development Corp., subsidiary of Sears Roebuck, developer of the recently-opened Sears-Macy's 52-store Colonie Shopping Center, that a Cinema 1 and a Cinema 2 would be constructed near Macy's, was followed by revealing information. Homart is to lease the plot and Hellman is to build the hardtops, seating 700 and 1,200, respectively.

A Hellman spokesman was quoted as saying Hellman Enterprises' 1965 announcement that a Cinema 2 would be built adjoining the present Hellman Theatre, near a Thruway exit, had been dropped. The Colonie Center project "means it will not be necessary to tax our parking facilities at the motel and theatre," the source stated.

Negotiations for the Colonie Center leasing arrangement were reported nearing completion. Hellman Enterprises hoped to start work on the twin cinemas "in February" and to have an opening "in mid-June." Policy for the larger theatre had not been revealed.

Seed Leaves AIP Post

NEW YORK—Howard D. Seed has announced his resignation as assistant foreign sales manager of American International Pictures Export Corp. Seed was associated with the company for a period of one year, and will announce his new plans shortly.

Valenti Argues For Self-Regulation As Best Way To Check Film Content

SAN DIEGO, CAL.—Jack Valenti, president of the Motion Picture Association of America, recently spoke before the delegates of the Associated Press managing editors' convention. The prime subjects of his talk were the role of motion pictures as family entertainment and, correspondingly, the controversial issue of movie censorship.

His view was that all decisions as to whether or not children should be allowed to see certain movies should be made in the home. Parents, he said, should be aided in making their decisions by the newspapers, which could label certain movies "Suggested for Mature Audiences," according to the Motion Picture Association's new code. The new code, he explained, has its purpose in setting down guidelines for creative men. He made clear, however, that the code does not stand as a wall, inflexible and immovable; it just sets down boundaries beyond which responsible creators must not venture. He suggested as an alternative that newspapers reprint the Green Sheet movie summaries—capsule reports of film content, provided specifically for family information—put out by reputable service groups and fraternal organizations. In this way, parents can better decide what is fit for their children's viewing.

Valenti's opinion on federal, state, or local censorship could not have been made clearer. He holds that those who would pass movie censorship laws would infringe on the individual's right to choose for himself and be the arbiter of his family's conduct. He said, "Those who claim divine instincts (for what else can a peremptory judgment of public tastes and morality be called) always are garmented in the robes of utter sincerity. Plato reminds us—in the Republic—that whenever a tyrant takes root, he first appears as a protector." Valenti favors a free communications system beyond the reach of government and believes that if the government were to legally patrol the movies, it would inevitably move its influence into other spheres of communications. He acknowledges the existence of efforts on the part of certain disreputable film dealers to exploit sensationalism and licentiousness, but believes that government censorship is still not advisable. He said, "We must reject the remedy, as well as the disease. Self-regulation is the answer."

Of the association's new code, he said, "I believe it will allow responsible creators to bring to the screen an honest recital of the problems, the anguish, the joy, and the trials of this society. I believe that what is being written in women's and family magazines ought not to be exiled from the movie screen."

On the question, "Why should the motion picture industry have a code at all?" he commented, "If we agree that motion pictures have a persuasive power beyond ordinary bounds—a potency shared by newspapers—then rational good sense demands that some form of responsible creativity be voluntarily assumed." He made mention of the importance of the American motion picture industry which, in this country, is a billion-dollar-a-year industry employing nearly two hundred thousand people, and which, abroad, promotes considerable good will for America and helps correct the unfavorable balance of payments situation.

Local Marks Golden Year

WILMINGTON, DEL.—Projectionists Local 473, IATSE-MPMO, marked its 50th anniversary Nov. 21 with an advertisement three columns wide and five inches deep in the Morning News and Evening Journal listing 11 theatres currently served by the union.

The 36 members planned a party at midnight Dec. 5 in Carpenter's Hall following a regular meeting of the local.

No charter members remain in the local, which was formed in 1916. There have been 11 presidents in the half century span. Philip Jones, projectionist, SW Warner, has been president for 30 years.

Other officers are Leon McCarns, SW Warner, vice-president; Frank Eckert, Loew's Aldine, treasurer, a post he has held for the past 26 years; Walter Sullivan, Ellis Drive-In, secretary; and John Maisel, SW Towne, business manager.



Seen at the London trade press lunch when National General Corp. of America's production plans were announced (starting left): C. H. B. Williamson, "Daily Cinema" editor; Jock MacGregor, MPE's London editor; Henry M. Levin, NGC executive vice-president; Allen V. Martini, NGC's head of European production activities; Albert Jaeger, NGC production executive; and Bill Altria, "Kine Weekly" editor.

Rugoff Named Exhibitor Of Year; To Be Honored At IFIDA Dinner

NEW YORK—Donald S. Rugoff, president of Rugoff Theatres, has been named IFIDA's "Exhibitor of the Year" by the Independent Film Importers and Distributors of America, according to Joseph E. Levine, chairman of the organization's upcoming 1967 International Film Awards Dinner.



RUGOFF

In announcing the award, Levine stated: "Donald Rugoff will be honored for his encouragement of the exhibition of foreign motion pictures in the United States. His theatres have been in the vanguard of this movement and have won a well-earned niche in the art and specialty field."

Rugoff is a second-generation film exhibitor, son of the late Edward N. Rugoff, former president of the MMPTA. Today the Rugoff firm operates 11 theatres in Manhattan, which include the Plaza, the Paris (in association with Pathe-Cinema), Cinema I and II, Sutton, Beekman, Murray Hill, 5th Avenue Cinema, Art, Gramercy, and 8th St. Playhouse; also two theatres in Long Island, the Austin in Kew Gardens and the Cinema in Manhasset; plus the World Theatre in Philadelphia.

Among the pictures released in the United States by Cinema V, of which Don Rugoff also is president, are "Heavens Above," "One Potato, Two Potato," "Nothing But A Man," "Nobody Waved Goodbye," "The Soft Skin," "Morgan!" and "The Endless Summer." Rugoff is married and lives in New York City with his wife and two sons.

The 1967 "Exhibitor of the Year" Award will be presented to Rugoff on Friday evening, Jan. 20, 1967, at the Hotel Americana in New York.

MPAA Chairmen Named

NEW YORK—Jonas Rosenfield, Jr., chairman of the advertising and publicity directors committee of the Motion Picture Association of America, announced the new chairmen of the three sub-committees.

The sub-committees review all proposals and programs for their special areas prior to recommending any such programs to the full MPAA advertising and publicity directors committee.

The three new chairmen are Howard Newman of 20th Century-Fox, chairman of the publicity sub-committee; Al Fisher of United Artists, chairman of the exploitation sub-committee; and John Lee of Columbia, chairman of the radio and television sub-committee.

Following the completion of the agenda, the chairman presented Robert S. Ferguson, vice-president of Columbia Pictures, with a desk calendar clock suitably inscribed in appreciation for his two years of service as chairman of the committee.

MGM Votes Dividend

NEW YORK—The board of directors of Metro-Goldwyn-Mayer, Inc., voted the regular quarterly dividend of 25 cents per share, payable Jan. 16, 1967, to stockholders of record Dec. 26.



This colorful float represented MGM's "Grand Prix" in the Macy's Thanksgiving Day parade in New York.

Lexington, Ky., Houses Leased To Panther Corp.

LEXINGTON, KY. — The Kentucky and Cinema theatres have been leased by Panther Theatre Corp., operators of the Strand Theatre, with Mel Gaitskill, former Kentucky manager, as overseer for all three theatres. Panther Corp., which took over the operations of the Schine's chain from United Cinema, Inc., has a 25-year lease on the local houses.

Sam Mills, formerly Strand manager, now advertising and publicity director for the 60-theatre chain, said the three houses will continue to operate as first-run theatres.

John Hutchings, formerly Kentucky assistant manager, is to operate the Strand, and Dave Blair, formerly assistant manager at the Strand, is the Kentucky manager. Mrs. Dorothy Gaitskill will continue as the Cinema manager.

Sidney Levine, another former assistant at the Strand Theatre, is head booking agent for the Panther chain, headquartered in New York. Panther also operates theatres in Maysville, Paris, Richmond, Middleboro, and in Ohio, Delaware, and New York.

N.Y. Unit To Change Name

BUFFALO—At a meeting of the board of directors in the New York Allied offices here, the committee that has been investigating the change in the name of the N. Y. State exhibitor organization as suggested by NATO, reported in favor of adopting the new title, "New York State Association of Theatre Owners, Inc.,"

Sidney J. Cohen, President of N. Y. Allied, announces there will be an open house celebration when the organization's offices are moved about Dec. 15 to its new headquarters at 496 Pearl street, on the ground floor of the Motion Picture Operators Union building. The new state exhibitor organization will occupy one half of the ground floor, and the new offices of the local branch of the National Theatre Supply Company the other half.

"Hawaii" Tops UA Records In 10 Roadshow Dates

NEW YORK—"Hawaii," Mirisch Corporation presentation for United Artists release, has broken every UA roadshow attraction record in the company's history during its first 10-city reserved-seat engagements. These engagements represent five weeks in New York, five in Los Angeles, four in San Francisco, four in Boston, four in Chicago, four in Honolulu, four in Toronto, three in Philadelphia, three in Montreal, and three in St. Louis. These 10-city engagements for "Hawaii" cover a total of 39 weeks of playing time for a combined gross of $1,071,998, it was announced by UA vice-president Eugene Picker.

For the same 10 cities and a similar 39-week period, Mike Todd's "Around The World In Eighty Days" grossed $830,257, which included Thanksgiving weekend in one city, Christmas week in two, New Year's in four, and Easter week in one, as compared to "Hawaii's" $1,071,998 without holidays.

For the same 10 cities and a similar 39-week period, the Mirisch Corporation's "West Side Story" grossed $828,991, which included Thanksgiving weekend in one city and Christmas-New Year's in two.

For the same 10 cities and a similar 39-week period, Stanley Kramer's "It's A Mad, Mad, Mad, Mad World" grossed $834,914, which included Thanksgiving weekend in four cities and Christmas-New Year's in five.

In addition to the present 10-city release, "Hawaii" will open in nine more engagements at Christmas and in 40 other situations in mid-February.

New Coach For Israel

LONDON—Samuel Lunenfeld, member of the Variety Club of Toronto, Canada, has informed Leslie Macdonnell, global chairman of Variety Clubs International's Sunshine Coach Scheme, of his intention of sponsoring a coach for presentation to the State of Israel.

This will be the fourth Sunshine vehicle to be given by Variety to Israel. Last year, three coaches were sponsored by members of the Variety Club of Great Britain for ILAN, an organisation which cares for 10,000 handicapped youngsters and is the largest of its kind in Israel. They were officially handed over in Tel Aviv by C. J. Latta, an executive officer of Variety International and a past chief barker of British Variety.



"The Fortune Cookie" Philadelphia contest winner William J. Curran, right, is congratulated by WIP Radio personality Tom Brown, center, and Max Miller, United Artists mideastern regional publicity-advertising-exploitation supervisor. Curran received tickets to the Eagles-Browns football game in Cleveland and an all expense trip to that city.

Films For Thinking Men Valenti's Industry Goal

CHICAGO—Jack Valenti, president, Motion Picture Association of America, Inc., addressed the Harvard Business School Club of Chicago at a dinner meeting at the LaSalle Hotel attended by several hundred HBS graduates and their wives. Robert R. C. Miller, president of Greyhound Van Lines, and a Harvard classmate of Valenti, presided.

Valenti, who has a Master's degree in Business Administration from Harvard, 1948, told the Harvardmen of the world-wide importance of motion pictures. He recounted USIA surveys which account American motion pictures to be the most persuasive influence in gaining favorable public opinion abroad.

He also described "the new creativity" in the American motion picture arena which is emerging from the new breed of motion picture managers, creative professionals, actors, and technicians.

It is his aim, said Valenti, to establish an active rapport between the educational world and the movie industry. "The ragged cliche that movies are not for thinking people is as outworn today as yesterday's idiom," asserted Valenti. No project commands larger priority, said Valenti, than the refreshening of the campus taste for American motion pictures, and the only way to do this is by producing exciting, venturesome movies and by extracting from the university campus the best it has to offer in skills, talent and imagination.

"The contemporary man is better educated, less inclined to blandishment, more understanding of frailty and shorter on toleration of the ordinary than his forebears. That is why our future must produce more contemporary movies to attract the contemporary man. And that is precisely where this resourceful and newly-girded industry is tending."

Fox Ups Dividend

NEW YORK—Darryl F. Zanuck, president of 20th Century-Fox Film Corporation, announced that the board of directors voted an increase in the quarterly cash dividend from 25 cents to 30 cents per share on the outstanding common stock of the corporation payable Dec. 30 to stockholders of record at the close of business Dec. 6. This represents a 20 per cent increase in the cash dividend. In addition, the board voted a two per cent stock dividend also payable on the outstanding common stock of the corporation Dec. 30 to stockholders of record at the close of business Dec. 6.



William Forman, prominent west coast exhibitor and president of Cinerama, Inc., receives a plaque honoring him as 1966 Motion Picture Pioneer of the Year from George Dembow, Pioneers president.

The NEW YORK Scene

By Mel Konecoff

THE MOTION PICTURE PIONEERS ANNUAL SHOW PLAYED BEFORE THE largest audience in the organization's 28-year history last week with a last minute surge of additional guests necessitating the expansion of dining facilities in the Americana Hotel's Imperial Ballroom. Why, it was so big that they had two people singing the National Anthem, the Barry Sisters. Not only was quantity present but quality as well, and in the words of Sherrill Corwin, president of NATO—"If a bomb were to drop on the Americana Hotel tonight, the entire industry would fall into the hands of Otto Preminger, Al Zugsmith, and Mike Ripps."

Of course, by now, the entire industry knows that the guest of honor named "Pioneer of the Year" was William R. Forman, noted exhibitor and president of Cinerama, Inc. To show you the interest and enthusiasm that was engendered, a plane was chartered on the west coast not only to bring in friends, exhibitors, and press, but also attendees from Hawaii.

Seymour Poe, dinner chairman, recalled some of his past experiences with Forman before turning the microphone over to Carl Reiner, toastmaster, who admitted ignorance over the organization as well as the fact that the audience was to be stag. Otherwise, he remarked, he would never have worn his hairpiece, which he reserves only for mixed company. He admitted unconcern as to whether or not he did well that evening, because the worst that could happen was that he wouldn't be called again. The Reiner humor was evident throughout the evening as when he noted a reply from the travel secretary of California's Governor Brown, who couldn't attend because he needed a vacation following the disastrous election; or when he admitted that this was his first meeting with Jack Warner, and it had to happen after he sold all of his stock. He even allowed Warner, an unscheduled speaker, two minutes to make a point, and Warner played it straight, keeping to the allotted time and making with no jokes.

George Dembow, affable president of the Pioneers and "Gloria Swanson's old producer," thanked the many people involved for their help, singling out Poe, Jonas Rosenfield, Jr., Charles Alicoate, Mort Sunshine, Burton Robbins, National Screen Service, Bill Heineman, Bob Selig, Jim Velde, John Hughes, Richard Carnegie, Eastman Kodak, Technicolor, and others. He recalled the start and early years of the Pioneers with a special bow for Adolph Zukor, the first "Pioneer of the Year," who received a standing ovation. He discussed the selection of Forman, presented the extraordinary dais, and revealed a surprise donation of $51,000 to the treasury of the organization from Forman's friends and associates, which will further the organization's aims of helping those in need, veterans of the industry.

Sherrill Corwin had some memorable and off-beat gifts to present to Forman, mostly of a gag variety, as well as some words of praise, labeling him "an outstanding showman whose exploits in our business will forever mark him as a man to remember," both as an exhibitor and as the head and guiding light of Cinerama.

Comedian Jackie Vernon started his routine with the admission that he didn't know who Jack Warner was, and he even didn't know who Forman was. Then he fractured much of the audience with his routine, which has garnered so much applause on tv and in night clubs. Others who entertained that evening were the Barry Sisters, Paula Wayne, and Barbara Minkus. The new Pioneers were sworn in as usual by the Hon. Ferdinand Pecora.

Jack Valenti, president of the Motion Picture Association of America, addressed the assemblage, praising the Pioneers, their history, personalities, and aims, and also getting in some general observations on behalf of the industry. He took note, too, of the guest of honor and his contributions to the industry and the world around him. He hoped that he could become a Pioneer in the class of 1991, when he will have been in the industry 25 years.

Dembow presented tribute-award to Forman, who was both proud and deeply moved in his response.

The co-chairmen of the dinner committee were Charles Alicoate, Marvin Kirsch, Mort Sunshine, and Bob Selig.

PARTY NOTE: WALTER READE, JR., WAS HOST AT A COCKTAIL PARTY in the lobby of the Little Carnegie Theatre which featured eight chicks walking around in light blue pajamas. The reason for the color, Reade explained to us, was that it was the official color of the Reade Circuit, but we didn't get an adequate explanation for the pajamas, which many press and top industry executives turned out to see.

The official reason for the affair was to introduce his "Courtesy With A Style" program, which is to feature attractive hostesses in many of his theatres to extend a warm and gracious welcome to patrons. We were told that "the hostesses will immediately inspire in the patrons a mood of warm welcome and gracious sincerity. They should make the patron feel at home, wanted."

They will be responsible to the various managers of the theatres where they are assigned and will help relieve them of some of their more time-consuming meet-and-greet chores. This will permit managers to give fuller attention to the manifold problems involved in running a high-traffic, quality theatre today, according to the words of wisdom of a Reade official. Six theatres will premiere the program, with others to be added as time goes by. The hostesses who introduced the bit were from the Miss Universe Beauty Pageant.

To all this we say, "allevi," which is an old Blackfoot Indian expression meaning "it is to be hoped." One of the things that concerns us is the pajama thing. Can the manager keep his mind on other more necessary things? Will the patron think that the outfit is a hint of the picture quality in the auditorium? Tune in the future and find out.

LONDON Observations

By Jock MacGregor

HIGHLIGHT OF A SWINGING WEEK WAS THE OPENING OF THE ABC THEatre, Bristol. Justly proud of this superb 800 scater which has been designed exclusively for road shows—$300,000 have been spent on equipment and furnishings alone—Jack Goodlatte invited a large party to the West Country. With the walls, ceiling, and floor sweeping in to frame the screen, there is no stage, and this resulted in an innovation for such occasions.

The opening ceremony took place on the forecourt where army trumpeters sounded a fanfare, and the enormous, internally illuminated display panel provided all the light the newsreel and tv cameramen needed. Bill Cartlidge welcomed the Lord Mayor, who said little beyond thanking ABC for their enterprise and wishing luck to all who used the theatre before cutting the ribbon across the entrance with gold scissors. It must have been the shortest ceremony on record but lost nothing in effect or dignity. Guests were doubly delighted for, baby, it was cold outside. The official party adjourned to the lengthy foyer bar, which has been designed for quick service during intermissions.

The theatre is part of a remarkable entertainment complex offering under one roof almost everything for relaxation and leisure. Since some guests had seen "Doctor Zhivago," we went on a conducted tour of the ice skating rink, ballroom, casino, bingo hall, banqueting suites, covered parking lots, and many other facilities. Finally, we got to the Heart Beat Club discotheque. I had been told of the beauty of the waitresses, but I had heard such stories before and disagreed. Indeed, earlier in the week I had been unimpressed at the Variety Club lunch for the Miss World finalists, but I have to admit my eyes popped. It was even possible to say to one truthfully that "she should be in movies."

At the ensuing supper party, Jack received many compliments on the magnificence of the theatre and thanks for having added to the amenities for nearly half a million inhabitants in this historic port, which still bears many scars from savage Nazi bombing. No less delighted was MGM's Mike Havas. The picture was most enthusiastically received and obviously destined for a long season. In the U.K., "Zhivago" can best be described in racing parlance: a distance runner with the stamina to maintain a good pace for a long time.

THOUGH I HAVE VISITED "FAR FROM THE MADDING CROWD" WHICH reunites the Oscar-studded "Darling" team of producer Jo Jannie, director John Schlesinger, scriptwriter Frederic Raphael, and Julie Christie, before, they were filming on the way back to London, and I broke the journey with Bill Altria, Kine Weekly editor. Jo, unfortunately, had flown to America with the assemblies already shot in Panavision and color to show MGM, who distribute overseas—it is for Nat Cohen's Anglo Amalgamated here.

Never have I seen such local cooperation. The police actually diverted all traffic from the centre of Devizes so that a market of 100 years ago could be recreated for the Thomas Hardy romantic adventure, which is being filmed entirely on location. Peter Finch, Alan Bates, Terence Stamp, and the crowd in period costume looked really at home, and I must admit that I felt really at home as I found myself watching my two favorite products being made at the same time. We were invited to look over a brewery, and from the sampling room, we watched shooting.

At lunch, we were joined by Seventeen's Ed Miller, whom I constantly meet on film sets. It is envy-provoking to know that he just flies over from New York. Associated producer Teddy Joseph told a touching story of the widow's mite. Her gaily painted front door was out of period. She agreed to it being toned down but refused the 10 pounds offered, saying that she had heard of the plight of the film industry, was so proud Devizes was being filmed, and would like it to be her contribution. Teddy will send it anonymously later so that she can not return it as he has learned that she is an old age pensioner. However, asking at a Wessex country house for permission to film, a retired admiral told him he'd get his gun if he saw him again. Definitely a case for the BFPA director general, Admiral Sir Charles Evans, to investigate.

THE JAN. 5 WORLD PREMIERE OF CHARLES CHAPLIN'S "COUNTESS OF Hong Kong," which Princess Alexandra will attend, was launched with a reception in Westminster Abbey's historic Jerusalem Chamber. I do not recall it being used for a film function before, but it was not an appropriate place for announcing a Chapl(a)in film as I quipped to the Dean. MCA's Jules Stein flew in specially and said that he was bringing over 160 American columnists for the opening. Boys, get your vaccinations up-to-date.

It was explained that with Christmas ahead, it would be a battle to get the movie ready in time. I had not properly met Jay Kanter, Universal's young head of production here, before. His projects may be considered daring by critics but probably offbeat by the trade. The first Francoise Trauffaut's "Fahrenheit 451," starring Julie Christie and Oskar Werner, has opened without a gala preme. Compelling and beautifully made, this story of a future age when books are outlawed is strange movie fare. "Prestige," which gives tv producer Peter Watkins his theatrical film break and stars model Jean Shrimpton, has just had a private preview. Shooting is "Charlie Bubbles" which marks actor Albert Finney's debut as a director. It is a bold program.

THRILLED WITH THE RECORD BREAKING OPENING BUSINESS OF THEIR first production, Ivan Foxwell's "The Quiller Memorandum," at The Odeon, National General's Irving H. Levin invited the trade press to his Dorchester suite to hear plans over lunch. They have received dispensation under the Federal Consent Degree provided the product is booked to opposition exhibitors if their bids are better. They have $15,000,000 plans and hope to film with a number of companies internationally. "Quiller," a Panavision color spy adventure starring George Segal and Senta Berger, will be distributed by 20th-Fox in the Western hemisphere, and their recently completed "Divorce American Style," with Dick Van Dyke and Debbie Reynolds, goes out through Columbia. George Stevens will direct "Stalking Moon" with Gregory Peck for Universal release. Ivan, incidentally, so whacked himself getting the picture ready that after the premiere he moved into a ward near Jim Carreras in King Edwards Hospital for Officers for a week to unwind.

Second English Pay-TV Experiment Authorized

SHEFFIELD, ENGLAND—The second pay television experiment in England got underway recently in this leading industrial city with a population of over a half a million.

Starting with 500 homes and with a total of 2,500 expected within the next three months, Pay-TV, Ltd., operators of the experiment, are utilizing the pay-tv system and equipment devised by International Telemeter Corporation, a subsidiary of Paramount Pictures Corporation.

The Sheffield pay-tv test was authorized by the Postmaster General, which in Great Britain has jurisdiction over broadcasting similar to that of the Federal Communications Commission in the United States. The Rt. Honorable Edward Short, the Postmaster General, was on hand for the inauguration ceremonies. He stated: "It may well be that we shall find that there is a permanent place for pay television in our social life and that it will add a new dimension to entertainment the same way that the cinema, radio, and broadcast television have already done."

Representing Telemeter at the opening were Leslie Winik, president of International Telemeter Corporation, and William Rubenstein, vice-president in charge of the company's research and development activities.

Another pay-tv test has been operating in a section of London for the past 11 months.

British Variety Elects Crew

LONDON—The Variety Club of Great Britain elected Harold Baim, Trevor Chinn, Bernard Delfont, Russell W. Hadley, Jr., Tim Holland, John Lawson, Percy Livingstone, Billy Manning, Sefton Myers, Fred Pontin, and Ben Rosenfeld to form the 1967 crew.

"Zhivago" Big Abroad

NEW YORK—The success story of "Doctor Zhivago" overseas continues unabated, it was reported by Maurice Silverstein, president of MGM International. Overall grosses of the David Lean film in the international market are averaging 145 per cent of "Ben-Hur," MGM's former roadshow champion.

In 29 weeks at the Empire Theatre in London, Silverstein said, the gross of "Doctor Zhivago" is 111.8 per cent of "Ben-Hur." In Rome, where "Doctor Zhivago" established an all-time record, the percentage relationship of the two pictures is 145 per cent. In Milan it is 150 per cent.

Silverstein stated that the showing in Paris is even higher. After seven weeks of a two-theatre engagement at the Marignan and Richelieu, "Doctor Zhivago" has registered 169 per cent of "Ben-Hur" business.

In Spain, the engagements are similarly outstanding. At the Paz Theatre in Madrid, first three weeks' gross represents 158 per cent of "Ben-Hur." At the Novidades Theatre in Barcelona, the comparative figure is 147 per cent.

Additional outstanding results, Silverstein said, include a new first week record for any film ever to play Beirut, where "Zhivago" is playing the Piccadilly and Roxy Theatres. In Melbourne, Australia, the Carlo Ponti production in its 28th week is 145.6 per cent of "Ben-Hur." In Stockholm, it is 169.4 per cent, in Geneva 148.2 per cent, and in Frankfurt 168 per cent.

ALBANY

Harold Gabrilove, president of RTA Distributors, stopped with his wife at the Embassy Hotel in Saigon at the same time President Johnson visited the U.S. troops in Viet Nam. . . . Seymour L. Morris, Morris Associates, Gloversville, returned to Albany on a three-fold mission—the promoting of Walter Reade's "The Gospel According to St. Matthew," and Childhood Production's "Snow White and Rose Red" and "The Big Bad Wolf." The second-run "St. Matthew" film was successful enough to warrant its being held over. Morris is presently the only person in show business occupying office space in former Schine Theatre's home office building. Panther Theatre Corp., new lessee of 50 ex-Schine houses, closed the old offices and moved to the Paramount Building, N.Y. . . . The wife of Harold de Graw, owner of the Oneonta and Sidney theatres, is recovering from a broken arm and leg incurred when she fell down a stairway. . . . Joe Genovese, former New York advertising executive, is currently writing copy for Hellman Theatre and the Guard Room of Thruway Motor Inn, Albany. . . . A small-scale power failure occurred when a major "breaker short" decommissioned the electric heaters in Unit 2 of the Tri-City Twin Drive-Ins, Menands, N.Y. A crew is reported to have worked three days repairing the power interruption. Weekend patrons were directed to Unit 1. Tri-City, operated by Esquire Theatres, Boston, opened last August as the exchange district's first outdoor twin. . . . Bulldozing has started for a 1000-car drive-in which Alan Iselin, Albany, and Howard Goldstein, Schenectady, are constructing in Marcy, outside Utica. The partners, experienced in almost every phase of motion picture operations, hope to have the grading finished before winter sets in. They expect an opening in June. . . . Gene Pozin, son of New York film booker Tom Pozin, and Sidney Levine, a former realtor, have joined Panther Theatre Corp. Herbert Nitke and Chris Pope are expanding their industrial affiliations for the Panther Corp. . . . The hosting of a luncheon by Paramount between tradeshow screenings of "Funeral in Berlin" and "El Dorado" at the Cinema Delaware proved worthwhile. Attendance of industryites at the three-in-one affair was one of the largest in several years.

BOSTON

General Cinema Corp., now operating 122 units in 24 states, opened Braintree Cinemas I and II at South Shore Shopping Plaza, Braintree, Mass. Designed by Boston architect William Riseman, the theatre's projection and sound equipment encompass the latest developments in the field of electronic research and engineering. Jackie Vernon, nightclub and television comedian, cut the ribbon opening the new General Cinema twin. Premiere picture at the Braintree Cinema I was "The Liquidator" and at the Cinema II, "Not With *My* Wife You Don't." A unique ticket arrangement was installed for the new twin theatres dispensing with any boxoffice lines. . . . The opening of five major productions within a span of four days, plus the already established reserved seat hit attractions, "Hawaii" at the Gary and "Dr. Zhivago" at the Saxon, put Sack Theatres in the limelight here. Universal's "Texas Across The River" at the Savoy; "The Professionals" at the Music Hall; and "The Pad" at the Beacon Hill, plus "The Fortune Cookie" at Cheri I and "Georgy Girl" at Cheri II completed the five openings in four days, a first for Boston exhibition. Screen actress Judi West flew in to Boston for the opening of "Fortune Cookie."



Guest star Joanna Pettet was interviewed during her visit to Washington, D.C. by Eddie Gallaher on his WTOP-TV program. Her guest appearance was part of the promotional efforts for Columbia Pictures' "The Night of the Generals" and "Casino Royale," two films in which she starred.

BUFFALO

Sidney J. Cohen, president of N.Y. State Allied Theatres, is out shopping for modernistic furniture to refurbish the new offices of Allied in the Motion Picture Operators Building, into which the Allied offices will move before the holidays. . . . "The proprietor of a Westfield, N.Y., drive-in has been arrested for showing a foreign film that a Chautauqua County grand jury found a bit too racy," said the Buffalo Evening News. John T. Catania is charged under a new section of the State Penal Code, effective Sept. 1, making it unlawful to expose minors to "harmful material." County Judge Edwin G. O'Connor denied a motion by defense counsel to release the defendant in his custody and set cash bail at $500. The indictment charges that the film, "Paris, Oo, La, La," depicted nudity. It was shown Sept. 25, said the News story. The jury apparently took a look at the film. A motion picture projector was taken into the grand jury room during the deliberations. . . . Joseph P. Garvey, managing director, Granada, a Panther Theatres deluxe suburbia operation, says "Hawaii" will open at his house, Tuesday, Feb. 1. Meanwhile, his current attraction, "Doctor Zhivago," continues to do excellent business in its 26th week. Garvey is working on tie-ups for "Hawaii," and soon will announce a sponsor for the opening night. . . . Dr. Sidney Farber, who during the 1964 Variety international convention in Buffalo was chosen as the recipient of the Humanitarian Award, has been selected for an Albert Lasker Medical Research Award. Dr. Farber receives the $10,000 award in clinical research for a variety of achievements. . . . The Strand, Niagara Falls, called it Del Monaco Week in honor of the radio station WHLD personality who had a part in "Arizona Raiders." The Strand made a tie-up with Monaco through which listeners were told in the theatre's ad to tune in to Del and maybe they would win a guest ticket to the Strand to see the local boy in the film. . . . Bob Sokolsky, in his Frontier Focus column in the Sunday Courier-Express, said: "That threat of censorship, restraint, or possibly involuntary classification loomed on the horizon again and the Buffalo branch of the motion picture industry raised its voice in protest once more. The newest occasion was District Attorney Michael F. Dillon's announced plan for a citizen review board for films or books. Sidney J. Cohen, president of Allied Theatres of New York State, Inc., was quick to express official opposition to that move, stating that present obscenity laws were sufficient and that such a board could open the door to untold new dangers. Cohen's argument is a valid one in most respects. But meanwhile, attention has again been called to the certain "fringe movies" the district attorney must have had in mind when he conceived the plan. Such films are of no benefit to the industry, and it is generally the legitimate movie people who suffer from the backlash against these pictures. In view of recent events, it might certainly be in order for the industry to bring immediately all the pressures at its command against the few shady operators who could eventually harm the entire film world by their quick-buck actions." . . . Shea's Teck started ads on the western N.Y. premiere of "The Bible." The 20th-Fox production opens at the Loew operation on Dec. 22 on a reserved seat policy, with prices ranging from $1.75 to $2.75. Earl L. Hubbard, Sr., is director of group sales for "The Bible" engagement. Mark Olson, managing director of the Teck, has installed some eye-catching displays in the lobby on this notable attraction. . . . Frank Bassett, manager, Monroe, Rochester, announces that "The Sound of Music" has won further reprieve and will continue until Nov. 30 after a run of 85 weeks. Bassett said a sudden spurt of attendance decided the extension. One woman who has seen it 50 times wouldn't reveal her name because she was afraid her friends would laugh. . . . Safecrackers got about $2,600 when they battered open a safe in the office of Loew's, Pittsford.

CHARLOTTE

Fire of undetermined origin gutted the Varsity at Chapel Hill, N.C., with a loss estimated at $300,000. The blaze was discovered after the 500-seat house had been closed for the night. A janitor, Ernest Marrow, who was asleep in the basement, escaped injury. Firemen said the fire apparently started in the boiler room or projection booth, and that two adjoining buildings were damaged badly by smoke and water. Andrew Gutierrez was manager. H. B. Meiselman, Charlotte, whose chain, Meiselman Theatres, Inc., leases the building, said he would like to start reconstruction right away. However, Mrs. Cecil Robbins of Louisburg, N. C., who owns the building, said her plans had not been settled. . . . The new 600-seat Town and Country Cinema at the Town and Country Shopping Center midway between Southern Pines and Aberdeen, N. C., will be opened officially on Dec. 12, according to Charles B. Trexler and E. M. Marks, president and advertising manager, respectively, of Stewart and Everett Theatres, Inc., Charlotte. Located on U.S. Highway 1, the new house represents an investment of around $200,000 and is the first new theatre built in the section in many years. It is equipped with lounge seats, air conditioning, scientifically controlled heating, and one of the largest screens in the Carolinas.

COLUMBUS, O.

Thanksgiving week saw holdovers in all local first-runs, including "The Professionals" at Loew's Ohio, "Not With My Wife, You Don't!" at RKO Palace, "The Blue Max" at Grand Cinerama, "Doctor Zhivago" at Hunt's Cinestage, "The Liquidator" at Northland Cinema, "Texas Across The River" at the three General Cinema houses, and "The Fortune Cookie" at Cinema East. . . . Harold E. Walton, manager of Loew's Majestic and Victory, Evansville, Ind., has been named manager of Loew's Arlington, under construction in Northwest Shopping Center here. Walton, native of Columbus, began his career 10 years ago as an usher at Loew's Ohio. Later, he was assistant manager at the Ohio, Loew's Broad, Loew's in Dayton, and Cleveland. . . . Ken Prickett, executive secretary, Indepen-

dent Theatre Owners of Ohio, returned from a 17-day vacation at Coral Garden Villas, Montego Bay, Jamaica. . . . Opening of the General Cinema hardtop Great Western Cinema marks the return of enclosed theatres to the Columbus West Side. The area has been without hardtops since the closing several years ago of the Academy-Neth Westmont. In the silent film era, there were several West Side neighborhoods, including the Avondale, Ritz, Rivoli, and Dixie.

CINCINNATI

The Salem Mall Cinema, Dayton, O., owned and operated by Mid-States Theatres, opened with "Fortune Cookie." All Dayton business enterprises, including theatres, have been operating under a tremendous handicap during the past several weeks caused by a strike at both Dayton morning and evening newspapers. The local radio-tv stations have endeavored to give spot news events and extra advertising but they do not replace newspaper coverage. To offset this handicap, Mid-States spread the news of its opening of the Salem Mall Cinema by handbills, letters, and extra radio-tv advertisements. To further spread the news and create interest, the general public was invited to inspect the new house. Despite the strike, Mid-States went ahead with its opening plans, entertaining the press, radio-tv personalities, business executives, and city officials at a "construction" cocktail party at the theatre. Salem Mall Cinema will have its formal black-tie opening in mid-December. . . . The eighth annual kiddie show at Chakeres State, Springfield, O., under the sponsorship of the Catholic News Associates, was very successful. However, we wish to correct an error—the featured "Cinderella" film was not Walt Disney's "Cinderella" as noted in an item appearing in the Nov. 16 issue of Exhibitor. . . . Cincinnati Theatres' Princeton Cinema observed its first anniversary presenting "Alfie" as the featured attraction. There was a cake-cutting ceremony, free birthday cakes, and prizes for patrons. . . . Paramount's red carpet previews of "Funeral in Berlin" and "El Dorado" were well received by area exhibitors at the Guild. William A. Meier, branch manager, was host at the luncheon held at Vernon Manor. . . . Western Woods Cinema, now under construction, has scheduled Universal's "Gambit" for a Dec. 23 opening. . . .Tri-State Theatre Services has moved to new quarters downtown in the Enquirer Building. . . . Michael S. O'Daniel is new amusement page reporter for Post and Times-Star, succeeding Dale Stevens. A. H. Duren, Warners district manager, attended a company division meeting in New York. . . . Dotty Herman is new office staffer at Universal. . . . Tri-State Theatre Services is booking and buying for William Goldcamp, operator of Sunset Drive-In, Portsmouth, O.

DALLAS

Claude Giroux, president of Allied Artists, distributor for "Run for Your Wife," was in the city for the U. S. premiere of the film at the Park Forest. Others in were Ed Cruea, general sales manager of Allied Artists; actress Cherie Latimer, who has a role in the film; and singer Frankie Randall, who sings "All" from the motion picture sound track. "Run for Your Wife" was filmed in this country two years ago with a number of Dallas locations used. . . . Movie star Walter Slezak appeared in the role of lecturer for Friday Forum at Cinema I NorthPark. His comments on "Show Business Is No Business" included many of his own experiences. . . . Bill Williams was re-



Director George Sidney, left, was given a surprise birthday party by the cast and crew of Paramount's "Half A Sixpence" now shooting in England. Here he is congratulated by star Tommy Steele, center, and producer Charles H. Schneer.

elected to his second term as chief barker of Tent 17 of Dallas Variety. Other officers elected were Walter Morgan, first assistant chief barker; Charles E. Darden, second assistant chief barker; Meyer Radofsky, dough guy; and Kyle Rorex, property master. Re-elected to the crew as canvasmen were Roy Adams, Bernard Brager, Don Grierson, Harry McCartney, and Alfred N. Sack. Bernie H. Palmer is a new member of the crew. . . . J. B. James, president of the moving picture machine operators; H. T. Covington, business agent of Local 249; and D. A. Boyd, business agent, and E. A. Potts, secretary of Local 127 of the stage employees, will attend the banquet in New York City on Dec. 3, honoring Richard F. Walsh for his 25 years as IATSE president. . . . James Hendel, vice-president and general manager of Cinema V, was in the city working with Al Wolf, local distributor. The southwestern premiere of the company's latest picture, "The Endless Summer," will be held at the Fine Arts here on Dec. 21. . . . L. F. McNally, manager of the Wilshire, is searching for veterans of the U. S. Army's 4th Division to be his guests at the opening of "Is Paris Burning?" McNally is especially seeking veterans of the 4th who were in Paris in August, 1944, and participated in the liberation. Present members of the division who are in Viet Nam and have returned are also invited to the premiere showing. Variety Club 17 will sponsor the premiere showing. . . . Michael Caine was a visitor on a promotional tour in behalf of "Funeral in Berlin," which will open at the Palace on Dec. 23. . . . The local run of "Cinerama's Russian Adventure" set a new world record for a Cinerama production, one that no one wants to beat. The one week local run is the shortest run anywhere of any Cinerama production. . . . The theme song of "Bonnie and Clyde," which is being shot in the local area by Warren Beatty for Warner Bros., is titled "The Ballad of Bonnie and Clyde." . . . E. H. Rowley, one of the co-founders of the Rowley United Theatres Circuit, who now lives in Beverly Hills, Calif., was here for the closing of the circuit's Golden Jubilee Celebration.

DENVER

The Denver Rocky Mountain News is holding its 17th annual Golden Wedding party, and Ralph Batschelet, genial manager of the Fox Centre Theatre here, is to be master of ceremonies of the event for the 17th time. The party, which is a special treat for the oldsters who have been married 50 years or longer, is held in the Silver Glade Room of the Cosmopolitan Hotel, and couples, 7,000 of them during the past 17 years, come from all over as guests of the newspaper. Besides cake, refreshments, candy, and flowers, the Golden Agers are offered prizes—for those married longest, the oldest couple, etc. The aggregate years of all the guests attending since 1949 total more than one million. . . . Harold McCormick, partner with his brother George in the ownership of the Skyline, Canon City, Colo., has regained his old seat in the Colorado House of Representatives. Harold, a Republican, was unseated in the 1964 Democratic landslide. . . . Daylight Savings Time, with which Colorado has been experiencing on a trial basis the past two years, will be continued indefinitely, according to a referendum approved by the voters in the last election. . . . The Aragon, Magdalena, New Mexico, recently opened by the Latasa Brothers, will be operated on a basis of one change a week. . . . J. C. West is rebuilding the Lux, Grants, New Mexico, and plans to have it in operation by Christmas. He also runs the West and Trails Drive-In in the same city. . . . Albert Petry, owner of the Mesa, Pagosa Springs, Colo., was in an automobile accident while in Denver recently and narrowly escaped serious injury.

DETROIT

Actor Rock Hudson was guest of honor at the United Foundation luncheon when the Chrysler Motor Co. gave their checks to the United Fund in the sum of $3,627,108. Hudson's appearance was arranged by the Young and Rubicam advertising agency. . . . Michael Zide, assistant national sales manager of American International Pictures, was honored at an exhibitor luncheon here. Jack Zide is the local distributor for American International and arranged the luncheon with his other son Martin, who is the sales manager in Detroit. Over 50 exhibitors, film buyers, and representatives turned out for the occasion. . . . George Rossman, former office manager with Warner Bros. here, now holds the same position with United Artists Corp. . . . Jerry Gross, producer and distributor of "Girl On A Chain Gang," was in Detroit to promote the midwest premiere of his picture at the Fox. Max Gurman is handling the local promotions for the picture.

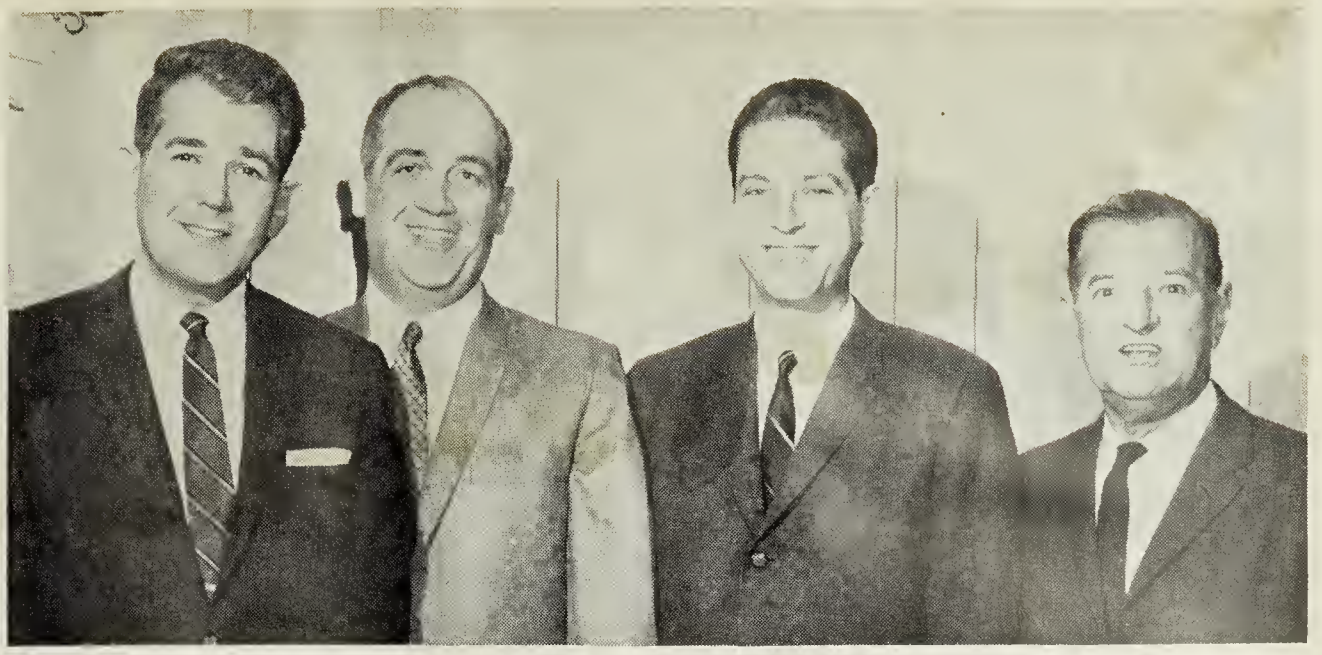
HOUSTON

Hollywood star Janet Blair will star in the musical play, "Peter Pan," which will open a two week engagement on Dec. 17 at the Houston Music Theatre. . . . Francis Barr, Interstate Circuit executive, is off on a business trip to Chicago to view scenes from "Ulysses," the Joseph Strick version of James Joyce's novel. Interstate hasn't booked the film for showing as yet. . . . Because of the wide interest in the motion picture "Alfie," the management of the Cinema II at Meyerland Plaza added a special showing on Saturday with the late showing starting at 11:30 p.m. . . . "The Sound of Music" continues to hold the record here as the longest running film in the history of the city, establishing a run of 86 weeks at the Alabama, where it continues to play to capacity houses. "Dr. Zhivago" is now in its 34th week at the Windsor Cinerama for the second longest current run of a film. . . . Charlotte Phelan, Houston Post, and Jeff Millar, Houston Chronicle, attended a press reception recently at New York's Warwick Hotel for film star Virna Lisa in conjunction with her latest film, "Not With *My* Wife, You Don't," which has opened at the three Cinema I's, in Gulfgate Shopping City, Meyerland Plaza, and Northline Shopping City, and the Memorial. . . . Nicolai Gedda, Metropolitan Opera tenor, during his recent visit here, revealed that he

will make a film version of "Faust" in Bulgaria next summer. Gedda will sing the role of "Faust." . . . The Contemporary Arts Association offered several films in the Prudential Building Auditorium. The first was "The Gold Rush," Charlie Chaplin's 1925 silent comedy classic. On Saturday, the CAA presented a series of children's films. . . . The Palace, Granbury, Tex., has been reopened for the fall and winter season, operating for a full week schedule. Previously, the theatre operated on a Friday through Monday schedule. . . . Richard Jackson, Jefferson Amusement Co., has released plans for the circuit's new Village, Port Arthur, Tex. The new Village will replace one of the same name destroyed by lightning and will be built on the same site.

JACKSONVILLE

Mrs. Marie Bristow, who has been an officer and outstanding member of the local Motion Picture Council for the past several years, died in a local hospital after a brief illness. A eulogy in relation to Mrs. Bristow's service to motion picture exhibition in this city has been planned for the next meeting of the Motion Picture Council at the Seminole Hotel by its president, Col. John L. Crovo. . . . Lou Leffler, retired motion picture exhibitor, has set an example for other local senior citizens by going back to school. He is enrolled in courses at both Jacksonville University and Florida Junior College. . . . Throngs of movie bargain hunters were delighted when Herb Ruffner, assistant at the downtown Florida, presented them with a Friday night sneak preview showing of "Fortune Cookie," which is scheduled for its regular run in the near future at the Center Theatre, and other large crowds surged into the Florida the following Saturday night as Herb gave another sneak preview, this one of "Texas Across the River," scheduled to open at the Florida. . . . Heavy seasonal entertainment opposition to the offerings of motion picture houses came surging into town the middle of November with plans to stay around for a few months. . . . S. Hurok blanketed the area with saturation advertising for his stage presentation of the "Ballet Folklorico of Mexico" at the Civic Auditorium. . . . Advance ballyhoo started in late October for the five-day run of Carol Channing in "Dolly" early in January at the Civic Auditorium. . . . "Alfie" zoomed through its first week at Sheldon Mandell's suburban Five Points and seemed assured of a long run as word-of-mouth advertising went into action. . . . Harry "Hoss" Chitti, a huge man and former professional baseball player with the Jacksonville Suns, has embarked on a career as a film salesman with Ed McLaughlin's staff at Columbia. . . . Bill Humphreys, former Film Row distributor, was injured in an auto accident at Jacksonville Beach. . . . Bob Mullis, Lake City Theatre owner, was grazed by a bullet fired by a would-be robber when his son grappled with the thief and chased him away. . . . Art works of Evelyn Gasko, Eve Sullivan, Jess Simpson, Mary Montgomery, and Dorothy Lefkowitz were listed in the Sunday Magazine of the Florida Times-Union as being the current display in the lobby of the San Marco Art Theatre. . . . Projectionists Lawrence Lowe, San Marco Art Theatre, and Paul Dunlap, swing-shift operator, have been admitted to membership in the local IATSE union. Lawrence's wife, WOMPI Iva Lowe, a theatre manager, has gone to St. Augustine for a few weeks to manage the Matanzas while H. A. "Red" Tedder takes a delayed vacation. . . . The Holiday Inn catered the theatre party luncheon which Fred Mathis, Paramount manager,



Tent 7, Buffalo's Variety Club, has elected its 1967 officers. They are, starting left, Peter G. Becker, chief barker; Melvyn Berman, first assistant chief; Richard Aaron, property master; Myron Gross, dough guy. Robert King, second assistant chief, was not present for the photo.

hosted for a large group of exhibitors at the downtown Center Theatre between his promotional screenings of "Funeral in Berlin" and "El Dorado." . . . Joy Ann Kirkland, traffic coordinator for channel 12 television, has been welcomed into WOMPI membership. . . . The Embers, world's largest revolving restaurant atop the downtown Universal Marion Bldg., was to cater the Nov. 29 WOMPI membership meeting in the building's 17th floor executive party room. WOMPI members at United Artists will serve as hostesses. . . . WOMPI members and their friends were busy collecting used clothing and household equipment for resale at a combined Christmas and rummage sale at the Brentwood Housing Project on Dec. 10. . . . Mrs. Mary Hart, WOMPI president, stated that WOMPI will also have a repeat Christmas rummage sale Dec. 17 at the northside Gateway Shopping Center. . . . Charley King, AIP manager who is president of the Motion Picture Charity Club of Florida, and Mildred Land, United Artists, WOMPI social affairs chairman, began organizing their plans for an "appreciation party" for the MPCC and WOMPI members and their friends who assisted in the highly profitable co-sponsorship by the MPCC of the Blue Grass midway shows and rides at the recently-ended Jacksonville Agricultural and Industrial Fair at the Gator Bowl. A final tally revealed that WOMPI contributed a grand total of 1779 hours of work at the fair.

MEMPHIS

George Heard, Memphis, is the new owner and operator of Moonlite Drive-In, Aberdeen, Miss. . . . Mrs. Ruth Thompson, previous owner of Ozark Theatre, Hardy, Ark., is again operating this house. . . . Mrs. Roy Evans, operator of the Strand, Newport, Ark., was the winner of the two trips to the Grand Bahamas given away at the recent Tri-State Theatre Owners convention. Martha Sappington, Columbia, is pleased with the convention results also. She is chairman of the Will Rogers Hospital fund for the WOMPI's, and the "Basket of Cheer" promotion of the local group at the convention netted the fund $200. . . . Watson Davis, who became president of Tri-State Motion Picture Theatre Owners at the recent convention, received the "Showman of the Year" award. Davis, advertising director for the Malco circuit, is known throughout the mid-south for a monster presentation in the character of "Sivad," which is the backward spelling of his name, and for his many novel and successful promotions of films shown in the houses owned by Malco. . . . L'Alliance Francaise de Memphis sponsored the film strip on the movie, "Is Paris Burning," before a meeting of the St. Agnes School Mothers' Club. . . . WOMPI held a Thanksgiving theme meeting at 20th Century-Fox the evening of Nov. 22. Plans were made for sending food packages to service men in Viet Nam, and for Thanksgiving baskets to the patients at Shelby County Hospital. Lois Evans was appointed chairman of the charity work of the chapter at Christmas time. The group is selling Christmas candy and cakes. . . . "Like father like son" is true for Nathan Flexer, theatre owner, whose sons, Mike, returned from a year in Viet Nam, and Gary are to operate a 400-car drive-in their father is building. Veteran showman Nathan Flexer recently had an interesting comment to make about his Waverly, Tenn. house, Mi-de-ga Theatre. He stated: "My biggest problem is maintaining order. I have to have a set of rules for the children. If they behave like ladies and gentlemen, fine; otherwise I tell them, 'On your way'." . . . Laco Drive-In, Lexington, Tenn., closed for the season. . . . In Arkansas, the Victory, Weiner, closed recently, as did Ark-Air Drive-In, Clarksdale; Rivervue, Morrilton; and Starlite Drive-In, Gassville.

MIAMI, FLA.

The Bay Harbor "Rocking Chair" on Miami Beach will have "The Bible" on a two-a-day premiere Jan. 25. Present screen facilities are being adapted for the D-150 presentation. . . . "Dr. Zhivago" opened roadshow engagement at the Florida, Gainesville. . . . Harry Goldstein, veteran public relations man, has semi-retired to Miami Beach, the city where he handled promotion for "El Cid" a few years back. . . . Mark I. Finkelstein, owner and operator of the Golden Glades Twin drive-in, has petitioned the Federal Communications Commission to deny license renewals to nine television stations owned by three competitors who he claims have blocked him from booking first-run films. Wometco Enterprises, Inc., Florida State Theatres, and FST's parent, American Broadcasting Company, are the targets. Finkelstein has charged that the owners of the television stations "have engaged for several years in monopolistic and fraudulent practices, unfair and improper methods of competition" and restraint of trade in the distribution of first-run motion picture films in Dade County. . . . Passing through Miami from Los Angeles on their way to location filming of "Doctor Dolittle" on the island of St. Lucia, British West Indies,

were stars Rex Harrison, Samantha Eggar, and some 60 moviemakers.

NEW HAVEN-HARTFORD

John Perakos, assistant general manager, Perakos Theatre Associates, independent Connecticut circuit, and Marilyn Potter of New Britain have announced their engagement. A Dec. 29 ceremony is planned in New Britain. . . . The Perakos deluxe Cinema One, East Hartford, has put a 50-cent Wednesday matinee policy into effect on an experimental basis. The first-run theatre was recently remodeled at a cost of $150,000. . . . Franklin E. Ferguson, president, Art Theatre Corporation, has named Jean Barile, an industry newcomer, as manager of the ATC-Joseph Shulman operated Plaza, Windsor. She succeeds Audrey Rushon, who elected to stay with Lockwood and Gordon, previous leasee. Mrs. Rushon at the moment is assigned to house staff of the L&G first-run Cine Webb, Wethersfield (Hartford suburb). . . . Stanley Warner New England zone manager James M. Totman, pleased with public response to six consecutive Tuesday programs, labeled "Film Classics Series" at the College Theatre, Storrs (home town for the University of Connecticut), said a similar plan will be put into effect in a minimum of three Connecticut cities—New Haven, Danbury, and New London—after the first of the year. . . . Stanley Israelite, executive vice-president of the Norwich Chamber of Commerce, has urged abolishment of downtown parking meter fees as well as charges for municipal lots, as a firm move to bolster downtown trade. Israelite's move follows the city Council's seven-to-two vote against a $50,000 funding for establishment of another Franklin street municipal parking lot. . . . America's sole on-the-air subscription television experiment, has increased subscriptions a whopping 21 per cent since last February. Keigler E. Flake, general manager of the RKO General owned-and-operated WHCT-TV (channel 18), disclosed that his STV roster has zoomed past the 7,000-mark and is still climbing. . . . In a Maine exhibition "first," the Cinema I and II complex in the Westbrook Shopping Plaza, Portland, has announced a reservation service for patrons to facilitate seating arrangements for both reserved seat and general admission attractions. "This policy," a theatre announcement said, "is being introduced as a service to our patrons, many of whom travel long distances to attend the Cinemas, and are often turned away because of capacity business or forced to stand outside in the cold or rain for some time to buy tickets." . . . Mrs. Dennis Rich, wife of the Stanley Warner Bristol Theatre, Bristol, Conn., manager, died. . . . Lou Cohen, retired Loew's Theatres Hartford city manager, has been named winner of WATR-radio's "Political Seer" competition. He guessed incumbent Governor Dempsey, Democrat, would win by a plurality of 110,000 over Republican candidate E. Clayton Gengras. The Dempsey vote was 114,000 ahead of Gengras. Cohen wins a color television set.

SALT LAKE CITY

Representatives from Utah's major colleges and universities gathered at Weber State College to discuss censorship. The conference was co-sponsored by the Weber State United Christian Fellowship Club and the Utah Protestant Campus Christian Fellowship. According to Weber's Dean Coulter, the discussion of the many implications of censorship was in the nature of a current topics presentation, rather than in a religious vein. . . . Sid Page, former manager of the Villa Theatre, has been promoted to district manager with National General Corp. and will be in charge of theatres in Nebraska, southern Colorado, New Mexico, and Texas. . . . The Capitol Theatre held a special showing of the film "For Pete's Sake," which featured Billy Graham and his message at the Denver Crusade at Bear Stadium.

SAN ANTONIO

A remodeling program has been started at the suburban Josephine, operated by Cinema Arts Theatres and managed by David A. Stoffle. The interior lobby is being repainted and the concessions stand is to be enlarged. The outside lobby is also being repainted. . . . Congress appropriated $6,750,000 for a theatre and motion picture to represent the U. S. Government at San Antonio's HemisFair 1968. The theatre will be four 360 seat theatres placed side by side. The movie will be called "The Legacy" and will deal with cultural influences brought to America from the Old World. . . . The members of the usher staff at the Josephine are decked out in new uniforms. . . . The Texas Film Service, Reed Film Service, and Valley Film Service, operated by Ronald Martin, Alfred Negley, and Jackie Reed, have moved to new quarters. The new facilities are 2.3 acres of space and include expanded office space, garage facilities, and are near the city's expressway system for easy access to and from any area. . . . Comedian Henny Youngman will be guest star at a dinner celebrating Israel's 18th year of independence on Nov. 30 at the El Tropicano Hotel. The dinner is being arranged by the San Antonio Committee of Bonds for Israel. . . . Jewell Truex, vice-president of Azteca Films, Los Angeles, was a recent visitor at the San Antonio Azteca Films exchange. Richard Dunlap, a lawyer and son of former manager of the local exchange, Gordon Dunlap, was also with Truex during the visit. . . . First prize of $25, second prize of $15, and third prize of $10 are being offered in a coloring contest in conjunction with the showing of Walt Disney's "The Fighting Prince of Donegal," which has been held over at the Josephine. . . . Albert Zacarias has been named manager of the Azteca exchange here, replacing Gordon Dunlap, who has retired to Los Angeles. Zacarias comes here from the Los Angeles Azteca home office. Roberto L. Gallegos has been named assistant manager. . . . Renwicke Carey, columnist of "Around the Plaza" in the San Antonio Light, devoted one of his columns to R. Givens Bird, first manager of the Empire and later assistant general manager for all of the W. J. Lytle Theatres, which included, in addition to the Empire, the old Princess, Rivoli, Royal, and Strand. . . . Gene T. Cole, city manager for Gulf State D-I's, gave away free turkeys at the cricuit's five D-I's, the Alamo, Mission Twin, Lackland, Rigsby, and Varsity, courtesy of the Laxson Provision Co., just in time for Thanksgiving.

WASHINGTON

The Women of the Motion Picture Industry, Washington, held its "Meet and Greet" reception at the Motion Picture Association. As an added treat, a screening of a new motion picture was presented. Women in the motion picture industry and related fields who are interested in becoming members of WOMPI can contact Mrs. Patricia Gormley at the MPA. . . . The Motion Picture Theater Owners of Washington, D.C., held their annual elections at a luncheon-meeting at Caruso's Restaurant. The following were elected: A. Julian Brylawski, president; Marvin Goldman, vice-president; Jerome Baker, secretary; Lloyd Wineland, Sr., treasurer. Board of directors elected are Morton Gerber, Charles V. Grimes, Orville Crouch, Bernard Lust, Lloyd Wineland, Jr. Brylawski has served as president of the organization for the past 44 years. Marvin Goldman was congratulated for his work as chairman of the contract committee for the new five-year contract which has been negotiated with the Motion Picture Theatre Operators. . . . Headed by the dean of the diplomatic corps, His Excellency The Ambassador of Nicaragua, and Mrs. Sevilla-Sacassa, Washington's society turned out in full force to attend the Washington premiere of "The Bible" recently at the Warner Uptown. Ulla Bergryd, 21-year-old Swedish actress, attended the premiere and was guest of honor at a pre-theatre party given by Mrs. Perle Mesta before the black-tie premiere. Miss Bergryd was joined in the receiving line at the theatre by Swedish Minister de Dardel and Mrs. de Dardel.

CLARK TRANSFER, INC.

Terminals:

- **BOSTON, MASS.**
  100 Gibson Street, Dorchester 617-282-2099
- **NEW YORK, N. Y.**
  610 W. 47th Street 212-246-0815
- **NORFOLK, VA.**
  316 South Main Street 703-545-3832
- **PHILADELPHIA, PA. (Executive Offices)**
  829 North 29th Street 215-232-3100
- **RICHMOND, VA.**
  312 South 17th Street 703-648-6083
- **TAMAQUA (Hometown), PA.**
  RD #2 717-668-1727
- **WASHINGTON, D. C.**
  3194 Bladensburg Road, N.E. 202-526-4800

PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.

240 N. 13th St. • PHILADELPHIA, PA. 19107

35 Years of Theatre Construction and Maintenance

BLUMBERG BROS., Inc.

Everything for the Theatre

WALNUT 5-7240-41 1305-07 VINE STREET PHILADELPHIA, PA. 19107

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29-year-old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO
Vol. 76, No. 16
November 30, 1966

AMERICAN INT.

Dr. Goldfoot And The Girl Bombs

COMEDY
85M.

AIP
(Technicolor)
(Filmed In Italy)
(Partially dubbed)

ESTIMATE: Incredible.

CAST: Vincent Price, Fabian, Franco and Ciccio, Laura Antonelli. Produced by Fulvio Lucisano; directed by Mario Bava.

STORY: Vincent Price as Dr. Goldfoot has another plot in the works to rule the world, this time creating beautiful girl robots who have fuses in their navels to set off bombs when they make love to a number of generals in command of the N.A.T.O. armed forces. He hopes to take their places, steal a plane, and atom-bomb Moscow. This would see America blamed and could result in a new war, which would see the two giant nations wipe each other out, whereupon Red China, with whom Price is in league, could take over the world. His plan is interrupted with the arrival of former American secret agent Fabian, who gets winds of part of the plot and tries to intervene with the assistance of hotel doormen Franco and Ciccio, who become apprentice secret agents. Fabian tries to get a bit of a romance going with Laura Antonelli, secretary to chief officer of the secret agents. Price tries to have Fabian destroyed by making a robot in the form of Antonelli, but he escapes. Fabian and his friends bumble their way into successfully foiling the plot to destroy Moscow. Price bails out, and Franco and Ciccio too wind up on the ground. Fabian and Antonelli make it back safely, with Fabian a hero. Franco and Ciccio end up in a Russian labor camp, where the prison commandant happens to be Price.

X-RAY: The best parts of this entry are the bikini-clad beauties, of which there are considerable numbers; the color; and the production values, which are on the lavish side. Otherwise, the story is incredible, the performances are hammy, and the direction only adequate. The whole affair is such a mish-mash, and because it is so way-out, it may wind up appealing to teeners who may consider it "in" and "hip," as well as to some oldsters who like to look at pretty girls and slapstick. It probably will go where its predecessor has proven itself. The screenplay is by Louis M. Heyward and Robert Kaufman, based on a story by James Hartford.

AD LINES: "The Further Funny Adventures Of The Evil Dr. Goldfoot"; "The Beautiful Girl Bombs Of Dr. Goldfoot Are Used To Conquer The World."

Nashville Rebel

MUSICAL
91M.

AIP
(Technicolor)
(Techniscope)

ESTIMATE: Country music entry better in some areas than others.

CAST: Tex Ritter, Sonny James, Faron Young, Loretta Lynn, Porter Wagoner, The Wilburn Brothers, Henny Youngman; introducing Waylon Jennings and featuring Gordon Oas-Heim, Mary Frann, Ce Ce Whitney, Cousin Jody, and Archie Campbell. Produced by Fred A. Niles; directed by Jay J. Sheridan.

STORY: Waylon Jennings carries his belongings on his back along with his guitar down the road in Tennessee, having just been discharged from the army with no home to return to. He is given a lift by a car-load of hoodlums, beaten, robbed, and thrown from the car. He regains consciousness in the bedroom of Mary Frann, who with her uncle runs a small shop, and gas station. He stays on to help out. Jennings and Frann fall in love and are married after they are discovered in a compromising position by her uncle. He joins a small group of entertainers and is happy until sharp attorney Gordon Oas-Heim recognizes his talent and signs him to a personal contract. Frann is not too happy but goes along. Ce Ce Whitney is hired to give him polish. His separations from Frann grow more and more frequent, and she doesn't even get a chance to tell him that she is pregnant. Whitney steps in, and Jennings has a fight with Oas-Heim, who decides to even the score by booking him into a sophistocated night club where country music doesn't go. He is a failure. He goes down hill, turning to drink. Whitney is remorseful and turns to Tex Ritter for help. The latter gives Jennings a chance to show his talent is still wanted. He learns that Frann is in the hospital, due to have a child and ill as well. He goes to her.

X-RAY: This entry is reminiscent of the type of musical programmer that was turned out in large quantity in the 1940's earlier, with a slight on-again-off-again story as a framework on which to hang a number of musical presentations. In this case, it allows for country music to get in its innings, which should make a large number of viewers in the south and other areas happy. It's well-mounted, and the performances, story, and direction are average. The screenplay is by Ira Kerns and Jay J. Sheridan, based on a story by Click Weston.

COLUMBIA

Rage

DRAMA
103M.

Columbia
(Eastman Color)
(Filmed in Mexico)

ESTIMATE: Interesting drama.

CAST: Glenn Ford, Stella Stevens, David Reynosco, Armando Silvestre, Ariadna Welter, Jose Elias Moreno, Dacia Gonzalez, Pancho Cordova, Susana Cabrera, David Silva, Quintin Bulnes, Valentin Trujillo. Produced and directed by Gilberto Gazcon; executive producer, Richard Goldstone.

STORY: Stella Stevens is part of a troupe of women who travel by truck through Mexico for the specific purpose of making men happy. When they arrive at a construction camp, she is attracted to Dr. Glenn Ford, who prefers liquor to anything else in a long drawn-out effort to forget his wife and newborn child, who died in an accident when he couldn't save them. Ever since then, he has been blaming himself. When he returns from a call, his wounded dog nips him, whereupon Ford drives him away and treats the wound routinely. The next day, a worker bitten by his rabid cat, who was in a fight with Ford's dog, goes berserk from rabies. There is little anyone can do since the infection has already reached his brain. Stevens remains after the other girls leave, but when she can't help Ford, she too gets a ride out of the camp. He is later summoned to attend the wife of David Reynosco, who must have a Caesarian operation to have her child. Enroute, he comes across his dog, driven mad by rabies, and he realizes that he must get to a town where they have serum in order to survive. He first operates on Reynosco's wife and then leaves for a distant town. The wife urges Reynosco to go along when a friend arrives. Meanwhile, officials at the camp surmise what happened and call for an ambulance to meet them. At a stop for gas in the isolated country, they find little fuel. Stevens is there, having left her truck when the driver started making advances. The three of them set out in the jeep but eventually have to walk. They miss the ambulance and eventually make the highway. With the aid of a school bus, they reach town. By now, Ford realizes that he wants to live, and the future seems much brighter.

X-RAY: This drama of an American doctor half-bent on self destruction in a Mexican construction camp, who is brought face to face with reality by a woman of little repute, is interesting and a bit off-beat from start to finish. It starts out at a leisurely pace but builds in intensity as time passes until the suspenseful climax. Performances are good, and direction and production are workmanlike and in keeping with the subject. Its appeal will possibly be best on a mature level, and it can go either in the art or regulation spots. The use of color helps the bleak surroundings. The screenplay is by Teddi Sherman, Gilberto Gazcon, and Fernando Mendez, based on a story by Jesus Velasquez, Guillermo Hernandez, and Gilberto Gazcon.

AD LINES: "When Pleasure Girls Visit An Isolated Construction Camp, Anything Can

Happen—And Does"; "He Raced The Clock Across Mountains And Desert To Save A Life —His Own."

EMBASSY

Where The Bullets Fly

MELODRAMA
88M.

Embassy
(Color)
(British-made)

ESTIMATE: Okay spoof sequel on secret agent theme.

CAST: Tom Adams, Dawn Addams, Tim Barrett, Michael Ripper, Sidney James, Wilfrid Brambell, Joe Baker, Ronald Leigh-Hunt, Bryan Mosley, Michael Ward, Heidi Erich, Suzan Farmer. Produced by James Ward; directed by John Gilling; associate producer, George Fowler.

STORY: British secret agent Tom Adams leads a group of agents disguised as American female tourists to stop the launching of a guided missile against the Houses of Parliament by enemy agents. Ready for another assignment, he is ordered to make sure that a spy ring headed by Michael Ripper, who sells stolen secrets to the highest bidder, doesn't succeed. One attempt has already been made to steal a nuclear bomb encased in a new lightweight metal discovery, but alert radar crews spotted the stolen aircraft and ordered it destroyed. Ripper has one of his men, Tim Barrett, take the place of an RAF security officer, and he gets the best of unsuspecting Adams, who is forced under drugs to reveal the location of the plant manufacturing the metal. Ripper's men invade the plant and get a sample, but Adams escapes and tries to catch up with Barrett. The Russians suspect a double cross and dispose of Barrett with a bomb. Adams gets the sample from the remains as gangs of agents from Ripper and the Russians come after the sample. A battle royal results. Only Adams survives. Feeling that another attempt will be made on the remaining experimental plane, Adams heads for the airport. He barely has time to make love to air force officer Dawn Addams when Ripper and his men show up to take the plane by force. As the plane containing Ripper and the pilot takes off, Adams managers to climb aboard. He kills both but is unable to land the huge aircraft. A helicopter lowers a pilot, who turns out to be Addams. They set the pilot on automatic and decide to have some romantic fun before heading back.

X-RAY: By now, many audiences will have seen "The 2nd Best Secret Agent in the Whole Wide World," and therefore may be ready and willing to see this sequel, again featuring Tom Adams as a super sleuth in the secret service of Britain. As in the case of its predecessor, this release has action, suspense, lots of romance, a spoofy plot, good broad performances, smart direction, and fine production values. It should make up neatly as a supporting feature aided by the use of color. The story and screenplay are by Michael Pittock.

AD LINES: "'Where The Bullets Fly' Is Where The Secret Agents Are;" "A Fast-Moving Action And Suspense Tale About Secret Agents At Work."

DO SAVE . . . pink REVIEWS
They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumulatively numbered.

MISCELLANEOUS

Aroused

MELODRAMA
82M.

Cambist

ESTIMATE: Sexploitation murder entry for adults only.

CAST: Janine Lenon, Steve Hollister, Fleurette Carter, Joanna Mills, Tony Palladino. Produced by Ray Jenkins; directed by Anton Holden.

STORY: When a prostitute is murdered, detective Steve Hollister is assigned to the case. He tries to get the help and cooperation of the dead girl's friend, another prostitute, Janine Lenon. Figuring that a phychopath is responsible for the killing, one of several, Hollister tries to set a trap using Negro prostitute Fleurette Carter, who is killed before the officer can intervene or capture the killer, a bartender where the girls used to gather. Hollister keeps a date with his wife, Joanne Mills, but can't take her to dinner, so he asks the bartender acquaintance to take her home. Hollister comforts Lenon over the loss of her friend, and they make love, after which she expresses the opinion that the bartender might be responsible for the killings. He races home, arriving in time to save his wife from death. The killer gets away only to be trapped by a gang of prostitutes who multilate him before the police arrive.

X-RAY: Pornography is defined in a dictionary as "art with obscene or unchaste treatment." Obscene is defined as "indecent; offensive to modesty; lewd." Unchaste is defined as "lewd; immodest in style or taste." The opinion of this viewer is that this entry dealing with prostitutes, thinly disguised actual lovemaking, and murder borders on the pornographic and may be considered by some to be outright pornographic. It is certainly totally unpleasant. It will be able to play the sexploitation spots where audiences may be accustomed to this kind of entry. If played, it should be slanted for adults only. The acting, direction, and production are fair to average. The screenplay is by Anton Holden and Ray Jacobs.

AD LINES: "A Daring Tale About A Killer Who Went After Prostitutes"; "A Hard-Hitting Tale Of A Murderer Of Prostitutes—For Adults Only."

FOREIGN

The Counterfeit Constable

COMEDY
86M.

Seven Arts
(Filmed In England)
(Color)

ESTIMATE: Cute comedy.

CAST: Robert Dhery, Diana Dors, Colette Brosset, Bernard Cribbins, Ronald Fraser, Jean Lefebvre, Pierre Olaf. Directed by Maurice Hartwig; a Robert Dhery Production.

STORY: Several days before his wedding, Robert Dhery, a Frenchman, decides to go to England with some friends to see a championship rugby match between France and England. He doesn't inform his fiance where he is going. During the game, a spectator accidentally knocks out his front two teeth, something that has evidently happened to him before. He eventually finds a dentist who repairs his teeth, but he is instructed to keep his mouth closed or else the cement won't have a chance to set. In the waiting room, he becomes bored and tries on the helmet and coat of a policeman, the dentist's next patient. He hears a commotion outside the door and finds himself in the middle of an attack by a crazed gunman on movie star Diana Dors. The gunman surrenders to him, and he becomes a hero. Other police arrive to take the prisoner in tow and to bring Dhery to Scotland Yard where the chief wants to commend him personally. Dors also wants to thank him suitably in front of cameramen, which should help publicize her film. Since he can't explain, he goes along until he can escape. His fellow police are after him to bring him to the chief; Dors is after him; and meanwhile, he becomes involved in a number of incidents as he gets lost in London and tries to find his way back to the dentist's office. He eventually does and gets an okay to start talking again. He quietly heads for the airport to catch his charter flight back. While waiting for his ticket to be okayed, he tries on a pilot's cap and is hustled by the crew towards an airplane and possibly more mixed-up adventures.

X-RAY: The mis-adventures of a foreigner mistaken for a London police officer are cute and comic, and most viewers should be amused by the on-screen proceedings which hold interest pretty much throughout. It's light, gay, and entertaining, and should do well as part of the program. Performances are good, with Dhery an engaging lead. He also functions well as producer and co-author of the screenplay with Pierre Tchernia. There are some fine street and exterior scenes of London, where the use of color is a fine asset.

AD LINES: "The Funny Mis-Adventures Of A Foreigner Mistaken For A Policeman"; "He Couldn't Open His Mouth To Explain The Comic Capers Of The Counterfeit Constable."

90 Degrees In The Shade

DRAMA
90M.

Landau/Unger
(Filmed abroad)

ESTIMATE: Fair import faces mild reception.

CAST: Anne Heywood, James Booth, Rudolf Hrusinski, Ann Todd, Donald Wolfit. Produced by Raymond Stross; directed by Jiri Weiss.

STORY: Anne Heywood works as an assistant in a liquor store where auditors Rudolf Hrusinski and Donald Wolfit arrive to check the shop's inventory. Manager James Booth has not only been having an affair with Heywood, but he has also been stealing some of the whiskey and selling it on the side. Hrusinski is a strict tender to the business at hand. He has an alcoholic wife at home, Ann Todd, and a son who gives him little comfort. With Heywood as his accomplice, Booth works in the middle of the night to replace the missing bottles. The next morning, Hrusinski finds that many of the bottles contain tea. Heywood is stunned, and Hrusinski assumes that she is responsible. Booth keeps silent. Unable to face an inquiry or to expose her lover. Heywood commits suicide. Hrusinski is affected, but Booth is only slightly moved and begins to train a new attractive assistant to take Heywood's place. Hrusinski is determined to keep an eye on the place and its people.

X-RAY: The slight story gets enmeshed in a wealth of detail. The performances are generally good, but the story lacks a needed spark to make it attractive as well as cohesion to sustain interest. There are some interesting scenes of Prague, but that's not enough to overcome other deficiencies. The direction is fair,

(*Continued on page* 5476)

PRICE SLASHED!

$7.50 VALUE

ONLY A FEW LEFT — $2.75

First come, First served!

While they last!

LAYOUTS • STYLES • CROPPING PHOTOS • ORDERING CUTS • REVERSE PLATES • THE AMUSEMENT PAGE • OFF-SET • BALANCE • HEAD-LINE WRITING • SALES LINES • TYPE FACES • COPY WRITING • COMPOSITION • SIGNS • LETTERPRESS • OFFSET • SILK SCREEN • MATS • THE AMUSEMENT PAGE • SAM-PLING • HERALDS • WINDOW CARDS • COUNTER CARDS • and 1000's OF OTHER ADVERTISING SUBJECTS. ***Authored by Men who Know!***



- 236 BIG PAGES

HELP YOURSELF TO EXPERIENCE!

DO IT NOW!

MOTION PICTURE EXHIBITOR
BOOK SHOP 317 N. Broad St., Philadelphia, Pa. 19107

Enclosed $..... for ..... copy(s) of

"SHOWMANSHIP IN ADVERTISING"

ship postpaid to:

NAME .....

ADDRESS .....

No COD Shipments — In Canada add 25¢ — Foreign add 50¢

ALPHABETICAL GUIDE TO 65 FEATURE REVIEWS

This index covers features reviewed thus far during the 1966–67 season in addition to features of the 1965–66 season, reviewed after the issue of Aug. 31, 1966.—Ed.

A

ALL THE OTHER GIRLS DO—90m.—For. 5470
ALVAREZ KELLY—116m.—Col. 5457
ANY WEDNESDAY—109m.—WB 5464
APPALOOSA, THE—98m.—U 5455
AROUSED—82m.—Misc. 5474

B

BIBLE, THE—174m.—Fox 5458
BOLSHOI BALLET '67—75m.—Para. 5458

C

CHRISTMAS THAT ALMOST WASN'T, THE—95m.—For. 5467
COUNTERFEIT CONSTABLE, THE—86m.—For. 5474
CRAZY QUILT—75m.—Cont. 5465
CUL-DE-SAC—104m.—For. 5470

D

DEAD HEAT ON A MERRY-GO-ROUND—104m.—Col. 5461
DEFECTOR, THE—106m.—Misc. 5470
DR. GOLDFOOT AND THE GIRL BOMBS—85m.—AIP 5473

E

EL GRECO—95m.—20th-Fox 5455

F

FAHRENHEIT 451—111m.—U 5469
FOLLOW ME BOYS—134m.—BV 5461
FORTUNE COOKIE, THE—125m.—UA 5463
FRANKENSTEIN CONQUERS THE WORLD—98m.—AIP 5453
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—99m.—UA 5458

G

GAMBIT—109m.—U 5470
GEORGY GIRL—100m.—Col. 5462

H

HAWAII—189m.—UA 5459
HERO'S WIFE, THE—91m.—For. 5467
HOTEL PARADISO—96m.—MGM 5454

I

I DEAL IN DANGER—85m.—Fox 5463
IS PARIS BURNING?—173m.—Para. 5469

J

JACK FROST—79m.—Emb. 5462

K

KALEIDOSCOPE—103m.—WB 5456
KNOCKOUT #2—50m.—Misc. 5460

L

LET'S KILL UNCLE—92m.—U 5459
LIQUIDATOR, THE—103m.—MGM 5454
LOVES Of A BLONDE, THE—88m.—For. 5467
LOVING COUPLES—113m.—For. 5467

M

MARINE BATTLEGROUND—88m.—For. 5460
MASCULINE FEMININE—104m.—For. 5468
MISTER BUDDWING—99m.—MGM 5454

N

NASHVILLE REBEL—91m.—AIP 5473
NAVY VS THE NIGHT MONSTERS, THE—87m.—Misc. 5456
90 DEGREES IN THE SHADE—90m.—For. 5474
NOT WITH MY WIFE, YOU DON'T!—118m.—WB 5459

O

OH, THOSE MOST SECRET AGENTS—96m.—AA 5461
ONE SPY TOO MANY—102m.—MGM 5462
OSS 117—MISSION FOR A KILLER—84m.—Emb. 5453

P

PENELOPE—97m.—MGM 5466
PISTOL FOR RINGO, A—97m.—Emb. 5465
POPPY IS ALSO A FLOWER, THE—100m.—Misc. 5466
PROFESSIONALS, THE—117m.—Col. 5465

R

RAGE—103m.—Col. 5473
RETURN OF THE SEVEN—95m.—UA 5463
RINGS AROUND THE WORLD—98m.—Col. ... 5453
ROMEO AND JULIET—126m.—Emb. 5457

S

SECONDS—106m.—Para. 5455
SHAMELESS OLD LADY, THE—95m.—Cont. .. 5465
SPINOUT—95m.—MGM 5462
SWINGER, THE—81m.—Para. 5466

T

TARZAN AND THE VALLEY OF GOLD—100m.—AIP 5453
10.30 P.M. SUMMER—85m.—For. 5464
TEXAS ACROSS THE RIVER—101m.—U 5455
THAT TENNESSEE BEAT—84m.—Fox 5463
TOKYO OLYMPIAD—93m.—For. 5476

W

WAY—WAY OUT—101m.—Fox 5466
WHAT'S UP, TIGER LILY?—80m.—AIP 5457
WHERE THE BULLETS FLY—88m.—Emb. 5474
WOMEN OF THE PREHISTORIC PLANET—87m.—Misc. 5460

90 Degrees In The Shade

(*Continued from page* 5474)

and the production values are adequate. It won't make much of a stir, even in the art spots. There is a jazzy musical score, which at times tends to detract from whatever suspense is present. The screenplay is by David Mercer.

AD LINES: "A Bitter-Sweet Love Story Set In Prague"; "She Had A Choice—Give Up Her Lover Or Accept The Consequences."

Tokyo Olympiad

DOCUMENTARY
93M.

Pan World

(Eastman Color)
(CinemaScope)
(Japanese-made)

ESTIMATE: Excellent sports documentary.

CREDITS: Produced by The Organizing Committee for the Games of the XVLLL Olympiad; directed by Kon Ichikawa; music by Toshiro Mayuzumi.

CONTENT: Six girls on a hillside in Greece kindle the Olympic torch which is then carried through a score of nations until it finally reaches the stadium in Tokyo. Some of the races are repeated in slow motion as well as in normal speed by a battery of cameras placed in strategic spots. A number of thrills are provided as some Olympic events are covered in detail. There is also a wealth of atmosphere and surroundings shown as well. Among the stars seen are Bob Hayes, Billy Mills, Don Schollander, Cathy Ferguson, Hollander Geesink, Abebe Bikila, etc.

X-RAY: This is an impressive spectacle that should appeal in particular to sports fans, with some very fine color photography in CinemaScope. It has drama and emotion as well as some fine competitive scenes. There is also some humour to be found in the release. Production and direction are superior. It could round out the show in neat fashion.

AD LINES: "Thrill To The Excitement Of The Olympics"; "Athletes of All Nations In Competition."



EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. —19107.

November 30, 1966 SECTION THREE
Vol. 76, No. 16

Columbia All-Out To Back "Man For All Seasons" Bow

NEW YORK—As part of its total approach to group sales for the world premiere engagement of Fred Zinnemann's "A Man For All Seasons" beginning at the Fine Arts Theatre here on Dec. 12, Columbia Pictures held a meeting with 25 college editors representing every major college and university throughout the Greater New York area.

The editors will help publicize the film at their respective colleges and universities, and act as special campus representatives for group sales of tickets to students. Usual practice is to have each representative handle several colleges. However, Columbia will have one representative at each college to insure maximum support on every campus.

During the meeting, the editors viewed special scenes from "A Man For All Seasons." They were also introduced to the special promotional methods to be used for the film and the materials available to them for on-campus promotions.

In a notable departure from current industry practices, Columbia also has made arrangements with Theatre Arts Magazine, the nation's foremost theatre publication, to produce a special souvenir program edition for "A Man For All Seasons."

In order to give new meaning to the souvenir program and to make it an interesting and valued source of information, the program for "A Man For All Seasons" will contain feature articles by-lined by some of the most distinguished writers in the field of entertainment. Even such features as biographies of the author, producer-director, and other key personalities will be given greater depth and insight under the authorship of the prominent literary figures.

As a result, the souvenir program for "A Man For All Seasons" will be the first to be produced as a significant publication in itself. It will have a special cover for the world premiere of the film and will be made available nationally for all engagements of the film.

Post Features "Shrew"

NEW YORK—The Dec. 3 issue of the Saturday Evening Post, on the newsstands now, focuses on Elizabeth Taylor and Richard Burton in Columbia Pictures' "The Taming of the Shrew," with full-page portraits of the celebrated stars on a spectacular fold-out cover and in a four-page illustrated story by Russell Braddon.

Cover copy accompanying Miss Taylor's portrait as Kate in the Franco Zeffirelli film version reads "Fireworks in the taming of Elizabeth Taylor by . . .," and continues on the gate-fold portrait of Burton as Petruchio, "Richard Burton as the triumphant lover."

All seven color photos used to illustrate the Post article are from the film.

Honda Sweepstakes, Bike Giveaway Boost Theatre's Teen, Kiddie Fans



Teenagers sign tickets for "Honda Sweepstakes" in the lobby of the Plaza Cinema, Derry, N.H.

DERRY, N. H.—Don Critchley manager-owner, of Plaza Cinema, in this 8,000 populated town, announced extensive plans for a special sweepstakes series designed especially for the teen-age and pre-teen-age level.

For the teens, the theatre has promoted a $350 Honda Super Sport Bike as the grand prize, in cooperation with the Manchester Honda dealer, A. T. Nault Company (Manchester having the nearest Honda dealer is 14 miles away from Derry).

The Super Sport Honda will be awarded to some lucky teen ager on Friday evening, Dec. 16. He must be present in the audience to win. Every Friday night for eight weeks is Honda Sweepstakes night, and every teen ager entering the theatre receives a special free Honda sweepstakes ticket. He fills in name, address, and age—and drops same in special Honda sweepstakes box, which is set near display of the Honda in theatre lobby.

Each teen ager has eight chances to win by attending each and every Honda Sweepstakes night. A special screen trailer showing the Honda in color and rules for the Honda Sweepstakes runs on the screen daily, plus Honda on display in lobby with local teen Honda owner in his leather outfit and helmit, etc., seated on Honda during opening to closing of box office on Honda nights.

Five local bike owners have been promoted to park in front of theatre on Honda nights and run their motors for 30 minutes during opening of theatre doors. Black and white pennants are strung from marquee to roof of theatre building on Honda nights.

Critchley arranged for teen-agers to get extra sweepstake tickets free just for the asking at the A. T. Nault Honda dealers in Manchester, and in this way, promoted a special window in the neighboring city on the Plaza Cinema Honda nights. This unusual promotion is now in progress and all reports are happy ones.

For the small fry, the theatre has promoted a Schwinn-Sting Ray bicycle valued at $50 to be given away every Saturday matinee to Christmas. These bicycles were promoted by Critchley for giveaway each and every Saturday also from the A. T. Nault Co., Honda dealers in Manchester.

No entry blanks or tickets of any kind are issued for this kiddie award. The free bike is awarded to some lucky boy or girl under age 13 who might be sitting in the "lucky seat." All rows are listed A to Z and placed in the row box. All seats are numbered across theatre wall to wall and placed in the seat box. Prior

(*Continued on page EX-807*)

Martin Buber Prize Voted To "The Bible"

LONDON—The Dino De Laurentiis production of "The Bible," and its director John Huston, will be awarded the International Martin Buber Prize for Excellence, it was decided unanimously at a special meeting of the International Martin Buber Society.

The prize, in the form of a special medal and illuminated parchment scroll, will be awarded because the Society considers "The Bible" to be "the best motion picture, as far as we know, that has ever been made on a Biblical theme."

The award was announced in a letter to De Laurentiis from Camille Honig, honorary international secretary of the Society, who wrote: "Its high technical qualities of lavish production without the slightest vulgarity; its fidelity to the sacred text of the Book, its reverence, and above all its religio-philosophical, poetic (including the non-Textual verse by the dramatic poet Mr. Christopher Fry) interpretation makes your film, in the light of Martin Buber's aesthetic theory of Religious Art, the highest aesthetic experience in the Modern Cinema.

"Mr. John Huston, the eminent director, has surpassed himself and has with supreme artistry (not forgetting his own rare and faithful portrayal of the Righteous Man Noah) and excellent camera work created technically as near perfect a work of beauty that will last forever, as it was our good fortune to see, and which ought to be a model for all future

(*Continued on page EX-807*)

SHOWMANSHIP AT ITS BEST



This sparkling color page in the Columbia, Pa., News was promoted at a minimum cost by Tom Finucane, owner and operator of the Cinema 1 in that Lancaster County city. The only expense to the exhibitor, who apparently took National Movie Month seriously and decided to do something special to promote it, was the cost of color on the attractive page.

In addition to introducing himself and his newly renovated and beautifully appointed theatre to potential filmgoers, Finucane also took the opportunity to present his lineup of coming features. A two-for-one pass accompanied the handsome promotion.

The newspaper did its part to stimulate interest in the theatre and in Movie Month by carrying a front page story in the same issue describing the beauty and comfort of the Cinema 1 and detailing the many improvements and conveniences added to the theatre in its recent renovation.

In Columbia, Pa., thanks to exhibitor Finucane, Movie Month had a real impact.

Michael Caine Touring For "Funeral In Berlin"

NEW YORK—Michael Caine, the sensation of "Alfie," has begun a month-long, 13-city tour of the United States on behalf of his next Paramount Pictures release, "Funeral in Berlin."

On his "Funeral in Berlin" tour, Caine will visit New York, Philadelphia, Chicago, Dallas, Denver, Los Angeles, San Francisco, Minneapolis, Detroit, Atlanta, Washington D. C., and Boston.

The press, radio, and television representatives in these cities will all be invited to special advance screenings of "Funeral in Berlin" prior to meetings with Caine for interviews.

"Funeral in Berlin," which will have limited key-city bookings at Christmas, is a Harry Saltzman production in Technicolor and Panavision.

Caine kicked off his tour with a surprise appearance as the "mystery guest" on the CBS-TV network show, "What's My Line?" He was identified by the panel as the star of "Alfie" but quickly reported that he was to start touring immediately for his role of Harry Palmer in "Funeral in Berlin."

Caine will interrupt his cross-country "Funeral in Berlin" tour long enough to travel to the Acapulco Film Festival where as a member of the British Film Delegation he will host the screening of "Alfie," the official British entry this year.

Cars Sell "Grand Prix"

NEW YORK—MGM has arranged a 50-city nation-wide tour of three Formula I racing cars to promote local openings of the spectacular John Frankenheimer film, "Grand Prix." Valued at $75,000, the powerful racing cars are owned by Joakim Bonnier, president of the Grand Prix Drivers Association, and were used in the roadshow production.

The Formula I cars have a top speed of 200 miles per hour. They will be exhibited throughout the east, west and mid-western regions of the country immediately after their arrival from Europe on Dec. 1.

The Ford GT-40 camera car, which was specially equipped for filming the Cinerama presentation, will be a featured exhibit at the nation's two leading rod and custom car shows during the next month.

The car, capable of traveling at speeds up to 200 miles per hour, was first on display at the Fourth Annual National Rod and Custom Car Show at the New York Coliseum. It will also be seen at the Eighth Annual Robert E. Petersen Motorama in Los Angeles.



Miss Jane Struder is crowned Miss National Movie Month of Alexandria, Va., by Vice-Mayor Nicholas Colasanto.

"Grand Prix" Float Joins Macy's Thanksgiving Fete

NEW YORK—"Grand Prix," the MGM-Cinerama roadshow presentation, was represented by one of the most spectacular floats in the Macy's Thanksgiving Day parade. The float was seen by more than 60,000,000 people during the televised broadcast of the annual event over the NBC-TV color network.

Francoise Hardy, the international "ye-ye" girl who makes her motion picture debut in the John Frankenheimer film, appeared on the float singing many of the original compositions that have made her the most popular songstress in Europe. Jack Brabham, the 1966 Grand Prix world champion, also rode on the float, along with additional stars from the Douglas & Lewis production and 10 beautiful models.

The float, one of the largest in the annual parade, is 45 feet long, 30 feet high, and 30 feet wide. The front portion featured the two championship Brabham-Repco Formula I cars built and driven by Brabham during the Grand Prix races this past season. Stereophonic sound equipment providing actual sounds of the Grand Prix races also were installed.

Miss Hardy and Brabham were prominently featured on the rear portion of the float. The flags of the nine nations where Grand Prix races are held provided the backdrop for their special platform. The flags represented the United States, France, Italy, Germany, England, Belgium, The Netherlands, Monaco, and Mexico.

Col. "Merry-Go-Round" Gets Boost From Pitchmen Peddling Real Loot



The day following the recent election, 10,000 posters for Columbia's "The Professionals," like the one shown here, appeared throughout Chicago in place of political campaign posters.

CHICAGO—Columbia Pictures is getting a lot of publicity mileage out of a clever stunt being carried out in key cities across the nation in behalf of local engagements of "Dead Heat On A Merry-Go-Round." Using a "con man" to sell dollar bills at a reduced price, the company is gleaning major television and newspaper exposure for the James Coburn starrer.

The stunt began in Chicago where Joella Cohen, Columbia's publicity representative, sent a pitchman into the streets hawking $1 bills at 89 cents each. In addition to selling the bills, the pitchman's spiel was aimed at selling "Dead Heat On A Merry-Go-Round" to the huge crowds that gathered.

The confused, suspicious, and skeptical expressions of the spectators and their remarks provided material for a full-page newspaper photo layout and story in one newspaper and extensive photo coverage in others, with the Columbia release being mentioned in all stories. Television coverage was also provided by local tv news programs.

These results were subsequently communicated to all of Columbia's branches, who have duplicated the bally in major markets across the country, reaping excellent coverage and resulting in some instances in front page newspaper photos and stories.

In Minneapolis, for instance, a professional barker found that he could draw tremendous crowds, although the $1 bills he was selling for 75 cents just wouldn't sell. "That's right," he finally said, "I wouldn't buy them either. I'm a con man, and all the bills are phoney."

With this, business started booming and, in addition to selling 100 bills within a few minutes, the barker garnered two two-column photos and a complete story on the front page of the Minneapolis Star. Perplexed, the barker told the Star, "I've been a barker at circuses, fairs and auctions for years but I'm through with trying to psyche people out. They wouldn't buy until they thought the bills were fakes. Well anyway, they've still been conned. The bills are legitimate."

Honda Sweepstakes

(*Continued from page EX-805*)

to bike drawing, Critchley draws twice for free guest tickets for the next kiddie matinee. In addition to the bike drawings on matinees, Critchley does not overlook the screen fare and books the best cartoons, comedies, and feature films especially selected for the children.

All in all, both promotions are doing well. Special heralds. A kiddie contest, "Why I Would Like To Own A Schwinn-Sting Ray Bike," with free trip to Disneyland all were part of the promotion for the kiddie matinees.

Gala, Star-Studded Bow Of Cheri 2 Proves Ben Sack Could Write Book

BOSTON—How to conduct an opening could well be the title of a handbook on the subject by Sack Theatres president Ben Sack, who's an expert, and stopwatches events to the second with timetables of activities for press, radio and television people to follow. Case in point was his grand opening of his new twin theatre, the Cheri 2.

To begin with, there was a dual premiere at 10 in the morning of two motion pictures, "Georgy Girl" at the Cheri 1 and "Fortune Cookie" at the Cheri 2. At 10:30 a. m. of the premiere day, Miss Judi West, screen actress appearing in "Fortune Cookie," was landed at the theatre on the roof of the Auditorium Garage, which houses the twin, and designed towards possible use as a heliport. Sack arranged with Air General to fly the screen star from Logan Airport to the theatre on a Bell "Ranger" helicopter. At the theatre, the president of the Chinese Benevolent Association, Bob Lee, greeted the actress and presented her with a huge fortune cookie.

The timetable of events went like this:

10 a.m.—New England premiere, "Georgy Girl," at the Sack Cheri 1.

10:30 a.m.—New England premiere, "The Fortune Cookie," at Sack Cheri 2.

10:30 a.m.—Judi West, star of "The Fortune Cookie," will arrive by helicopter on the roof of the Auditorium Garage, in which the new theatre is located.

10:45 a.m. "East Meets West," Boston restaurateur Bob Lee, president of the Chinese Benevolent Association, will greet Miss West and present her with a huge fortune cookie.

11 a.m.—Miss West and Ben Sack will conduct tour of the new Cheri 2 for members of the press, radio and television.

12 noon—Press reception at Kon Tiki Ports hosted by Miss West.

4–5 p.m. Wine-tasting party tendered by Paul Masson and hosted by Judi West in lobby of the Cheri Theatre.

7–8 p.m. Klieg-lights, Dixieland jazz band, block party with dancing on Scotia Street in front of theatre, free souvenirs, radio and television broadcasts from theatre lobby. Appearing in person, Judi West.

Prize To "Bible"

(*Continued from page EX-805*)

Biblical themes; and we hope that he himself will continue to give us further episodes from the richest source of the Book that has more than any other book, fashioned the mind, the heart and the soul of western man."

The International Martin Buber Society was formed in memory of the late Martin Buber, a highly-respected modern-day philosopher. Igor Stravinsky the world-renowned composer and conductor, said of Buber upon accepting the presidency of the Society: "He was not only the most sublime philosopher since the immortal Spinoza, but a sage who through his existential thought has done more to heal man's mind, heart and soul than any other philosopher of our troubled and cataclysmic age." Purpose of the Society is to provide a focus within the Buberian philosophy for better inter-racial, inter-cultural and inter-religious understanding in the interests of world peace and cooperation.

First president of the Society was the late Albert Schweitzer. Another prominent member was Dag Hammarskjold, the late secretary general of the U. N., who translated Buber's works into Swedish.

Other prominent members of the Society include Marc Chagall, Dr. Erich Fromm, Prof. Karl Jaspers, Jacques Maritain, Francois Mauriac, Andre Maurois, Yehudi Menuhin, Prof. Reinhold Niehbur, Prof. Paul Tillich, W. H. Auden, Saul Bellow, Sir Alec Guinness, Arthur Miller, Dr. Theodor Reik, and Marcus Melchoir.

British Showmanship

by Jock MacGregor

MOST MANAGERS ARE HAPPY WITH LOCAL PRESS COVERAGES AND thrilled with national breaks, but Freddie Bower proudly includes clippings from Miami, Fla., and other American papers reporting his public relations activities to spotlight the Gaumont State, thousands of miles away in Kilburn, North West London. For nearly 10 years, a 77-year-old widow has defeated loneliness by visiting the theatre five afternoons a week, taking advantage of the Old Age Pensioners reduced prices, seeing the show through twice, and eating an ice tub. She always sits in the same seat and takes an alarm clock with her so that she can leave at 8:30 p.m. sharp. Recently, it had been keeping bad time, and the staff had noted her popping out to look at the foyer clock. Freddie decided to give her a new alarm and a free pass for two months. The local papers and the Daily Mirror played the story up big and presented virtually all cinemas in the best possible light with heartwarming coverages. Associated Press' ace correspondent Eddy Gilmore picked the story up and put it on the wire for transmission to all leading newspapers in North America and elsewhere.

R. RAISTRICK ESTIMATES THAT THE FIRST ANNIVERSARY OF THE Sound of Music at the Gaumont, Manchester, was seen by 6,500,000 viewers on tv, heard about by 12,000,000 on radio, and read about by 1,000,000 plus in the press. Additionally, the music was played and the occasion plugged between train announcements at the Central Station which is used by 2,000,000 passengers weekly. The millionth patron to see the film there attended during the week, adding to the press breaks. "All in all," he adds, "a hell of a lot of people were aware of our birthday." He records a remarkable gesture of cooperation and friendly relations by the opposition, Theatre Royal Cinerama, which was roadshowing "The Agony and the Ecstacy." During the week, their organist, Eddie Shaw, interrupted the interlude before each performance to announce that "the management and staff of the Theatre Royal Cinerama congratulate the Gaumont, Manchester, on the first anniversary of the outstanding attraction, 'Sound of Music'," and play a selection from the film.

MPAA Aide Says Films Are Language Of Youth

CHARLESTON, S.C.—Susan C. Rice, assistant in the community relations department of the Motion Picture Association of America, participated in a communications panel recently at the Francis Marion Hotel, Charleston, S.C., sponsored by the Southeastern Regional Conference of the General Federation of Women's Clubs.

Moderator of the panel was Mrs. Thomas R. Houde, communications chairman of the General Federation. Local representatives of radio, television, and the press also participated.

Miss Rice stressed that motion pictures today are "an entertainment medium, a means of communication, an art form, and a worldwide business. . . . Today's motion picture is a commodity being produced for a world market."

After listing a number of outstanding films of recent release by the industry, Miss Rice said that "there is something for everyone" now available in our movie theatres.

"Because there is a diversity of film fare available to us, selection becomes the key word, doesn't it? Movies which receive support set the pace for what is to come. And it is by your support that you tell filmmakers exactly what kinds of movies you want in your theatres."

Citing the importance of motion pictures to young people in high schools and colleges, Miss Rice said:

"Film is the language of young people today—it is the one they understand. Because they have grown up in an image-saturated culture, it is of inestimable importance that adults be prepared to communicate with their children about what they are seeing . . . and why . . . on the screen today.

"Many young people are studying film in high school and college. They are 'literate' to be sure . . . but they boast an added dimension, as well. They are cinemate."

U.S.O. Vietnam Fund Drive

NEW YORK—USO's second annual "Vietnam Holiday Fund Drive" has been launched by USO of New York City for the purpose of providing "Open House" facilities or gratis refreshments to servicemen and women in Vietnam during the coming holiday season. It is USO's intention to make hamburgers, milk shakes, and all such "luxuries" available "on the house" during the year-end holidays.

Financial assistance for this project is needed, and the campaign for funds is under way, according to Horace C. Flanigan, USO campaign chairman. "A contribution can help to show that Americans at home care and realize the hardships through which the military is serving in this jungle warfare," he said.

Local radio and television stations have agreed to publicize the campaign as a public service.



A real western hoedown was staged at the Century Theatre, Buffalo, for the premiere of Universal's "Texas Across the River." The theatre front and lobby resembled the Old West.

Travel Tieup Boosts Para.'s "Is Paris Burning?"



NEW YORK—Thomas Cook & Son, one of the world's leading travel agencies, is tieing-in with Paramount's "Is Paris Burning?" via an extensive in-store promotion for the epic motion picture, which had its American premiere at New York's Criterion Theatre.

Beginning with their main office on New York's busy Fifth Avenue, the Thomas Cook & Son Travel Service branches across the U. S. and Canada will devote their windows to "Is Paris Burning?" displays including both scene stills and scenic photographs as well as the film's advertising material.

Additionally, the travel agencies will display counter cards and reserved-seat mail order blanks on their premises.



Seen here at the Buffalo premiere of Universal's "Texas Across the River" are (starting left) Carl Schaner, Universal's Buffalo branch manager, Princess Janet of the House of Iroquois, and Tony Hoffman, Universal's publicity representative.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising).

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

EQUIPMENT WANTED

TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you? STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

EQUIPMENT FOR SALE

NEW JAPANESE LENS, Anamorphics, Century CC R-3 sound heads, used, rebuilt, all makes, models. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

GOVERNMENT SURPLUS BARGAINS! Heyer-Shultz 11⅜″ metal reflectors, $24.00 each, $45.00 pair. Excellent condition. Photoelectric tubes: 868's or 930's, $1.50 each. Satisfaction guaranteed. Prepaid if check with order. INDEPENDENT THEATRE SUPPLY, 2750 East Houston, San Antonio, Texas.

FANTASTIC EQUIPMENT BARGAINS: 50% off list price, practically new, some not used. Two Strong UHI Lamps, complete, list $2150.00 each. One Strong Bi-Power 120/60 amp, 220v, 3-phase rectifier, list $2400.00. Two Water Circulators, new, list $112.50 each. Two X-5FV Cineron Universale Lamps, complete with 5KW Xenon lamps, and silicon rectifiers, list $3246.00 each. One UXL-5000DK Xenon Bulb, list $556.00. Can be seen by appointment in Tuxedo, New York. Call 914–EL 1–4209.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE WANTED

WANTED TO LEASE, theatre in Philadelphia or New York exchange area. BOX 304, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

THEATRE SEATING

SPECIALISTS IN REBUILDING CHAIRS Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 247 Water St., Brooklyn, N.Y. 11201.

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

USED EQUIPMENT

2 Ampro 20 16mm Projectors with 2 REA arc lamp housings. 2 12″ speakers, 2 rectifiers, one multi-channel amplifier. 2 2″ lenses, 2 2½″ lenses. Equipment in above-average condition. Will accept bids at ADMIRAL THEATRE, Box 166, Seldovia, Alaska.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

AVAILABLE: General-Resident Manager of Chicaga suburb 1400 seat first-run, deluxe theatre, 20 years. Theatre sald in Dec., 1964. Knaw camplete theatre aperatian, ads, public relations. Will relocate, available naw. **R. A. CHRISMAN, 1533 Maple Ave., Downers Grave, Ill. Phane: 312-969-1090. (1130)**

FLORIDA MANAGER available January. Small independent circuit. Fully experienced. Excell advertising. Honest, saber, eager worker. Reasonable salary. Manager, supervisar, advertising directar. Prefer Flarida. Ga anywhere. **BOX A1130, c/a M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PERSONABLE SHOW MANAGER with warkpawer experience first-run, art, nudie hauses, seeks connectian Calif., Wash. D. C.; NE, NY. Call 212-254-4418 marnings, WA 8-7872 after 1 PM weekdays ar write **BOX A1123, c/a M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

MANAGER NEEDED. Will cansider man looking to move up via hard work and heavy explaitatian, far this jab with tap-natch circuit in Westchester Caunty, N .Y. area. Write **PLAYHOUSE, 1077 Post Rd., Darien, Cann. (1123)**

EXPERIENCED PROJECTIONIST WANTED. Good pay, A-1 house. Write or call particulars. **ROBERT H. KING, PO Bax 244, Ithaca, N. Y. 14851, phone 607-387-3882. (1123)**

PROJECTIONIST: Yaung man in late 30's, with 15 years experience an all makes af equipment. Will relocate in eastern New Yark state. **BOX A1116, c/o M. P. EXHIBITOR, 317 N. Braad St., Phila., Pa. 19107.**

RETIRED THEATRE MAN, naw emplayed, wants jab as assistant or hause manager in narthern states. Can anly make $1500 a year. Write **WM. F. CODY, Bax 414, Florala, Ala. (1123)**

***Address all Correspondence to—* *The A—MAN Corner* { Motion Picture Exhibitor 317 N. Broad St., Phila., Pa. 19107**

$2.00 A YEAR

FOR 50 ISSUES OF

MOTION PICTURE EXHIBITOR

(48 years of industry service)

This is a tax deductible, business expense.

If you're not satisfied . . . stop the service and we will promptly refund the unused portion of your subscription.

Fair enough?

Then . . . fill in NOW!

★

Yes, start sending

MOTION PICTURE

EXHIBITOR

TO:

Name .....

Title .....

Address .....

.....

.....

.....

★

☐ Enclosed

☐ $2.00 far ane year

☐ $3.50 far twa years

☐ $5.00 for three years

(U.S. & Canada)

CLIP and MAIL TODAY TO
317 N. Broad St., Phila., Pa. 19107

Mirisch Films, Geoffrey Productions and DePatie-Freleng Enterprises Present



that real cool cat...

Academy Award Winning Cartoon

THE PINK PANTHER

IN COLOR

Pink Panther theme by Henry Mancini

the flattest-foot of them all!

THE INSPECTOR



IN COLOR

Theme music by Henry Mancini

COUNT ON A ONE-REEL CARTOON OF EACH SERIES EVERY MONTH IN 1967

THRU UA

MOTION PICTURE

EXHIBITOR

DEC. 7, 1966

Volume 76 Number 17

IN TWO SECTIONS • THIS IS SECTION ONE



UA Continues Blind Bid Ban

(See Page 6)

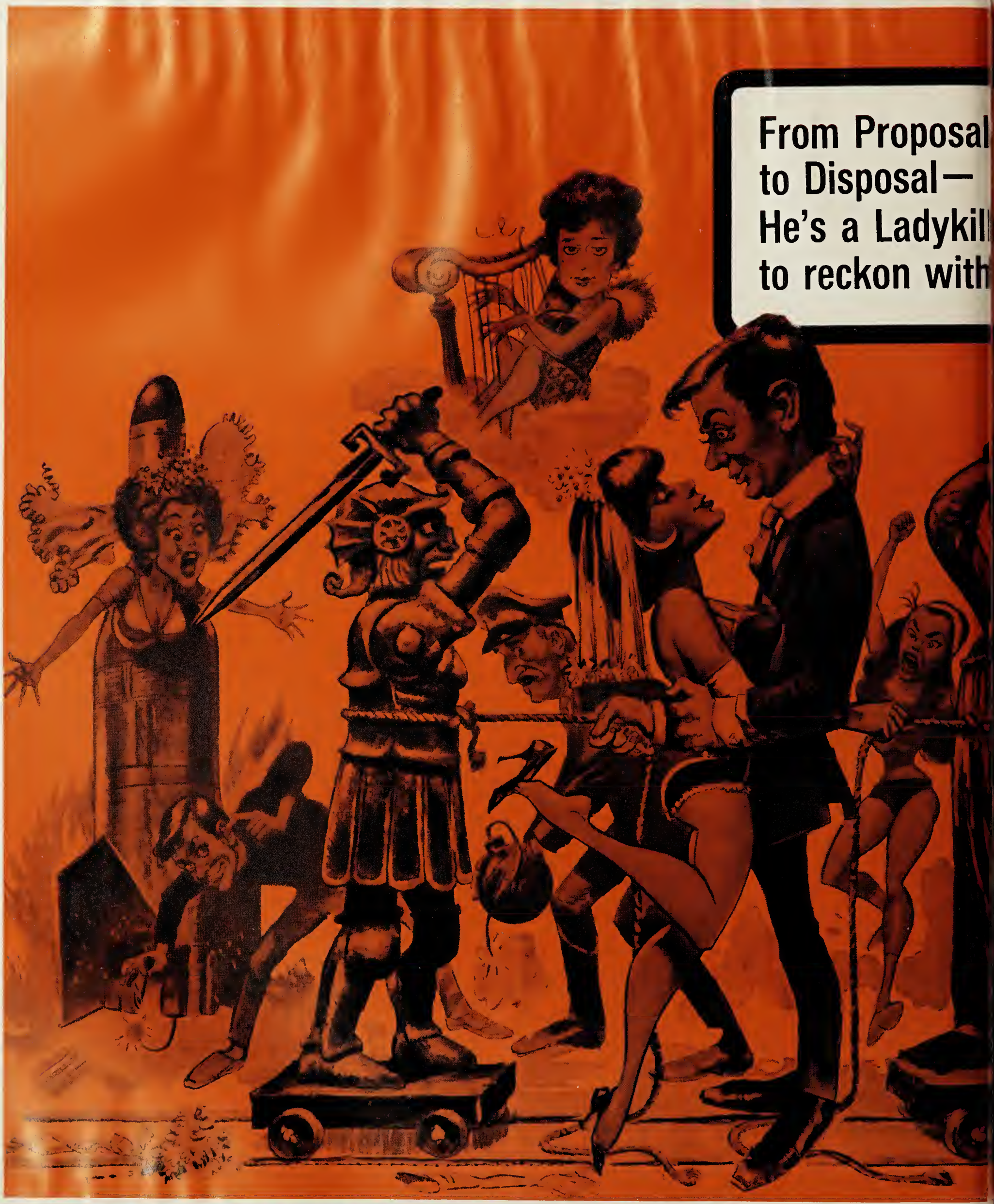
Col. Suit Seeks Chi Censor Kayo

(See Page 6)

Meyer Adleman, president, States Film Service, and industry veteran, made news as his firm and the late James P. Clark's firm merged. Industryites view it as a move for the better physical handling of motion picture film. Story on page 7.

PLAYING EVERY POSITION . . . *see editorial—page 4*

SEX IS HERE TO SLAY! AN



"BABY!" STARTS PLAYING DECEMBER

BABY!" IS HERE TO PLAY!

SEVEN ARTS · RAY STARK
in Association With
PARAMOUNT PICTURES Present

TONY CURTIS
ROSANNA SCHIAFFINO

IN

ARRIVEDERCI, BABY!



CO-STARRING
LIONEL JEFFRIES · ZSA ZSA GABOR
AND SPECIAL GUEST STAR
NANCY KWAN

PRODUCED AND DIRECTED BY KEN HUGHES
SCREEN-PLAY BY KEN HUGHES
SCREEN STORY BY KEN HUGHES AND RONALD HARWOOD
SUGGESTED BY "THE CAREFUL MAN" BY RICHARD DEMING

TECHNICOLOR® PANAVISION®

A PARAMOUNT PICTURE

COAST-TO-COAST--FROM PARAMOUNT!

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 76 • No. 17 December 7, 1966 Our 48th Year

PLAYING EVERY POSITION

FOR BETTER OR WORSE, the motion picture industry currently is at the mercy of a handful of independent producers, with most of the once powerful studios serving primarily as financing and releasing agents for their product.

Certainly, this industry transformation has its advantages in that properties that might well be lost in a studio mill are brought to fruition by a dedicated producer or director who refuses to let go of his dream.

The total dependence on the independent film-maker has its drawbacks as well. It is true that one can be too close to a project to view it objectively, and the wise man will welcome counsel and advice from others experienced in their crafts. Exhibitors have learned to wince when they hear that an independent producer has also made himself responsible for the advertising and selling of his film.

In many cases, the producer's single-minded devotion to his property has made him oblivious to any shortcomings it might possess. If he falls in love with a book, the thought that a title change might benefit the picture never enters his mind. The notion that someone may want to tamper with his brain child fills him with horror. For some unexplainable reason, certain film-makers also harbor the delusion that their talents in the production field also qualify them as experts in the advertising and sale of their property once it has been completed.

Major film companies are loaded with top executive talent who have developed great skill in these areas. They know how to advertise and sell motion pictures because they have successfully done just that for many years. They wouldn't think of doing the producer's job for him, and if they resent the manner in which he is attempting to encroach on their territory, it is an understandable resentment.

It is jarring to be told by a distributor that he agrees with a theatreman that a particular title or ad campaign is bad and sure to hurt at the boxoffice, but that the producer, who has absolute control over the way the property is handled, insists that no changes be made. In this sense, it would appear that the film company in question has abdicated a responsibility that is rightfully its province.

Just as no one man can play all the positions on a ball team, no one man can do all the jobs necessary to successfully make, launch, and sell a film. This is a lesson certain producers must learn.

RANDOM SAMPLING

UNITED ARTISTS RECENTLY reaffirmed its intention to refrain from blind bidding for new films. The sole exception is the new James Bond feature, and the reason for the exception is the fact that exhibitors themselves asked for a chance to bid the picture for summer playing time. James Bond's track record is well known.

The welcome United Artists announcement comes at a time when more pictures than ever before are being put out for blind bids. Hardly a week goes by that an exhibitor is not informed that some picture or another is being bid despite the fact that prints will not be available for screening for several weeks or months.

One can't help wondering why other film companies don't follow the lead of UA in this important matter. Hopefully, exhibitors will support UA in this effort by keeping playing time open until they have screened the UA features available. It would be tragic if the film company were to be penalized for doing what is fair and right.

Blind bidding must be eliminated. We feel that it will be eliminated, either with eventual governmental pressure or as a result of NATO's efforts. UA is to be commended for bringing that day a bit closer.

On a totally different front, we can honestly say we were surprised at the amount of trade interest generated by our series of editorials on the subject of under-reporting, both from the point of view of the U.S. and England. The editorials have stirred considerable comment on both sides of the Atlantic and have brought certain interesting facts to light.

We have learned reliably that in some instances, U.S. film companies have ceased doing business with certain exhibitors who have been proved guilty of under-reporting. While it is not common practice and while it is understandably not a situation that merits wide publicity, we are convinced that it is the only sensible way to eliminate these flagrant violations of business ethics.

Unfortunately, it appears that these distasteful episodes will remain with us until such a time as films are sold more realistically and not bled for every possible dollar from every theatre situation, regardless of its grossing potential. No exhibitor is adverse to paying a fair price for a film that earns a reasonable gross. However, he can't be expected to pay indefinitely for films that come nowhere near grossing the guarantees demanded by distributors.

While we are hopping about editorially, we'd like to comment on the sad manner in which many industry executives at every level handle their correspondence. When a customer requests legitimate information or seeks an answer to a particular question, it is infuriating to wait weeks or months and never receive an acknowledgement of his letter. If the busy executive is out of town or otherwise indisposed, it shouldn't be too much to expect his secretary to drop a line informing the letter writer of the situation. As it stands now, a letter writer feels that he has enclosed his note in a bottle and thrown it into the ocean with the hope that it will eventually float to the right party.

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Miss Justine Laura Shulman, daughter of **Mr. and Mrs. Albert H. Shulman,** Shulman Hartford theatre family, became the bride of **Ensign Christian Frederick Decker III** of Wallingford, Pa., in a Saturday morning ceremony at the West Hartford home of the bride's parents. The groom is a Navy pilot.

Arrivals

Peggy Donnelly, Fabian Theatres, New York, became a grandmother as her daughter, **Mrs. Peggy Jansen,** gave birth to a baby girl.

A son, **Jason Alan Ross,** was born to **Ronnie** and **Paul Ross,** at Doctors Hospital in Manhattan. Mother is the daughter of **David H. Isacson,** vice-president and general counsel of A.I.T. Theatres.

Obituaries

Theodore Aber, who was associated with Paramount Pictures in the Philadelphia territory from 1931 to 1944, died recently in Milford, Del. He was owner of D. Coopersmith Clothing Manufacturing Company. Aber is survived by his wife and two sons.

Masonic funeral services were held in Canoga Park, Calif., for **George S. Finlay,** 79, retired civil engineer with Paramount Pictures. Born in Beatrice, Neb., Finlay was with Paramount from 1927 until his retirement in 1958. For 15 years, he was resident manager of the 2,700-acre Paramount Ranch in Agoura. Survivors include his widow, **Hazel;** daughter, **Mrs. John A. Gillean;** and brother, **James,** of Carlsbad, N.M.

Mrs. Adelina F. Poli, 77, eldest daughter of the late New England theatre circuit owner, **Sylvester Z. Poli,** died in New Haven. She resumed her maiden name after death of her second husband. Mrs. Poli was only one of the four Poli daughters to take an active interest in the Poli theatre circuit, which at one time had situations along the Atlantic seaboard. Bulk of the circuit was later acquired by Loew's Theatres, Inc.

Herman Schwartz, 65, father of **Herbert Schwartz,** recently promoted by Columbia Pictures to the post of branch manager for Buffalo and Albany, and of **Martin Schwartz Ross,** one-time personality on Schine-owned WPTR, Albany, and now featured by a Cleveland radio station, died at his home in Schenectady, N.Y.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., DEC. 5

Y. Frank Freeman Exits Paramount Studio Post

HOLLYWOOD — Paramount Pictures and Y. Frank Freeman, vice-president of the company, by mutual agreement, announce the resignation of the veteran studio executive as of Jan. 1, 1967. Freeman's request was granted by the company with regret.

Freeman joined Paramount Pictures in New York in 1933, and in 1936 he became a vice-president and a director of the company, in charge of Paramount's theatre interests throughout the world.

In 1938, Freeman moved to the west coast as vice-president and head of Paramount studios, a post he held until 1959.

For the past 18 years Freeman has been active as chairman of the board of the Association of Motion Picture Producers. In 1957, the Academy of Motion Picture Arts and Sciences presented him with the first annual Jean Hersholt award for humanitarian services.



Present at a recent sneak preview of Irving Allen's new Matt Helm adventure, "Murderers' Row," at the Green Acres Theatre, Valley Stream, L.I., were (l-r) Leo Jaffe, executive vice-president of Columbia Pictures; producer Allen; Mrs. and Mr. A. Schneider, president of Columbia; and Mrs. Jaffe. "Murderers' Row" will be released by Columbia for the Christmas holidays.

BROADWAY GROSSES

Radio City Launches Holiday

NEW YORK — Radio City Music Hall ushered in the Christmas season with its famed holiday stage show and the opening of Buena Vista's "Follow Me, Boys" as Broadway's sole screen newcomer. Hard ticket offerings continued strong.

"FOLLOW ME, BOYS" (Buena Vista). Radio City Music Hall, with Christmas stage show, tallied $112,000 for Thursday to Sunday, with the opening week headed for a fine $175,000.

"HAWAII" (United Artists). DeMille took in $40,000 for the eighth roadshow week.

"THE BIBLE" (20th-Fox). Loew's State registered a solid $40,000 for the 10th week of this roadshow engagement.

"DR. ZHIVAGO" (MGM). Capitol neared the first year anniversary of this roadshow with $25,000 for the 50th week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli continued its record-breaking run with $20,000 for the 92nd week.

"THE DEFECTORS" (Seven Arts). Astor garnered $12,500 for the third week.

"THE PROFESSIONALS" (Columbia). Victoria tallied $24,000 for the fifth week.

"IS PARIS BURNING?" (Paramount). Criterion continued strong with $42,000 for the fourth roadshow week.

"THE LIQUIDATOR" (MGM). Warner took in $9,000 for the sixth week.

"ALFIE" (Paramount). New Embassy registered $15,000 for the 15th week.

MacArthur Bio To Cinerama

HOLLYWOOD — Cinerama, Inc., and Time, Inc., jointly announce the acquisition by Cinerama, for an undisclosed sum, of the movie rights for General Douglas MacArthur's "Reminiscences." Life, through its parent company, Time, Inc., controls all rights to the book.

"The filming of this multi-million dollar production, the first film under the new Cinerama production program, will take place in the Far East on the actual sites of historic importance," said William R. Forman, president of Cinerama. Milo O. Frank, vice-president in charge of production for Cinerama, will supervise this roadshow project. Howard G. Minsky, executive vice-president, will coordinate.

Audubon Wins Injunction

HOLLYWOOD—Superior Court action to halt police "harrassment" resulted in a temporary injunction being granted to an exhibitor firm which owns the controversial picture, "The Alley Cats." Judge Richard L. Wells issued the writ on the complaint of Ava Leighton and Radley Metzger, doing business as Audubon Films. The plaintiffs charged harrassment and said they were threatened with continued prosecution despite a previous court decision which ruled that the motion picture was not obscene.

UA Continues Blind Bidding Ban

Sole Exception Is New James Bond Picture As Exhibs Request Chance To Bid For Summer Dates

NEW YORK—"United Artists Corporation will continue its policy not to blind bid its pictures, originally established in April, 1965," it was announced by James R. Velde, vice-president and general sales manager of United Artists Corporation.

Velde stated, however, "Exhibitors have asked they be afforded an opportunity to bid, at this time, for the next James Bond motion picture, 'You Only Live Twice,' scheduled for release at the end of June. Therefore, United Artists will immediately solicit bids for this film even though the picture is still in production.

"Exhibitors had previously advised United Artists with respect to the motion picture 'Thunderball' that the policy of United Artists of not blind bidding that picture caused them inconvenience, as they were not able to schedule their Christmas and New Year's releases for 1965 far enough in advance. They have repeated the same views regarding 'You Only Live Twice,' and have asked that we aid them in alleviating their booking problems for the forthcoming summer by soliciting bids for this picture, at this time, because there is a possibility that prints will not be available for screening until May.

"Since exhibitors have advised United Artists that soliciting bids at this time would be a service to the industry, and that in their opinion it is not necessary to view 'You Only Live Twice,' United Artists has agreed to accede to their requests notwithstanding its policy concerning blind bidding."



The volcano set, from which SPECTRE launches interceptor rockets in the latest James Bond thriller, United Artists' "You Only Live Twice," was revealed to the press of Continental Europe and United Artists executives at Pinewood Studios, London. Ken Adams designed the structure at a cost of nearly $1,000,000—plus 270,000 man-hours—described as "the most fantastic, most ingenious and most expensive toy Bond has ever been given." Pictured above are United Artists' European and British publicity men and executives, headed by vice-president Fred Goldberg.

Sheppard Bio To Para.

NEW YORK—Paramount Pictures has acquired the motion picture rights to the autobiography of Dr. Samuel H. Sheppard, "Endure and Conquer." The book recounts the Cleveland osteopath's life from July 4, 1954, when his first wife, Marilyn, was murdered, to Nov. 16, 1966, when he was acquitted of the killing at his retrial.

The property orginally was purchased by Robert Evans, Paramount vice president in charge of production, who obtained the rights to the book while he was independent producer. The property now is scheduled to be produced by Paramount as a major film for 1967.

Dr. Sheppard stipulated that the publication of his book and the sale of motion picture rights be contingent on a new trial and his acquittal.

Berman Joins Fox Team

HOLLYWOOD—Pandro S. Berman, producer at MGM since 1940, has entered into a long-term producing arrangement at 20th-Fox, it was announced by Richard D. Zanuck, vice-president in charge of production.

Berman will assume his new affiliation next January.

One-time head of production at RKO, where he produced nearly 80 feature films, Berman later turned out more than 30 major pictures during his tenure at MGM.

Columbia Protests Chicago Ruling Limiting "Georgy Girl" To Adults

CHICAGO—In a vigorous protest against the restrictive exhibition permit limiting attendance here for Columbia Pictures' "Georgy Girl" at the Playboy Theatre to adults (over 16) only, Milton Zimmerman, Columbia's mid-western division manager, entered a strong objection to the Film Review Section of the Office of the Superintendent of Police, protesting the irregular procedures under which the special permit was granted.

The text of Zimmerman's letter follows:

"Columbia Pictures Corporation delivered to the Superintendent of Police of the City of Chicago an application for a permit, pursuant to Section 155-1 of the Municipal Code of the City of Chicago, to exhibit the feature motion picture "Georgy Girl." The Superintendent issued a decision rejecting the application for such permit and, within the statutory period, a written request was filed with the Motion Picture Appeal Board for a review of that decision.

"The Motion Picture Appeal Board, by letter dated November 7, 1966, advised the applicant that a screening of the picture would be held on November 10, 1966, and requested that a print be made available on that date. By letter dated November 10, 1966, the applicant was advised that the motion picture would be granted only a special permit under Section 155-5, limiting the exhibition of the picture to persons over the age of 16 years.

"As the Superintendent of Police was notified at the outset, the picture was scheduled for exhibition in the City of Chicago beginning November 16, 1966, at a time which is of great financial importance to the motion picture industry.

"The procedures under which this special permit was issued violated the constitutional rights of the applicant, the exhibitor and the theatre-going public, and constitute prior restriction of a constitutionally-guaranteed freedom of expression. Such restriction must be judicially approved, in accordance with procedures established both by the Municipal Code and the courts. The Motion Picture Board of Review and the Superintendent of Police, however, did not comply with such procedures in the actions referred to above.

"The threat of criminal action against the applicant if the picture is shown without a permit and the irremediable monetary loss which would be suffered if the exhibition is delayed pending judicial determination of the constitutional rights of the applicant force the applicant to accept the special permit granted by the Motion Picture Board of Review and the Superintendent of Police.

"Under these circumstances, and without waiver of the constitutional rights guaranteed to the applicant, the applicant has no choice but to obtain a special permit under protest, reserving the right to institute litigation to obtain judicial determination, by way of declaratory judgment or otherwise, that the procedures followed have violated its constitutional rights, and to seek an injunction against the limitation imposed by such special permit which is based upon a clearly unconstitutional classification as embodied in the Municipal Code."

Col. Sues To Kayo Chicago Censor Board

A suit seeking an injunction against enforcement of the City of Chicago's censorship ordinance was brought later in the United States District Court for the Northern District of Illinois by Columbia.

The suit asks that a three-judge district court be convened to declare the censorship ordinance unconstitutional, both as written and as applied, and to issue a permanent injunction against its enforcement.

In the alternative, it asks the court to require the issuance of an unrestricted permit for the

(*Continued on page* 11)

Aarons Heads NATO Legal Affairs Committee

LOS ANGELES—NATO president Sherrill C. Corwin has begun to tap the wealth of executive talent and ability within the National Association of Theatre Owners for the working committees which will function during his administration.

Corwin has re-appointed Stuart H. Aarons to the post of chairman of the legal affairs committee. Aarons, house counsel to Stanley Warner Corporation, is widely recognized as an authority in all branches of motion picture law including production, distribution, and television. His legal specialty is antitrust.

Corwin also named 10 attorneys to the legal affairs committee to assist Aarons in furnishing opinions, advice, and assistance on legal matters affecting the association. They are Felix Bilgrey, New York City; Oscar A. Brotman, Chicago; Maurice Goldschlager, New York City; Herman M. Levy, New Haven; Harold Lipton, Los Angeles; David Newman, Detroit; Lester Pollack, New York City; Sumner M. Redstone, Boston; E. LaMar Sarra, Jacksonville; and John H. Stembler, Atlanta.

Neither Aarons nor the committee members will receive any compensation or remuneration whatsoever for their advice and services. All of the officers, directors, chairmen and members of the NATO working committees voluntarily contribute their time, effort and ability to the benefit of exhibition and the welfare of the motion picture industry.

Corwin also announced appointments to the finance committee and the dues and criteria committee.

John H. Stembler is chairman of the finance committee, which is an elective office. Named by Corwin to serve with Stembler are Jack Armstrong, Myron N. Blank, Irving Dollinger, Simon H. Fabian, Marshall H. Fine, George G. Kerasotes, Ben D. Marcus, E. D. Martin, David Milgram, Bernard Myerson, Walter Reade, Jr., Sumner M. Redstone, John H. Rowley, Alden W. Smith, Ernest G. Stellings, William H. Thedford, Mitchell Wolfson.

Board chairman Jack Armstrong has agreed to continue as head of the dues and criteria committee. Serving with Armstrong are Myron N. Blank, John F. Clark, Roy Cooper, Irving Dollinger, Marshall H. Fine, Ben D. Marcus, Sumner M. Redstone, Ernest G. Stellings, John H. Stembler, Mitchell Wolfson.

Minnelli Completes MGM Pact

NEW YORK—Vincente Minnelli has completed his exclusive directorial contract at MGM, the longest exclusive contract for any director in the studio's history, and announces that he will now embark on a free-lance career. The Academy Award-winning director has just completed working on and putting together the Irving Berlin musical, "Say It With Music," with producer Arthur Freed at MGM; the project, which has a completed screenplay by Betty Comden and Adolf Green, has been postponed because of casting problems.

N.Y. Variety Crew Set

NEW YORK—The nominating committee of the New York Variety Club, Tent 35, announced that the following have been named for the post of canvasmen: Charles Boasberg, Irving Dollinger, Simon H. Fabian, Edward C. Finneran, James F. Gould, Salah M. Hassanein, Bernard Myerson, E. David Rosen, Charles A. Smakwitz, James R. Velde, and George J. Waldman. Elections will be held on Dec. 14.

Adleman Merger With Clark Service Signals Improved Film Handling



Meyer Adleman (center) is flanked by his sons Edward Adleman (left) and Stanley Adleman, of Clark Service, Inc., at the recent announcement of the merger of Clark Service, Inc., and States Film Service, Inc.

PHILADELPHIA—It was announced recently that Meyer Adleman, president of States Film Service and Victoria Shipping Services, Limited, has merged with the Clark Service, Inc., division of National Film Service, operating central film shipping depots in Albany, Buffalo, Chicago, Philadelphia, and Washington.

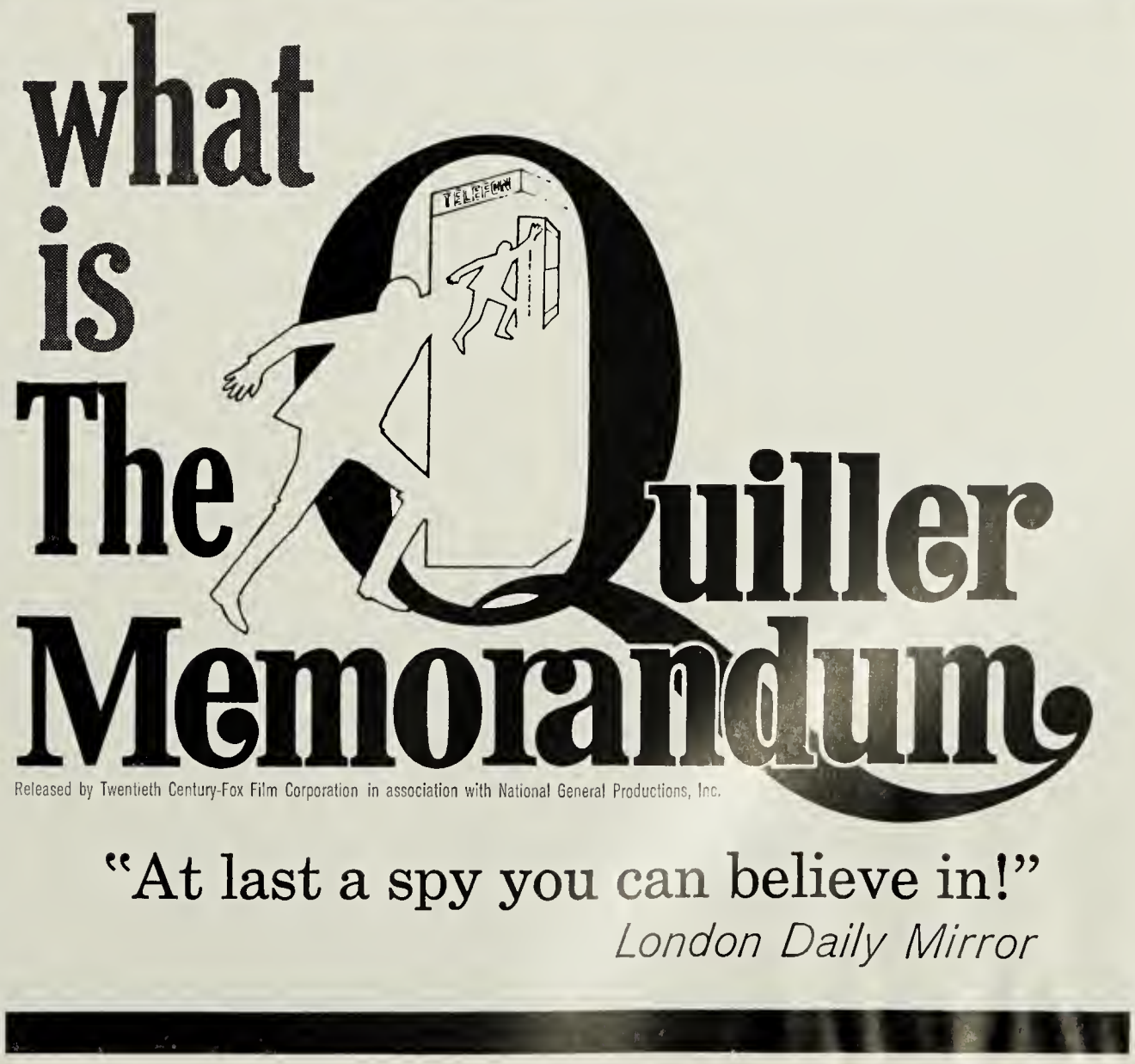
Louis Goffman, Esq., acted on behalf of Mrs. Margaret M. Clark, widow of James P. Clark, who was held in high esteem by the entire industry, in the transaction. It was interesting to note that Adleman and Clark had been lifetime partners in various ventures and close friends, and Peggy Clark had said that if any one should operate Clark's organization, it would be Meyer Adleman, aided by his two sons, Edward and Stanley.

National Film Service, the parent companies operating in 33 exchange territories for the physical distribution and inspection of film, has been a prime factor in developing better film handling methods beneficial to both exhibitor and distributor.

Meyer Adleman will be chief administrating officer of all companies; Thomas H. Lark will continue as vice-president in charge of the Clark Service division. Edward and Stanley Adleman will continue in their capacities of heading States Film Service (Cincinnati, Cleveland, Indianapolis) and Victoria Shipping Services, Limited (Saint John, N. B., Toronto, Winnipeg, Calgary, and Vancouver).

Gen. Cinema Opens Two

ST. LOUIS—With the opening of the South County Cinema and Northland Cinema in St. Louis, General Cinema Corporation brings its operations in this area to seven. The Boston-based company also operates, in St. Louis, Sunset Hills Cinema I and II, Grandview Cinema, the Gem, and the Manchester and Airway Drive-In. The company's national operations now total 123.



Hollywood Museum A Sleeping Giant; Can Federal Funds Bring Awakening?

By MARK GIBBONS

HOLLYWOOD — It is becoming almost fashionable these days for a municipality, stuck with seemingly ineluctable problems that their city fathers can't resolve because of political and/or taxpayer money reasons, to call on Uncle Sam. Now Lotusland has joined the parade of alms seekers. The ill-starred Hollywood Museum, whose poignant history was recounted in a series of articles in MOTION PICTURE EXHIBITOR, now appears to be shaking off its premature shrouds after lying moribund for quite a spell.

It is interesting to report that Hollywood has made strong overtures to the federal government to provide financial lifeblood to the Museum under provisions of President Johnson's cultural program. There is more substance than shadow to this rumor because veteran film maker Sol Lesser, who was the originator of the concept for a shrine to the Hollywood motion picture industry, said he expects Washington to take steps to make the Museum's multi-million-dollar collection of audio-visual artifacts available to the public. While the dedicated picture pioneer didn't say so in so many words, one gathers that if, because of political footballing, the shrine eventually is located elsewhere in such far-off locales from Lotusland as New York, Washington, or even the hamlet of No People, Oklahoma, it will be A-OK with Sol just so long as it is called Hollywood Museum. Then there is producer John B. Guedel, chairman of the Museum's advisory committee, who avers that certain "dramatic developments" are expected soon. The camera now moves in on Roy Hoover, Los Angeles county chief of special services, who has been closer to the Hollywood Museum project than any other official in the Hall of Administration. Hoover had this to say for publication in MOTION PICTURE EXHIBITOR:

"I think we will be impelled to act before a national center for motion picture and television arts is established elsewhere—say in Washington or New York. President Johnson has publicly recognized the need of a cultural program in connection with the film industry. The United States is the only major country without such a center. Other nations which have centers—France, England, Germany—have expressed puzzlement over our failure in this direction."

It was pointed out by Hoover that the 3½-year contract with the Hollywood Museum Building Co. will not expire until July 28, 1967. The Los Angeles Board of Supervisors two years ago froze $4 million in tax money earmarked for the Museum. Supervisor Kenneth Hahn, the board's self-appointed "cultural expert," spearheaded the move to stymie the museum project. In the recent past, Hahn stirred up an imbroglio by criticizing certain exhibits in the Los Angeles Art Museum and demanding they be removed because they were not to his taste. He was soundly slapped down for his cultural interference. Asked about the possibility of reviving the Hollywood Museum project, Hahn said, "The museum is as dead as the dodo as I said before and will say again."

On the other hand, Supervisor Ernest Debs takes an opposite view.

"There is nothing wrong with Sol Lesser's original concept. It is merely suspended while the county tries to work out some system to revive it."

Behind the supervisors' action in freezing museum building funds was resentment by some members over failure of the motion picture, television, radio and recording industries to come forward with adequate financial support of the museum project. Up to the time the supervisors ordered the project frozen, the county had spent $1,253,288, of which $463,000 went for land acquisition, $431,000 for architectural fees, $86,000 for site development, and $273,288 in general expenses. As Hoover pointed out, these expenditures could be classed an "investment" with potential dividends. Currently, the museum site is paved over to serve as an auxiliary parking lot for adjacent Hollywood Bowl.

Sol Lesser's dream is not ephemeral, proof of which is in the form of the finest collection of audio-visual artifacts ever assembled throughout the world in a single collection. Known as the "Hollywood Archives," the memorabilia of the days of Hollywood's greatest glory currently are stored in warehouses and include more than 500 feature films, book collections, old props, ancient cameras, scripts, costumes, rare magazines, and historic photographs. Personal collections have been pledged by many of filmland's top celebrities, including Mary Pickford, and all waiting for a permanent home in the yet-to-be-built Hollywood Museum.

"Where they rightfully belong," fervently adds Sol Lesser, who, it is reliably reported, personally contributed some $180,000 of the $780,000 raised by the concerned industries toward matching the county funds, but which Hahn and supporters consider insufficient.



Richard Carlton, vice-president in charge of the entertainment division of Trans-Lux, and Mrs. David M. Goldring, national education coordinator of Women's American Organization for Rehabilitation Through Training, view the bronze bust of the late John F. Kennedy on display at the Trans-Lux East Theatre, New York. The bust was created by sculptress Muriel Kaplan, who recently completed a unique exterior sculpture for the Trans-Lux Theatre in Harrisburg, Pa.

N.Y. Exhibs Slate Meet

BUFFALO—Sidney J. Cohen, president, announced that the annual convention of the New York State Association of Theatre Owners, Inc., will be held Aug. 6 through 10, 1967. The big conclave will be held in the Concord Hotel, Kiamesha Lake, in the Catskills.

T-L Eyes Group Sales For Non-Roadshow Films

NEW YORK—Trans-Lux Theatres plans to pursue group sales for select non-roadshow motion pictures, according to Richard Carlton, vice-president in charge of the company's entertainment division. He said that certain films lend themselves to this type of activity and he will attempt a "pilot project" with Universal's "Fahrenheit 451," scheduled to open a continuous run at the Trans-Lux Playhouse in Washington, D.C., before Christmas.

Specifically, Carlton points to schools as a potent group sales area, reporting that they are contributing in a large measure to the continuing success of "Doctor Zhivago" at the new Trans-Lux in Harrisburg, Pa., where it is currently playing a hard ticket engagement.

In its 10th week of operation ending Nov. 29, the Harrisburg theatre established its own new high in box office receipts, notwithstanding the approach of "Zhivago's" full year in release and first non-roadshow engagements. "We attribute much of this strength to highly concentrated group sales effort," Carlton observed.

"We see no reason why suitable films on continuous run cannot enjoy the advantages of special performances for organized groups, as well as 'group-integrated' regular performances," said Carlton. "With the right film, properly packaged and presented, we hope to extend ticket sales beyond the physical box office," he added.

Carlton pointed to other areas which could fall into group sales development. "There's a sizable segment of our population whose working hours prohibit their regular participation in mainstream social activities. In our Detroit Krim Theatre, for example, we may establish early morning 'nights out at the movies' for industrial employees who end their working days past midnight or in the morning. The package here might well be a joint effort with other merchants," he speculated.

"Theatre attendance is growing," Carlton concluded, "and with a little imagination and effort, we can certainly hasten the pace at which the movie penetrates even the strongest areas of resistance."

TOP Reelects Milgram

PHILADELPHIA—At the annual meeting of the board of directors and executive committee of Theatre Owners of Pennsylvania, a state unit of the National Association of Theatre Owners, Inc., David E. Milgram, president of Milgram Theatres, Inc., was reelected to a fifth term as president.

Other officers elected were John E. Coyne, Sr., chairman of the board; Claude J. Schlanger and Merton Shapiro, vice-presidents; Martin B. Ellis, treasurer; Norman Silverman, secretary.

The meeting was held at the Bellevue-Stratford and was attended by George Roscoe, traveling representive of NATO.

Actor McCrea Sues AA

LOS ANGELES—Film actor Joel McCrea has sued Allied Artists Productions in Superior Court here for $47,572 he said was due him under a 1955 contract. McCrea also seeks an accounting of profits from four films, alleging he was to receive 20 per cent as his share. His suit further alleges he had not been given a proper accounting since last July 21.

Cheri Twins Feature Parking, Ice Cream Bar

BOSTON—Boston magnate Ben Sack has opened his seventh theatre and the first twin theatre in Boston, the Sack Cheri One and Two. The Cheri One, which opened its doors in February of this year, has now been complimented by the addition of the Cheri Two. The two theatres combine to offer Boston its first side by side twin theatre.

The Cheri One and Two, with a huge common lobby and common refreshment stand, incorporate several unique features. The twin has its own parking garage above the theatre with parking for 1,000 cars available to theatre patrons. Patrons can drive from their homes right into the garage, park and lock their cars, and take one of several high-speed elevators right down into the lobby of the theatre. A patron need never be exposed to the elements from the time he leaves his home to the time he returns.

Another innovation featured at the twin is an ice cream smorgasbord bar called the "Cheri Sweet Shoppe." The ice cream bar, located in the lobby and open to the general public, features do-it-yourself ice cream sundaes, with as many as 14 different toppings. A red, white, and blue awning and candy-striped tables and chairs simulate the effect of a Parisian sidewalk cafe.

Both theatres feature luxurious push-back seats, 40-in spacing between rows, and staggered seating for optimum sight-lines. Both theatres are equipped with transistorized sound and Technikote screens.

The Cheri One projection booth is equipped with Phillips-Norelco 70/35 mm. projectors, while the Cheri Two has conventional 35mm equipment. The combined seating capacity of the twin is 1,720. Inspired originally by the cinema aboard the SS France, the decor of the Cheri is French throughout.

White walls and ceilings are complemented by red seat fabric, carpet and drapery, and accented by touches of French blue. The color motif readily suggests the French tricolor. Even the boxoffices, of which there are three, are shaped like kiosks, reminiscent of the newsstands to be found on every street corner of Paris.

The policy of the Cheri Twin will be completely flexible from art films, to commercial films, to reserved seat attractions. Performances at the twins will be staggered so that patrons who miss one or cannot gain admission to one can get in to the other.

Premiere attractions for the Cheri are "Georgy Girl" at the Cheri One and "The Fortune Cookie" at the Cheri Two. Set to follow these are "Farenheit 451" at the Cheri One and "A Funny Thing Happened on the Way to the Forum." In March, both houses will be playing reserved seat attractions with "A Man For All Seasons" at the Cheri One and "The Taming of the Shrew," starring Elizabeth Taylor and Richard Burton, at the Cheri Two.

"Quiller" Sets U.S. Bow

NEW YORK—The American premiere of "The Quiller Memorandum," 20th-Fox's spy thriller set in modern-day Germany, has been scheduled for Dec. 15 at the Beekman Theatre in New York, it was announced by Joseph M. Sugar, vice-president in charge of domestic sales.

The film recently had its world premiere in London at the Odeon Leicester Square Theatre and received excellent reviews from the British press.

Hetzel Reveals Winning Student Film Makers

NEW YORK—Ralph Hetzel, executive vice-president of the Motion Picture Association of America, Inc., announced the names of the winners in the "National Student Film Awards—1966" program sponsored by the Motion Picture Association, the Lincoln Center for the Performing Arts, and the United States National Student Association.

Hetzel also participated in a radio discussion on WNBC. Appearing with Hetzel was Martin Scorcese, winner of last year's contest, and Martin Levin, commentator.

The winning films were presented at Lincoln Center. The names of the Award winners and the Certificate of Merit winners in the four categories are as follows:

Dramatic: Award winner—"MATCH GIRL," made by Andrew Meyer, 22, of Boston University. Certificate of Merit—"FAREFORWARD VOYAGER," Sterling Norris, 31, UCLA.

Documentary: Award winner—"RIFF '65," Eric Camiel, NYU. Certificate of Merit—"THE SEASON," Donald MacDonald, UCLA, and "PALM OF RODIA," Khosrow Haritash, University of Southern California.

Experimental: Award winner—"MATANOMEN," Scott Bartlett, San Francisco State College. Certificate of Merit—"LOST IN CUDDIHY," Ira Schneider, University of Wisconsin.

Animated: Award winner—"THE CHILD'S INTRODUCTION TO COSMOS," Hal Barwood, University of Southern California.

Fla. Community Wins Fight Against Nudies

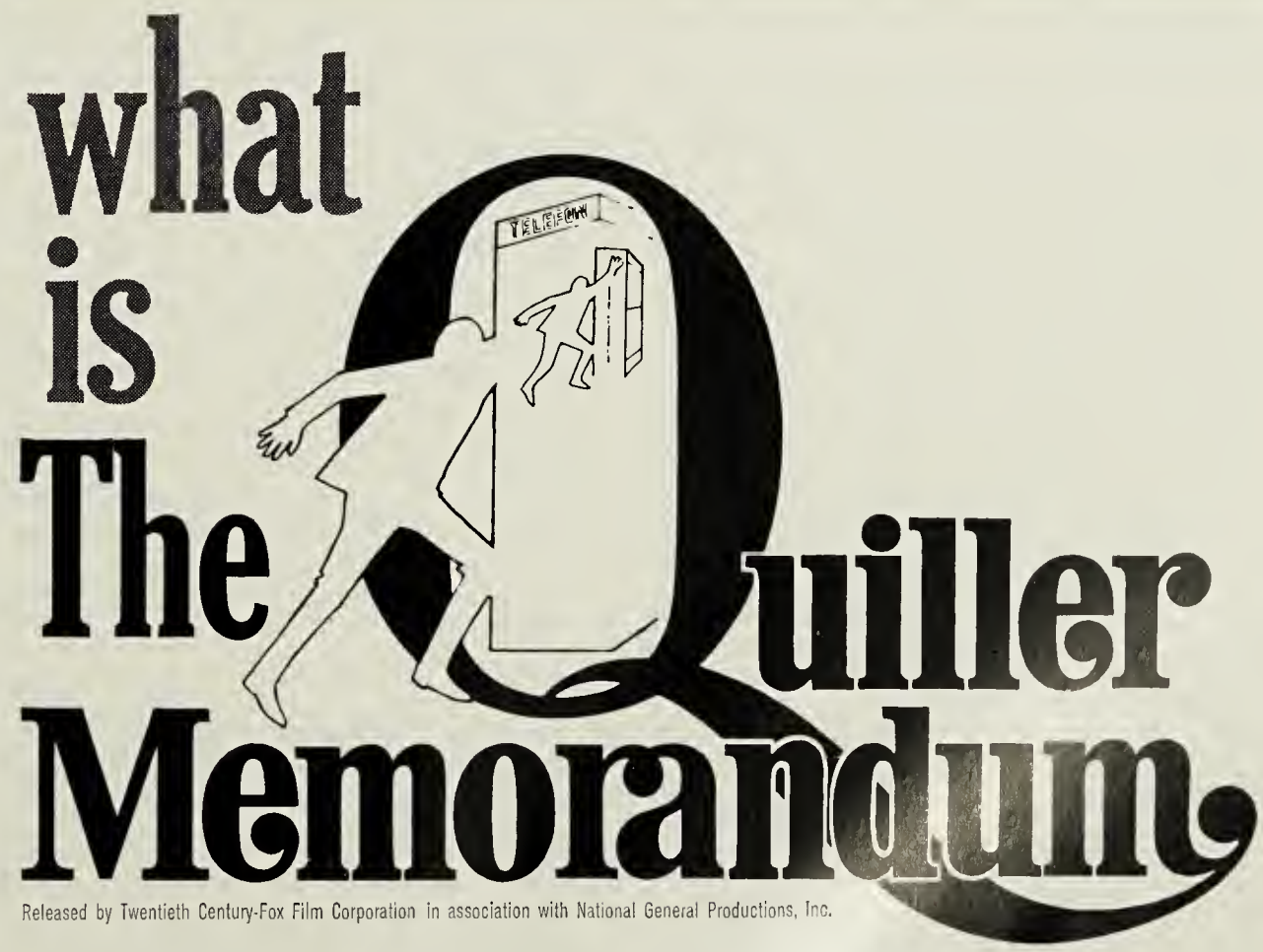
JACKSONVILLE—Charges of exhibiting an obscene motion picture have drawn a "no contest" plea by J. Morton Fromberg, 50, former operator of the Lake Shore Follies Theatre in Duval County (Jacksonville) Criminal Court, and Fromberg has been placed on a year's probation. "No contest" is neither a plea of guilt nor innocence.

After sentencing Fromberg to the probationary year, Judge Hans Tanzler put aside another charge of possession of obscene films. Fromberg had been arrested here Oct. 6, and two films then showing at the Lake Shore, "Tortured Females" and "Satan's Mistress," were seized.

The day before, Duval County Detectives Sgts. J. L. Pfeiffer and N. P. Patterson, along with assistant state attorney Edward Booth, paid $2 boxoffice admissions to watch the show. They had received complaints, they said.

Afterwards, charges were filed against Fromberg. His attorney pointed out that Fromberg was only a paid employee of a Miami corporation that handles the films. It was also stated that the corporation no longer operates the theatre, which is closed, and won't in the future. He also promised the court that the confiscated films won't be shown in Florida by the corporation, and that no films of the type will be shown in Duval County.

Pfeiffer called the movies "sadistic." The Lake Shore is in a better-class residential district with three large churches nearby. The action in Judge Tanzler's court apparently has brought to a conclusive close several attempts over the past several years to bring shoddy, nudie-type screen programs into Lake Shore's quiet suburban area.



Valenti Seeks Newspaper Support In Effort To Make Ad Code Work

NEW YORK—In an effort to better inform newspapers about the recently revised Production Code and Advertising Code, Jack Valenti, president, Motion Picture Association of America, Inc., sent an explanatory letter to the advertising directors of 150 key newspapers.

In his letter, Valenti cited the common objective of newspapers and the motion picture industry when he stated:

"I hope you will find in examining the Code and its regulations that we share a common objective—to assure that motion picture advertising will be responsible and will meet the reasonable and conscientious and objective standards of the American public as a whole.

"All the member companies of our Association, which distribute the majority of pictures to theatres in the United States, subscribe to and live up to the Code. Some are pictures they produce themselves; some are pictures made by non-member producers. All pictures are treated alike under the code. These companies use only advertising approved under the Code."

He also pointed out that the pressbooks of each of the companies subscribing to the Code carry a notice that all advertising has been submitted and approved. Valenti made a special reference to the "Suggested for Mature Audiences" line in his letter stating:

"There is a new provision in the Code to which I'd like specifically to direct your attention. We have felt a responsibility to extend the information made available to the public, and especially to parents. In one area, we believed we could do this best by having certain pictures carrying in advertising the informational line: 'Suggested for Mature Audiences.' Our philosophy and our reasons are set forth in the Code itself.

"I raise a warning. This advertising line is not a come-on. It represents a genuine determination to alert parents, so they may better guide the movie-going of their children."

In his conclusion, Valenti asked for the cooperation and support of the press:

"I hope that all of us may have your understanding and your support as we apply the standards of the Code to the scores of thousands of advertising materials—more than 143,480 units in 1965—with which our Advertising Code Administration must deal each year. We shall make mistakes. But I assure you that we shall not fail for lack of trying to make the Code work. And we stand much more chance of succeeding when we know we can count on your cooperation."

Cultural Assembly Urged For Hemispheric Contact

MEXICO CITY—Jack Valenti, president of the Motion Picture Association of America, Inc., addressing the American Chamber of Commerce of Mexico, celebrating its 50th anniversary, proposed a permanent Cultural Assembly that would "stimulate cultural expansion and cultural understanding among all the peoples of this Hemisphere."

Valenti pointed out that "the purpose of the Assembly would be to bring together the best examples of the culture of each land. There would be music and dance, painting and sculpture, drama and motion pictures . . . the range would be as broad as the whole spectrum of culture.

"And the artists would come, too, to meet, to exchange ideas, to learn, to listen, to be stimulated and inspired."

Referring to the Organization of American States, Valenti continued:

"I would hope that the Organization of American States might consider the proposal. It would not in any way take away from or interfere with the magnificent efforts the OAS already is making in the cultural and educational areas. I hope that such an Assembly would be looked upon as a helpful supplement to these efforts.

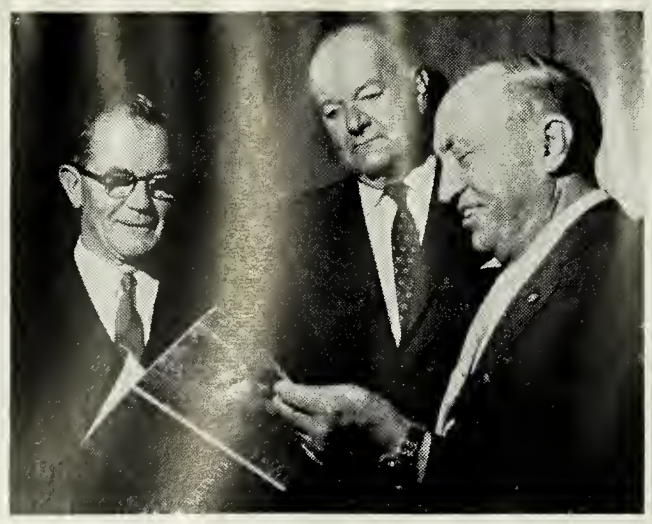
"In this Hemisphere, we share a cultural and spiritual heritage," Valenti stated. "Let us build a new forum where the intellect can find a haven, where idealism will be welcome, where creativity will be honored."

Recognizing the great progress that Mexico has made in the field of education, Valenti went on:

"Mexico, like the United States, has made education the center-piece of its policies. Here in Mexico, a classroom is built every 48 minutes. Fourteen million pesos a day go into education. Education absorbs 26 per cent of the Mexican budget. More than 50,000 teachers have been trained in the last 10 years—and 7,000 new schools were built."

In closing, Valenti commented on the great opportunity for this age and this time to leave a cultural and spiritual imprint on our history. "Let this be our goal," Valenti said, "to bring forth from dark confusions a new neighborliness born out of the creative mind of the Western Hemispheric man.

"There is, for each of us, a part to play in making this ideal come true."



Left to right, Charles J. Stewart, former chairman, Manufacturers Hanover Trust Company; C. R. Smith, chairman, American Airlines; and Harry Brandt, president, Brandt Theatres, examine the Wiltwyck School for Boys Building Fund brochure. Brandt is chairman of the $4,400,000 campaign.

Poe Tours Latin America

NEW YORK—Seymour Poe, 20th-Fox executive vice-president, is currently on a nine-city tour of the company's offices in Latin America. In Mexico City, Poe's first stop, he was joined by Francisco Rodriguez, supervisor for Latin America, who was to accompany him to Panama City, Lima, Santiago, Buenos Aires, Montivedeo, Rio de Janiero, Caracas, and San Juan. Poe is expected to return to New York on Dec. 17.

AIP Production Slate To Surge In March

NEW YORK—American International will launch a concentrated production surge in March with the addition of "Sunset Strip" to the filming schedule, making a total of four feature films to go before cameras that month, it was announced by president James H. Nicholson and Samuel Z. Arkoff, executive vice-president.

"Sunset Strip" is an up-to-the-minute drama dealing with the long-haired teenage "kooks" who have recently made front-page news on the world-famed "strip."

Simultaneously given the green light by American International for March production is "The Trip," which Roger Corman will produce and direct from a screenplay by Charles Griffith dealing with the controversial hallucinatory drug LSD. Like "Sunset Strip," "The Trip" also falls into the so-called "protest" category of motion pictures.

Completing American International's big March production push will be the zany hillbilly comedy, "The Hatfields and the McCoys" which William Asher will direct and "House of 1,000 Dolls," a drama starring Vincent Price, Martha Hyer and Vic Damone which Harry Alan Towers will produce and Terrence Fisher direct.

Nicholson and Arkoff stated that all of these features would be filmed in color and Panavision and all would be produced in Hollywood with the exception of "House of 1,000 Dolls" which will be made in Dublin.

AI is currently shooting "Thunder Alley" here with Annette Funicello, Fabian, and Diane McBain starring, and will launch production later this month on "The Glass Sphinx," to be filmed in Cairo with Robert Taylor and Anita Ekberg in the starring roles.

Fox Conquers New Zealand

NEW YORK—A new 52-week film rental record has been established in New Zealand by 20th-Fox which amassed more than $1,000,000 in only 47 weeks, it was announced by Seymour Poe, executive vice-president.

During the period from January to November of this year, the record figure of $1,008,348 was achieved by 20th-Fox. No other company has ever hit the $1,000,000 mark in one year in New Zealand, and when the final five-week rentals are tallied, the year-end figure will be one expected to stand as a record for some time.

Releases which contributed substantially to the record total are "The Sound of Music," "Those Magnificent Men in Their Flying Machines," "The Agony and the Ecstasy," "The Blue Max," "How to Steal a Million," "Modesty Blaise," and "Our Man Flint."

VCI Sets Pepsi Party

LONDON—Pepsi-Cola Mexicana S. A. will sponsor a party at the Variety Clubs International convention in Mexico City next May, David R. Clay, president of the Pepsi-Cola International subsidiary, announces. In accepting the offer, VCI president Jim Carreras wrote: "The Pepsi-Cola parties have always been a highlight of the Variety conventions. At the London congress last April, the Pepsi function was quite manificent, and I know it will be equally so in Mexico City. Our sponsorship continues to grow with the result that we hope the Variety Club of Mexico will derive $60,000 for the assistance of the sick and needy children in its care."







Seen at the recent banquet of Motion Picture Pioneers at the Americana Hotel, New York, were, left to right, George Dembow, Pioneers president; William R. Forman, honored as Pioneer of the Year; and Sam Dembow; Manny Frisch, Robert Weitman, Richard Walsh, and Robert O'Brien; and Jay Emanuel, Si Fabian, and Robert Mochrie.

COLUMBIA *(Continued)*

exhibition of "Georgy Girl."

Columbia alleges that all prior restraints on speech are invalid; that the ordinance denies equal protection of the law to motion pictures because it does not apply to other public media in Chicago; that the procedural provisions are inadequate because the Superintendent of Police is not required to make a decision within any specified time, the burden is on the applicant to seek review by the Motion Picture Appeal Board, and a total of 47 days may elapse between the request for appeal and the institution of judicial proceedings by the Board; that the ordinance places an unreasonable burden on Columbia's constitutional right to do business in Chicago; that neither the Superintendent nor the Board is compelled to specify its reasons for a partial or complete rejection; that the ordinance fails to require the issuance of a permit if the Board does not institute judicial proceedings within the required time; that the fees charged for permits are excessive; that the ordinance permits restraint of matter other than that which is obscene; and that the standards for exclusion of persons under 17 are impermissibly vague.

The procedural provisions of the ordinance were amended in 1965 in an attempt to comply with the United States Supreme Court's decision in Freedman v. Maryland, which prohibited delay in censorship decisions and required judicial participation before administrative decisions could become final. Columbia complains that, with respect to "Georgy Girl," even if the procedural requirements are valid, the Board has failed to comply with its own requirements.

Columbia also complains that the standard under which the special permit was issued—"whether the picture, considered as a whole, has the dominant effect of substantially arousing sexual desires in any person less than 17 years of age, or if the picture is indecent, or is contrary to contemporary community standards in the description or representation of nudity or sex" cannot be properly applied to "Georgy Girl" to prohibit the admission of persons under 17.

Named as defendants in addition to the City are Orlando W. Wilson, Superintendent of Police; John F. Cusack, Ner Littner, Henry Rago, and Matthew Schoenbaum, members of the Motion Picture Appeal Board; and Bea McGill, Jennie Kare, Ilene Frymire, and Edith Joyce, members of the Film Review Section.

The Motion Picture Association of America, Inc., of which Columbia Pictures is a member, has given its support to the suit.

Columbia is represented by attorneys Samuel W. Block and Thomas P. Sullivan.

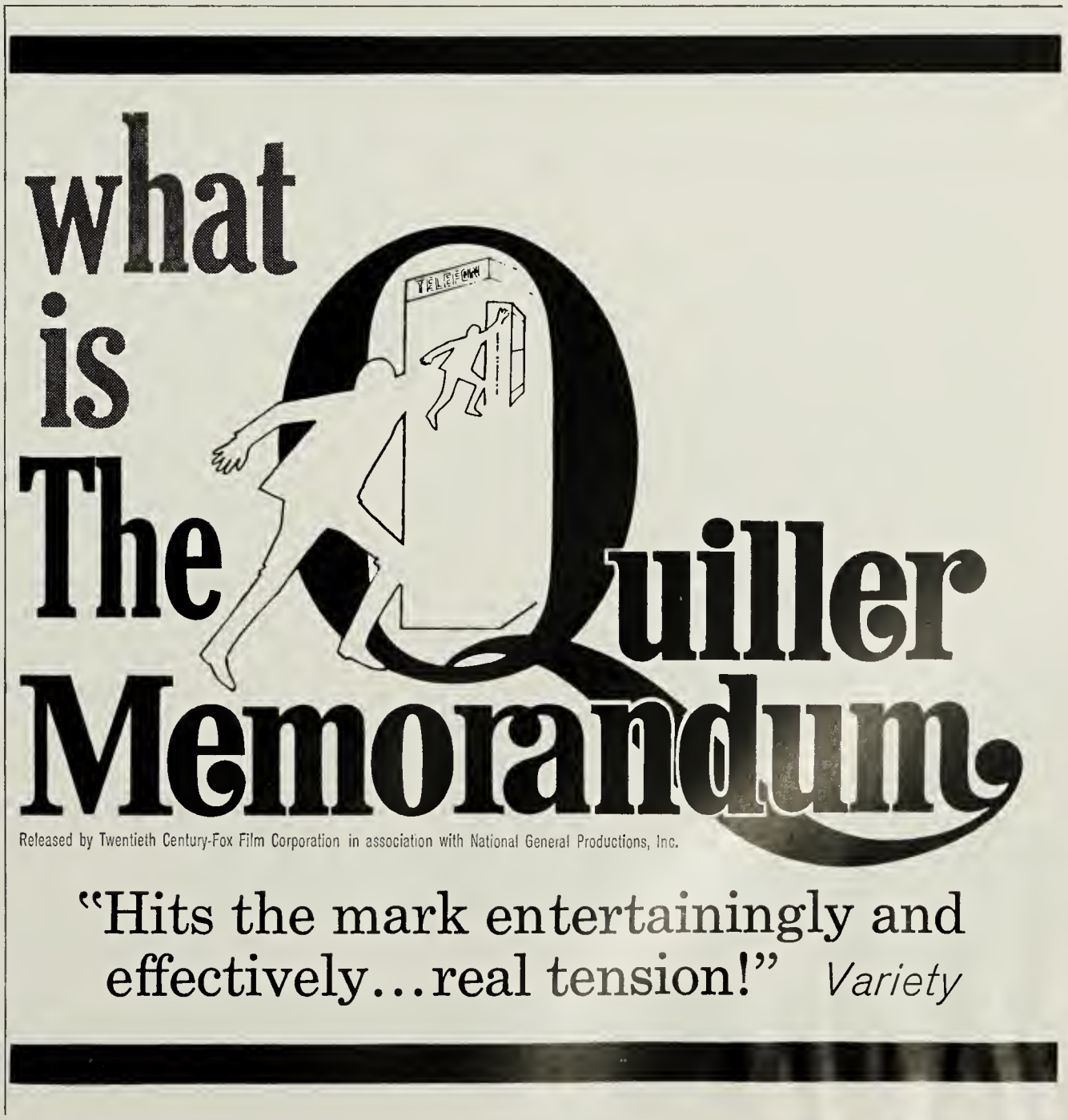
Ex-Schine Executives Join New Capital Circuit

ALBANY—Local Film Row's only surprise in the appointment of George V. Lynch, for many years Schine Theatres' chief buyer and friend of local distributors, as top buyer and date setter for Capital Theatres (the former John Broumas chain), was that Lynch would move so far from his longtime home in Gloversville. He will headquarter in Youngstown, O., Broumas' native town.

Credited with "saving the Schine Circuit millions of dollars" through shrewd purchase of product, the popular, respected Lynch had been expected to accept a post in or around New York City. He served with the Schine organization for 45 years.

A nephew, Gus, who has resigned as a booker in New York for Herbert Nitke's Panther Theatre Corporation, now operating on lease 50 former Schine houses in five states, has been dispatched by Capital Theatres to Washington, D. C. Gus booked there for Schine at one time.

Appointment of Lou S. Hart, general manager for Schine Theatres for 16 months, to a similar job with Capital, Youngstown, and the resignation of Chris Pope, quarter-of-a-century Schine date setter, as buyer for Panther, left only two ex-Schiners with Nitke in New York. They are Lee Willis, chief of operations, and Sam Mills, director of advertising.



The NEW YORK Scene

By Mel Konecoff

SHE: I HAVE A FROG IN MY THROAT.
HE: KEEP IT THERE.

(Laughter and scattered applause)

This bit of dialogue took place on the set of "The Tiger Makes Out" last week in the aging Biltmore Studios in downtown Manhattan, while principals Eli Wallach and Anne Jackson were waiting to run through a scene for a fourth time. The aforementioned conversation was not part of the plot of "the comedy in the new manner," as author Murray Schisgal put it; instead, it was just some extemporaneous byplay while awaiting the director's shout of "action."

Things haven't changed much since we last visited a studio set. It still amazes us how everyone has the patience to sit around waiting for the technicians to get through fixing, lighting, moving, etc., so that a minute or two of dialogue or action can be put on film. There is always some little bit of business that has to be overcome before actual shooting can begin. A chair has to be moved out of the way of the camera or put back after part of a scene; or the camera has to move up and back and then come in again smoothly; or a wire is loose, leading to the recording equipment; or a bulb has to be replaced in the lighting surround; or the camera has to be reloaded, etc. Finally comes shooting time, and a repeat is in order because an ash tray is in an awkward position and this has to be resolved.

Later, across the luncheon table over a bottle of celery tonic (honest), the stars, husband and wife, show, as does producer George Justin, director Arthur Hiller, and author Schisgal.

Eli Wallach, a most competent actor who probably would make a fine director, notes that they are a few days behind schedule on their eight-week assignment, but on the whole, he's pleased with the progress on this, his first film in New York. He likes working here since it permits time with their family when they're not shooting. Which does he enjoy more—doing a play or a motion picture? He admitted that the stage has to get his vote because there is a certain flow on stage which makes each presentation an experience. Said he, "If I found a play I liked, I would remain with it for at least a year."

The film's story concerns a way-out mailman who fancies himself a tiger. Frustrated by a number of misadventures, he brings a suburban housewife to his basement apartment by force. He finds that far from being resentful, she actually welcomes his attentions. Wallach believes it has a sense of the natural about it—since every man wants to throw a woman over his shoulder and take her to his cave, and every woman wants it done to her.

Miss Jackson is a living doll who enjoys her work, and both she and Eli are scheduled to appear in a forthcoming film with Dean Martin for Columbia entitled "Band of Gold." She will start her role in mid-December under the direction of Fielder Cook, with Eli to start later. She plays the part of Eli's mistress, and she candidly admitted that she would play any kind of a role as long as she doesn't have to wash dishes. "This," said she, "I can do at home."

A press agent urged her to play it cool and say that they had already started the picture and were shooting around her, but she refused, remarking, "I'm lucky to be in it."

"The Tiger Makes Out" has been filming in a number of locations including Greenwich Village, where Eli recalled one setting called for a love scene to be recorded. A woman leaned out of her apartment window, observed the proceedings, and screeched, "That's a dirty scene and not suitable for television," after which she phoned the police.

Schisgal admitted that this was his first feature film and that it was based on his play, "The Tiger," which had a 25-week run with Eli and Anne. He expanded the 40 minute stage presentation, adding 66 speaking roles from the two in the play. About 100 minutes of film will be the end result, to be shown in early 1967 in theatres.

Both Schisgal and producer Justin had nothing but praise for Columbia officials (that company is financing and distributing), who are keeping hands off the filming. Justin admitted that the budget was under a million dollars with the Wallachs in for a piece of the action.

Justin is an old hand at film making locally, and he finds it much easier to shoot in New York under the Lindsay administration. It's more pleasant, and the attitude now is positive instead of non-committal, as it was in the past. There is a feeling of being wanted instead of just being tolerated. The police assigned to the unit become almost a part of it, and they know the problems almost as soon as the film maker does. This is helpful since about 80 per cent of the picture was shot on location.

SUSTENANCE NOTE: A COUPLE OF ISSUES AGO, THE NAME OF THE famous Jerry K. Levine, director of advertising and publicity for roadshows at Columbia Pictures, became entangled with salami and champagne—so what do you think made its appearance on our desk the other day? A 21 inch salami and a bottle of celery tonic, which Levine thought was more appropriate. Now, there's a lad who will go far, and who knows, maybe when "A Man For All Seasons" makes its first million, along will come some rye bread and mustard.

In another area, the other Saturday, we were standing at the curb in front of the Bellmore Playhouse on Long Island getting pleasure out of a line that stretched quite a ways consisting of youngsters and a smattering of adults waiting to buy tickets for a children's show (name upon request when accompanied by a self-addressed, stamped envelope), when out came press agent Harold Rand asking wouldn't we like a sandwich and also to meet Paul Tripp, the tv personality and one of the stars of the film, who was making a series of personal appearances. The sandwich we declined; Tripp we greeted, and he was quite pleased with the whole bit as well as the reaction he was getting. A smart showman, he insisted on going the length of the line to greet the waiting customers.

Warners Net Income Up As All Activities Surge

NEW YORK—Warner Bros. Pictures, Inc., reports for the year ended Aug. 31, 1966 consolidated net income of $8,524,000 (after a provision of $6,400,000 for federal income taxes) which is equivalent to $1.74 per share on the 4,877,552 shares of common stock outstanding at that date.

For the year ended August 31, 1965 the company reported consolidated net income of $4,663,000 (after a provision of $3,900,000 for federal income taxes).

Film rental income from theatrical exhibition amounted to $76,283,000; from television exhibition, $31,094,000; record, music and other income, $30,442,000; and dividends from foreign subsidiaries not consolidated, $1,562,000 for the year ended Aug. 31, as compared with $56,326,000, $20,474,000, $20,295,000 and $772,000, respectively, for the year ended Aug. 31, 1965.

Net current assets at Aug. 31, were $50,788,000 and debt due after one year was $7,457,000, compared with $44,327,000 and $8,483,000, respectively, at Aug. 31, 1965.

Mid-East Meet Planned

CLEVELAND, O.—President Samuel Schultz, Independent Theatre Owners of Ohio, and Paul Vogel, general chairman of the convention committee, called a committee meeting for Tuesday, Dec. 6, here. Members of the convention committee of the Allied Theatre Owners of Western Pennsylvania were to meet with the ITOO committee to implement plans for the mid-east regional convention to be held March 13, 14, and 15 at the Sheraton-Columbus Motor Hotel in Columbus.

The convention will be co-sponsored by the Ohio and Western Pennsylvania exhibitor organizations. Exhibitors in West Virginia, Kentucky, Indiana, and Michigan are being invited to attend.

"Camelot" Due Oct. 25

NEW YORK—The Warner Bros. motion picture production of "Camelot" will have its world premiere on Oct. 25, 1967, at the Warner Theatre on Broadway in New York, it is announced by Jack L. Warner, president of Warner Bros. and producer of the Alan Jay Lerner-Frederick Loewe extravaganza. The film will be presented on a reserved-seat basis.



Mapping plans for the world premiere of Fred Zinnemann's "A Man For All Seasons" are Jerry K. Levine, Columbia Pictures; Mrs. Claude Newhouse, member of the Just One Break, Inc. benefit committee; Mrs. C. V. Whitney, committee chairman; and Earl Blackwell, Town And Country Magazine. Columbia's "A Man For All Seasons" will have its world bow at the Fine Arts, New York, on Dec. 12.

QUILLER...



"At last a spy you can believe in!"
London Daily Mirror

"Simply sensational spy hero... He's great!"
News Of The World

"Thriller in classic tradition... extraordinarily refreshing!"
London Times

"We could stand more spy films if they were all like this one!"
London Daily Express

"Hits the mark entertainingly and effectively...real tension!"
Variety

GEORGE SEGAL
ALEC GUINNESS
MAX VON SYDOW
SENTA BERGER

20th Century-Fox presents
IVAN FOXWELL'S
PRODUCTION of

the Quiller Memorandum

Guest Stars
GEORGE SANDERS · ROBERT HELPMANN

Produced by IVAN FOXWELL Directed by MICHAEL ANDERSON Screenplay by HAROLD PINTER

PANAVISION® Color by DELUXE

Released by Twentieth Century-Fox Film Corporation
in association with National General Productions, Inc.

OW SETTING RECORD BUSINESS IN LONDON
AMERICAN PREMIERE • BEEKMAN THEATRE, N. Y. • DECEMBER 15

LONDON Observations

By Jock MacGregor

ONCE, THE ORGANIZERS PRIDED THEMSELVES THAT THE LONDON FILM Festival was the one without starlets. Today, they may well regret this outlook. A few might have brightened the opening of the 10th Festival. Mind you, it was a bitterly cold night with full length minks in order and mink bikinis a frightening thought, but there were more international stars at Argentina's Mar del Plata, which has neither studios nor theatres handy to supply glamor.

To the organizers, the festival is a mission to show the best from the international festivals plus pictures of special merit, but with the cream now being snapped up for commercial presentation, programming has become a problem. Nevertheless, France's "Shameless Old Lady," despite the presence of the stars and creators, was a flimsy choice for the opening, set a downbeat on the season, and was fortunately soon forgotten at the ensuing divertisement, staged with great imagination in a condemned warehouse.

Here, various facets of swinging London (Oh, where would we be had "Time" not discovered the fact?), from guards band, Chelsea pensioners, and bowler hatted gents to boutiques displaying mini-fashions and with-it restaurants serving specialities, were to be found. Trade personalities, though the associations make small donations to the costs, were in as short supply as stars. Photographers prowled in search of celebrities.

First, they contended with shots of tramps demonstrating against having been ejected from sleeping rough in the warehouse. Then it happened. A model showing "gear" became a little careless changing. Egged on by cameramen, she substituted a bowler hat (that's a derby to Americans) for her bra. Being British, few took any real notice, and the trade can take further comfort that a model and not a starlet was involved! I did not see any photos used.

COINCIDING WITH THE NEWS BROKEN BY MO ROTHMAN THAT COLUMbia has bought British Lion's holding in BLC Films, their joint U.K. distribution outlet, comes the appointment of Ken Green as Columbia's director of publicity. With some 30 years distribution and production experience—for 11 years he headed the Denham and later the Pinewood Studios operations—he has been specially released by Carl Foreman from his Open Road directorship. He was originally a newspaperman, and I doubt if anyone has a greater first hand knowledge of all facets of film promotion from production planning to exhibitor execution. Painstaking and conscientious, he has traveled thousands of miles around the provinces supervising openings. His handling of "Born Free" for nearly a year on location in Africa and nursing of pre-releases when some doubted its potential helped make it one of 1966's top hits. Pat Williamson, Columbia British chief, has certainly made an acquisition. Clive Sutton, while continuing his advertising responsibilities, has been named assistant publicity director.

DESPITE UPSETTING SOME, I CAN NOT SEE HOW CINEMA ATTENDANCES can be built while some who do not get their product booked by circuits rush into print or on the air to criticise bookers. The public, hearing them, can be forgiven for believing that only bad pictures are shown and staying away. Latest transgressors were two members of the newly created Short Film-makers Campaign, who on tv harangued ABC and Rank for program content and lack of support, but failed to mention that independents were no more enthusiastic about their kind of shorts. Circuit representatives wisely refused to be involved, but Harold Baim put forward a spirited defense of commercial (or "safe" as the others would have it) shorts. It was certainly not a discussion which would encourage moviegoing. Such actions prompt me to revive my crack that if some producers will wash their linen in public, the authorities can perhaps be almost forgiven when it comes to Selective Employment Tax for classifying film production as a service like laundries, which do not get refunds.

YOU CAN'T BEAT BEAUTY CONTESTS FOR VAST PUBLICITY COVERAGES. The "Girl in a Million" promotion tying up Breck Shampoos and Associated British Cinemas to pre-sell "One Million Years BC" proved no exception. Fifteen lovelies who had qualified via local theatre heats and area finals paraded at ABPC's Elstree Studios and got fine press breaks. Winner Sheila Forrest received $2800 and a part in a new Hammer Film. . . . Sefton Myers, 36, becomes the VCGB's youngest chief barker ever. 20th-Fox's Percy Livingstone is the new dough guy. Crewmen were at London Airport when five handicapped Liberian children arrived for surgical and limb fitting treatment sponsored by the Variety committee headed by Eliot Hyman. First task was for Monty Berman to fit them with winter clothes. . . . Even if the personal handwritten letter from Raquel Welch telling pressmen about her latest film, "Fathom," fooled no one, there has been much discussion as to how it was printed. . . . After delays, Warren Beatty's "Mickey One" and "Promise Her Anything" opened the same week to lukewarm reviews. . . . With "Batman" and "Flintstone" going out as a Christmas unit program, 20th-Fox and Columbia have launched a joint campaign even down to trade paper advertising. . . . Walt Disney is reviving "Lady and the Tramp" in the same week. . . . Remember my enthusiasm when I visited the Rank Audio Visual showroom for the Mellotron sound effects console which produces all sorts of noises at the touch of a key? The Russians have bought some for their studios. . . . I pricked my ears when I was driving and heard on the car radio that the Harlow Odeon now insists on young patrons depositing transistors before entering the auditorium. . . . Owner of the Fox, Detroit, and other American theatres, Herman Cohen, now producing Joan Crawford's "Circus of Blood" at Shepperton, has been relating stories of his early days in exhibition on the set. . . . With weather such as we have been enduring, it is comforting to hear from Jean Osborne, publicising "Reflections in a Golden Eye," that things are no better in Rome. Elizabeth Taylor has resorted to a chic black diamond mink duffle coat, Marlon Brando a sheeplined suede jacket with raccoon fur collar, and director John Huston a voluminous Irish tweed cape.

Theatre Relocation Hinges On Zoning Change Okay

WINSTON-SALEM, N.C.—Operators of the Lincoln here, which must move from its downtown location because the block is being cleared under urban renewal to provide off-street parking, has gone to court to get proper zoning which would permit it to erect a new $150,000 house on Glenway avenue between Glenn and Patterson avenues.

Lincoln Winston-Salem Corporation has been joined in the action, filed in Forsyth County Superior Court, by Mr. and Mrs. Paul McInnis, from whom it bought the property. Defendants are the City of Winston-Salem and Mayor M. C. Benton.

The sale of the property was contingent on the theatre being able to get the tract rezoned from Business B to Business A. Under Business B zoning, the theatre can not be built unless off-street parking is provided on the basis of one car for every five seats. Since there is not enough land to allow this, the theatre owners petitioned the City-County Planning Board to have the property rezoned to Business A, which does not have the off-street parking requirement. The planning board refused to rezone the tract, and the company then appealed to the City Board of Alderman, which on Sept. 19 approved the requested rezoning by a four to three vote.

Mayor Benton ruled, however, that the motion had failed to pass because of a city ordinance which stated that the aldermen cannot override the Planning Board by less than a two-thirds vote of the members present. In the theatre case, five votes would have been required for the change.

Attorneys for the theatre then notified the city that in their opinion the ordinance requiring a two-thirds vote was invalid because it violated the charter of the city and also general state statutes. Upon advice of city attorneys, the Board of Aldermen subsequently removed the ordinance requiring a two-thirds majority to override the Planning Board, and inserted a provision that any person who had petitioned for property to be rezoned within the last two years and whose petition had been approved by a majority of those present but less than the required two-thirds majority could request a rehearing.

The plaintiffs in their suit contend that under state law and the city charter, the property already has been rezoned Business A, and they ask a declaratory judgment to that effect.

Picker Heads Santa Ball

NEW YORK—Arnold M. Picker, executive vice-president of the United Artists Corporation, will serve as general chairman of the fifth annual Santa Claus Ball, to be held in the Grand Ballroom of the Waldorf-Astoria Hotel on Sunday evening, Dec. 18.

The Santa Claus Ball is sponsored by the Foundation for Child Mental Welfare for the benefit of the Children's Day Treatment Center and School, which offers specialized instruction and psychiatric care on a day-care basis to youngsters who are too disturbed to attend regular classes in the New York Schools.

Picker has served as chairman of the board of directors of the Foundation for Child Mental Welfare since its inception in 1962. Co-chairmen of the Santa Claus Ball's dinner committee are Gerald Darhansoff, executive vice-president of the Sterling National Bank and Trust Company, and Theodore S. Parver of the El Morro Corporation.

ALBANY

"Alfie" is expected to hold a minimum of eight weeks at Stanley Warner's Cinema Delaware. . . . Herbert Nitke's Panther Theatre Corporation has recently been booking art pictures in the Paramount, Glens Falls. Panther also conducts the Rialto in that city. . . . The annual Film Row Christmas party will be held Dec. 14 in the RTA demonstration room on Broadway. Exchange workers' local, IATSE, gives the annual afternoon affair for members, exhibitors, and branch distribution chiefs. . . . Albany's Alan Iselin was recently elected president and executive officer of the publicly held Asram Corporation. Iselin, a drive-in operator, producer, and television executive, is hoping to finish the grading for a 1,000-car drive-in which he is building in partnership with Howard Goldstein, Schenectady. It is hoped that the drive-in, located in Town of Marcy, near Utica, will be ready for operation early next summer. . . . 20th Century-Fox's staff at its new local office: Rose Berkus is booker, having held a similar position with United Artists. John Keegan is sales representatinve. Betty Reilley, formerly with Paramount, is secretary. . . . Nancy Desormeau is the new secretary at UA. . . . John Wilhelm and George Thornton, operators of Schenectady, Catskill, Tannersville, and Windham theatres, have acquired Reggie Clark's Palace in Lake Placid. . . . Columbia set "The Professionals" for Thanksgiving dates in Fabian theatres of Albany, Troy, Schenectady and other locations. The film is being withheld elsewhere until Christmas.

BOSTON

Cinema Lodge, B'nai B'rith, sponsored the opening night of "Is Paris Burning?" at the Circle Theatre with a capacity crowd turning out. Bill Kumins, branch manager of Warner Bros., was ticket chairman for the event. . . . Cinema Lodge B'Nai B'rith held its first general meeting and breakfast on Sunday morning, Dec. 4, with members and their wives attending. Walter Plotch of the A.D.L. spoke on "Does Bigotry Still Exist In Our Schools?." . . . Forty veterans from the Veterans Administration Hospital in West Roxbury were guests of Cinema Lodge B'nai B'rith at the Boston Garden for the Celtics vs St. Louis basketball game. . . . American International Pictures branch manager Harvey Appell, announcing the winter line-up, states that on Dec. 7–14, 140 theatres in New England will be playing the saturation combination of "Dr. Goldfoot and the Girl Bombs" and "Las Vegas Hillbillies."

BUFFALO

Western New York motion picture theatre audiences can expect to laugh during the coming holidays. At least, that is the hope of exhibitors in the area. The Christmas season will be largely devoted to comedy, a check of theatres has revealed. The solitary serious film will be "The Bible," scheduled to open Dec. 22 at the Teck. The Buffalo, flagship of the Buffalo Loew operations, will present its holiday attraction a day later. It will be "Murderer's Row," with Dean Martin. At the Center, Natalie Wood in "Penelope" will be the attraction starting Dec. 23. Starting Dec. 21, the Century will offer Shirley MacLaine and Michael Caine in "Gambit." Arriving at the Cinema in downtown Buffalo and the Amherst in north Buffalo on Dec. 21 will be "After the Fox," starring Peter Sellers. Fred MacMurray and Vera Miles arrive on the Cinema I screen Christmas Day in Walt Disney's "Follow Me Boys," while in Cinema II will be "Any Wednesday," with Jane Fonda,



Shown at the opening of Paramount's "Alfie" at the Sheridan Theatre, Miami Beach, are Harry Botwick, Florida State Theatres district manager, with Phil and Evelyn Spitalny and Alfie Howard, Official Town Crier of the City of London, who rang out the good news that "Alfie" was at the Sheridan.

Jason Robards and Dean Jones. "Alfie" and "Doctor Zhivago" have been drawing so well at the Colvin and Granada that they are expected to run through the holidays. Also on the Christmas film front will be "The Sound of Music," which is scheduled for a reserved-seat sub-run engagement after 79 weeks in the Teck. Tony Curtis' "Arrivederci, Baby" will be at the Kensington. . . . Remodeling of the Kodak Town Paramount, which will give downtown Rochester its first new movie house in almost 40 years, has started, according to Vincent Martina. The added playhouse, Studio II, will be a 450-seater occupying the present lobby of the Clinton avenue film palace. Martina is managing director of the five Rochester theatres operated by the Charles Martina Theatres of Albion and vice-president of the company, which is headed by his father, a veteran of exhibition. Vincent said the first step in the reconstruction will be the conversion of the Mortimer street exit into the entrance for the Paramount. He estimates that the "heavy" work will require about three weeks. When this is completed, "or at least useable," said Vincent, remodeling of the present lobby will begin, a project which should be finished by mid-March when the Martinas are planning a gala opening of both theatres. . . . Joseph P. Garvey, managing director, Granada, a Buffalo link in the Panther Theatres chain, has installed a 24-sheet size display in the main lobby on his next attraction, "Hawaii," which opens Feb. 14. . . . Ken Cavanagh, business agent, Buffalo Projectionists Union, is a busy man. In addition to his usual duties, he part-time operates now and then in various Buffalo theatres, as well as looks in often on the progress being made in remodeling the new quarters of National Theatre Supply and N.Y. Allied in his union's building at 498 Pearl street. Contrary to reports in some cities of the lack of projectionists for the future, Ken says there is no such problem here.

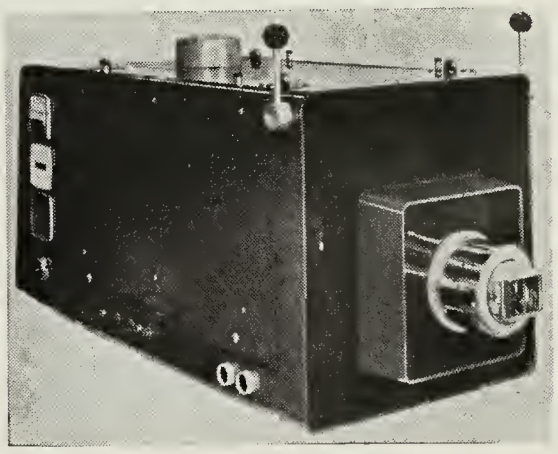
CHARLOTTE

The City Council, Charlotte, after several months of deliberation, approved the operation of cable television and indicated that it would decide before Christmas who is to get the franchise. Opposition to the proposal included representatives of local motion picture houses who contended such a system would hurt their business and also would amount to pay television. . . . The Center, located at the corner of Chapel Hill and Holland streets, in downtown Durham, N.C., since December, 1938, opened in a new building and location in the suburban Lakewood Shopping Center at Durham on Thanksgiving Day. It has a seating capacity of over 800, rocking chair seats, stereophonic surround sound, a 55-foot distortion free curved screen, electronic year round air conditioning, and unlimited front door parking. The projection booth is equipped with the latest 70mm projectors, as well as regular 35mm facilities, and the lobby is a modernistic house of glass, providing panoramic views of the shopping center. Adjoining and directly behind the boxoffice is an "open look" manager's office without walls or doors. The Center is part of the Wilby-Kincey Circuit. Charles H. Lewis is manager, and Ray Griswold is assistant manager. The Center's old building in the downtown section has been sold to a building and loan firm.

CINCINNATI

Variety Tent Three has elected Leo G. Shear of Theatre Candy of Ohio, as its chief

HUGHES XENON ILLUMINATOR



- Brighter Light
- Power Savings
- Flatter Field—No Hot Spots
- No Cleaning or Maintenance
- Simple & Immediate Starting
- No Moving Parts
- Cold Light—Protects Film
- Constant Screen Brightness
- Adapts to all Projectors
- 1500+ Hours Tube Life
- Finger Tip Control
- Sharper Focus

Join the switch to
HUGHES XENON
GET ALL THE FACTS

HUGHES ELECTRONICS
5271 W. JEFFERSON BLVD.
LOS ANGELES 16, CALIF.

Phone Collect Today
213—WE 7-2160

barker for 1967. Other officers are Bob Rehme, UA field representative, first assistant; Jack Haynes, Cincinnati Theatres general manager, second assistant; Saul M. Greenberg, property master; and Jim McDonald, dough guy. New crew members include Joe Alexander, Carl Ferrazza, Norm Finkelstein, T. M. Fisher, Berry Hersh, Ned Marks, Bob Otto, Tom LaVeilla, Harold Perry, and Don Womack. . . . Hank Davidson has closed the Old Fort Drive-In, Lebanon, O., for remodeling. . . . Chakeres Theatres' Xenia, Xenia, O., which had been closed for extensive remodeling, reopened with gala festivities Nov. 23. . . . Dayton, O., newspaper strike ended in time to give exhibitors a chance to advertise their Thanksgiving Day products. It was also a break for Mid-States' new Salem Mall Cinema, which opened Nov. 23. . . . Al Schenk, "night mayor of Cincinnati" and well known among area exhibitors as a great master of ceremonies, died Nov. 20 from a heart attack.

COLUMBUS, O.

Loew's Morse Road and Loew's Arlington, de luxe suburban houses under construction here, will open Christmas Day. "After The Fox" will be the Morse Road attraction and "Arrivederci, Baby" will be at the Arlington. The announcement was made at a press, radio and tv luncheon with Loew's officials Ernest Emerling, Bernard Diamond, and Herbert Brown as hosts. . . . Christmas week shapes up as an exceptionally strong holiday period in local first runs. Attractions booked include "Any Wednesday" at RKO Palace, "Murderers' Row" at Loew's Ohio, "Alfie" at Cinema East, and "Gambit" at the General Cinema houses. . . . Manager Jerry Knight of the Drexel has been giving the Bexley suburban house a thorough redecoration, including reseating. . . . Cinerama's "Russian Adventure" is expected to open at Grand Cinerama following the current run of "The Blue Max."

DALLAS

The premiere of "Is Paris Burning?" was presented as a charity benefit sponsored by the Variety Club of Dallas. Edwin Tobolowsky and Walter Morgan were co-chairmen of the benefit. Committee members included Jake Elder, Alfred N. Sack, Ed Gall, Bob Boucher, James O. Cherry, Ronald Martin, Tom Bridge, Harry McCartney, and Kyle Rorex. Preopening festivities featured the Forney High School band playing in front of the Wilshire. Among the special guests at the premiere were young Hollywood stars Yvonne Craig and Tommy Kirk who have been in Dallas the last 10 days making a film titled "Mars Need Women." . . . Sherrill C. Corwin, president of the National Association of Theatre Owners and president of Metropolitan Theatres, will be the principal speaker at the Feb. 1 luncheon of the 15th annual Texas D-I Theatre Owners Association, according to Joe S. Jackson, chairman of the convention. The annual convention of the TDITOA will be held at the Statler Hilton Hotel, Jan. 31–Feb. 2. . . . Leon Blender, vice-president and general sales manager of American International Pictures, was in on a periodic visit discussing the company's future releases. . . . William M. Koch, booker at the Metro-Goldwyn-Mayer film exchange was recently married to Yvonne Stevens at Starkville, Miss. After their honeymoon in Florida, they will return to Dallas to make their home. . . . Interstate Theatres has made it possible for the fifth consecutive year for football fans of Southern Methodist University to select the "Most Valuable Mustang." Fans deposit their ticket stubs with the player's name or number written on the back in any Interstate Dallas theatre lobby. A handsome trophy is awarded the winner each year. . . . There is a number of Dallas made motion pictures in release at the present time, with "The Street Is My Beat," made here 18 months ago, premiering in San Francisco; "The Black Cat" playing in a number of cities; and "Run For Your Wife," most of which was shot in Dallas, having its U. S. premiere at the Park Forest. . . . The Russian-made prize winning film version of "Hamlet" has been booked to play a two a day run in the Village and Westwood on Dec. 6 and 7. . . . Teen-agers had an opportunity to win free tickets to see the new Elvis Presley film, "Spinout," at Cinema I in NorthPark.



Romeo Goudreau, branch manager of Paramount Pictures in Montreal, extends a welcome to dignitaries attending the Canadian premiere of "Is Paris Burning?" at the York Theatre, sponsored by L'Association Les Fusiliers Mont-Royal. Left to right are Brigadier Guy Gauvreau; Mrs. Gauvreau; Mrs. W. A. B. Anderson; Lieutenant-General W. A. B. Anderson; Mrs. Guy Levesque; Lieut-Colonel Guy Levesque; and Goudreau.

DENVER

A new record has been set for long run films in Denver. The Fox Aladdin, which is playing "Sound of Music" on a reserved seat policy of $2.50 top, has passed the 86 week record set by "How the West Was Won," which reportedly grossed in excess of one million dollars for its run in the Cooper Cinerama theatre here. Fred Huffsmith, manager, Aladdin, says it is still planned to run "Sound of Music" for some weeks yet. By mid-December, the film will have played at his theatre to attendance equaling the present population of this Mile High City—unofficially estimated at around a million. . . . The County Clerk and Recorders Association of Colorado elected Homer Graham of the Paonia Drive-In of Paonia, Colo., its president. . . . Branch manager Frank Carbone of Paramount was host at a luncheon held in the Heart of Denver Motor Hotel. Event was in connection with the screening of "El Dorado" and "Funeral in Berlin." 100 exhibitors and film people were in attendance. . . . Star of "Alfie" Michael Caine made some personal appearances recently in the Mile High City. . . . The Evans Drive-In in Denver, long an independent, built and operated by Mr. and Mrs. R. L. Stanger, has been taken over by Highland Theatres, Inc., which also operates the big downtown Denver and several theatres and drive-ins in other Colorado cities. Bob Spahn's United Enterprises will book for Highland.

DES MOINES

Mrs. Arnold Johnson, wife of the owner of the Iowa, Onawa, Ia., died following a long illness. Five children survive in addition to her husband. . . . The B & I booking agency, operated by Bert Thomas, moved from the Plymouth Building in Des Moines to 1215 Grand ave. . . . WOMPI here turned in 21 Christmas bags to the Red Cross for distribution to servicemen in Vietnam. Also, WOMPI is in the process of dressing 25 dolls for the Salvation Army.

DETROIT

The world premiere of "Brighty of the Grand Canyon" was held at the Birmingham Theatre in Birmingham, Mich., Nov. 22. The benefit showing was for the Kingswood School for Girls in Bloomfield Hills, Mich. Producer Stephen Booth told the Detroit bureau that distribution rights have not been completed as yet. Three Detroit area theatres will be showing the picture for a two-week engagement starting Nov. 23. They are the Birmingham, Alger, and Calvin.

HOUSTON

Interstate Theatres Circuit, in cooperation with 20th Century-Fox, producers of "The Bible," now showing at the Tower as a road show, set several Boy Scout Saturday matinees at reduced prices of $1 per person. . . . Richard Jack, Jefferson Amusement Co., was discussing with Art Squires of Southwest Concerts, Inc., the possibility of putting legitimate stage plays in some of the theatres operated by Jefferson. The circuit operates the Windsor Cinerama, the Gaylynn and King Center D-I in Houston. . . . The Royal Ballet Production of "Romeo and Juliet" will open an engagement at the Village on Dec. 23. . . . Andre Previn who will take over in October 1967 as conductor of the Houston Symphony Orchestra was guest conductor for two concerts of the Houston Symphony Orchestra in the Jones Hall for the Performing Arts. . . . The CBS Friday Night Movies which were not aired on KHOU-TV, local CBS affiliate, will be carried on KHTV-TV beginning Jan. 6. KHTV-TV is a UHF station operating on channel 39 and is expected to begin telecasting programs around Jan. 1. . . . Hollywood screen star Rex Allen will be among the western stars in "Western Swing Time" to play a three day engagement opening Dec. 9 at the Houston Music Theatre. . . . Universal Pictures is expected to hold the world premiere of "The Reluctant Astronaut" with Don Knotts and Leslie Nielsen in Houston early next year. NASA and the Manned Spacecraft Center will probably assist in the festivities. . . . Houston Popcorn and Supply Co. has opened a new 48,500 square foot showroom and warehouse facility here. The firm,

founded in 1948, distributes concession supplies and equipment primarily in the southwest. Augie J. Schmitt said that it is now one of the largest concesssion suppliers in the Southwest, maintaining branches in Harlingen and Corpus Christi, Tex.

JACKSONVILLE

Companion playhouses in the heart of San Marco Square on the Southside provide one of the main cultural hubs in Jacksonville. They are the San Marco Art Theatre for films and the Little Theatre for stage productions. In mid-January, the Little Theatre players have scheduled a stage run of Eugene O'Neill's "Anna Christie," and a few days later the screen version starring Greta Garbo and Charles Bickford will play at the San Marco. . . . Louis J. Finske, president of Florida State Theatres, has been named to the directorate of the Florida State Chamber of Commerce. . . . A Feb. 9 grand opening date has been set for the new Cinema Theatre at Key West by the owners, Key West Theatres, Inc. The theatre is being booked by Pete Dawson, United Theatre Service, Miami. . . . The Groveland Theatre in Groveland, formerly operated by Mrs. Helen Graff, has been reopened by Henry Koehne, and he plans a Dec. 10 reopening of the State, Eustis, formerly managed by Roy Bang. Henry also operates the Ramon, Frostproof. . . . The Kingsland, Kingsland, Ga., which was shuttered a few months ago by John H. LaLonde of this city, has been reopened by Jack McCall. . . . Rhendine Andrade is a new booker's clerk at Metro-Goldwyn-Mayer, replacing Louise Walker, who resigned. . . . Two WOMPI members have been nominated for the presidency of the IATSE film workers union. They are Dorothy McCabe, Warner Bros., and Phil Eckert, Columbia. . . . W. O. "Ollie" Williamson, Warner Bros., division manager from Atlanta, conferred here with Carroll Ogburn, local Warners manager, and his staff for several days. . . . The WOMPI group read with great interest a progress report from Korea regarding Sun Ok, a war orphaned girl for whom the WOMPIs are serving as foster parents with monthly checks for the purchase of food and clothing and for the payment of school tuition. . . . Mary Hart, local WOMPI president, said that plans are being made for the naming—for the first time—of the Jacksonville WOMPI of the Year. . . . Jean Teague, ambitious new chairman of the WOMPI ways and means committee, has set her sights on raising $500 to $1,000 for the WOMPI treasury in the next few months by increasing sales projects to involve all WOMPI members. . . . Word is out that Judge May, motion picture writer of the Florida Times-Union for the past 15 years, is being transferred to a news desk for general reporting, leaving his film pages to a non-industry reporter. Judge will be greatly missed by all his friends in motion picture distribution and exhibition.

MIAMI, FLA.

Laslo Benedek has been signed by Ivan Tors Films to direct "The Unkillables" which is now shooting at Tors Miami Studios, on location in Palm Beach County, and in the Bahamas. Benedek most recently was producer-director of Tors "Namu, The Killer Whale." Nico Minardos, who survived the canoe disaster that killed actor Eric Fleming, has also been signed by Tors to co-star with Lloyd Bridges in "The Unkillables." Tors Studios also has in current production an outdoor adventure film for ABC and Paramount Pictures, "Dangerous Island." Luke Halpin, the young star of "Flipper," has been signed to play the role of the son of a scientist. Jose DeVega has been signed to play the role of a primitive Polynesian in the color adventure-drama. Mart Hulswit, another up-and-coming actor, has been signed to play the part of a young anthropologist in the film, which also stars Richard Greene, Sheilah Wells, Irene Tsu, and Robin Mattson. . . . Annette Symonds, manager, Parkway Art, was pleased with the response of patrons to the re-run of "Umbrellas of Cherbourg," many of whom came to see it for a second or third time. . . . MPE's local correspondent Joy McGarry and husband Richard, an airline employee, enjoyed a winter vacation in Bermuda, New Jersey, and Puerto Rico.



Peter Sellers, Shirley MacLaine, director Vittorio De Sica and producer Arthur Cohn on the set of Joseph E. Levine's Embassy film, "Woman Times Seven," in Paris.

NEW HAVEN-HARTFORD

UA Trumbull Theatre, Trumbull Shopping Plaza, will host southwestern Connecticut premiere of 20th-Fox's "The Sound of Music" Dec. 21. Film recently concluded a record-shattering 75-week stay at the SW Cinemart in the Hamden Shopping Mart, suburban New Haven, and is still playing at the Perakos Elm, West Hartford. . . . Ernest Page, Bushnell Memorial staff, has been elected president of Hartford's Local 84, IATSE, succeeding Russell Leavitte, also of the Bushnell stage staff. Dan Debonee, Bushnell stage manager, was named to his eighth consecutive year as business agent. William Burns will serve as vice-president and Thomas Sibo as secretary-treasurer. Both Burns and Sibo are also on the Bushnell stage staff. Local 84 now has 31 members, down three from last year's total because of deaths. . . . Arthur F. Darley, Springfield city manager for B&Q Theatres, hosted exclusive western Massachusetts premiere of Columbia's "The Professionals" at the Arcade. . . . Irwin Cohen, Bijou Cinema, Springfield, has bought Universal's "Gambit" for close-of-the-year attraction. . . . In Worcester, Mass., New England Theatres, Inc., the regional affiliate of American Broadcasting Company, will open a new motion picture theatre, seating 830, in a rapidly-expanding shopping center. Leo Lajoie, manager, N-E-T Capitol, Worcester, will supervise the new facility. . . . The Shoreham Motor Hotel, one block down the street from WHCT-TV (channel 18), Hartford, has come up with lobby display promotional material for America's sole on-the-air subscription television experiment. . . . The Hartford Zoning Board of Appeals has tabled a General Cinema Corporation petition to extend the 2,070-car capacity Meadows Drive-In, largest underskyer in Connecticut, some 200 by 600 feet to the east, to permit construction of a second screen and projection booth. If approved, the project would be first "twin" drive-in theatre in Connecticut.

NEW ORLEANS

The Women Of the Motion Picture Industry are presently making arrangements for the annual Christmas theatre party for underprivileged children, which will be staged, as in the past, at Rene Brunet's neighborhood Famous Theatre. In addition to the customary visit from Santa Claus, the entertainment will include a feature length movie and other amusement items which are still being planned. . . . Other news from WOMPI: Jim Cass was married recently. His first wife, the late Loraine Cass, was the first president, as well as one of the organizers, of the New Orleans WOMPI club. She was also the second president of WOMPI International. Jim was ardently devoted to WOMPI and its activities in the years following Loraine's death. Club member Imelda Giessinger of Richards Center and Dorothy Dittman of MPA were on hand at the premiere of "Is Paris Burning?" at the Saenger Orleans Theatre. They assisted manager Jerry Nance and his staff of employees in the distribution of reaction cards among the first nighters. . . . Variety Club barkers Ralph Pries and Don Kay presented Mayor Victor H. Schiro with a pair of gold cuff-links engraved with the Variety Club insignia. The presentation, a token of gratitude for the Mayor's cooperation and aid to the Variety Club and its various functions, received television and newspaper coverage. Mrs. Schiro, also a Variety Club helper and supporter, was on hand. . . . The premiere showing of "Hawaii" in late December will be for the benefit of the New Orleans Opera Guild. . . . The Park Drive-in Theatre, Covington, La., is being dismantled to make way for the coast-to-coast highway now under construction. The drive-in was built about two decades ago by the late Warren Salles, who had operated it until a few years ago when his son took over the management. Salles hopes to rebuild the theatre elsewhere. His present theatre holding is the hard-top Star in Covington. . . . Carl Cudia, whose lengthy career in the motion picture industry was interrupted a few years ago by illness, is back in business as house manager of Martin Cinerama Theatre, succeeding Russell Cortozzo, who is now employed by Delta Airlines as a dispatcher. Cudia was formerly assistant manager of Loew's State Theatre and of RKO Orpheum. . . . With the recent death of Benton Roy, pioneer theatre owner and operator of the Roy Theatre, Mansura, La., the management is passing into the hands of Roy's nephew, James T. Roy, who has been with the theatre a number of years as assistant to his uncle.

PHILADELPHIA

Harold Brason, major domo at the Trans Lux, is working feverishly with publicist Harry Schmerling on advance promotion and publicity on the upcoming Paramount film, "Funeral in Berlin," for a Dec. 23 opening at the newly refurbished downtown first-run. Incidentally, history repeated itself at the Trans Lux when Brason recently added Marty Greenside to his staff as assistant manager. Quite a few years back, the Trans Lux manager hired Greenside as an usher at the Earle Theatre, the now defunct mecca of show business. There are many alumni around town saying "kaddish" for this former theatre, including Bill Israel, now with Ellis Theatres; Bill Kanefsky, currently managing Stanley Warner's Stanton; and Marty Goldberg, manager of Dave Milgram's Fox. . . . Irv Whitman, projectionist at Stanton, recalled the item Jeff Keen wrote about the birth of his son, Allen, many years ago when Keen did a daily column

for the Daily News. Whitman reminded the columnist that his son is now celebrating his 30th birthday, with tempus fugiting all over the place. . . . Over at the Stanley Warner offices in Rittenhouse Square, head film buyer Irv Coopersmith is getting back to normal after his daughter's marriage and his annual vacation. . . . Irv Blumberg, p.r. man for Warner Bros. Pictures, has been a very busy man the past few weeks chaperoning Italian doll Virna Lisi when she visited this city to plug "Not With *My* Wife You Don't," only a few short days after he said goodbye to Warren Beatty and Susannah York after showing them around town for a series of broadcasts and interviews promoting "Kaleidoscope." . . . John E. Fitzgerald, entertainment columnist for the Catholic publication, "Our Sunday Visitor," discussed censorship and the Catholic Film Office on KYW-TV's "Contact" program.

Gene Tunick, United Artists eastern division manager, was in the Philadelphia office covering for branch manager Robert Friedman, enjoying a short vacation. . . . If you have some news that you feel would be of interest to our Philadelphia territory readers, drop a note to MPE local correspondent Bill Kanefsky, Stanton Theatre, 1620 Market St., Philadelphia.

CLARK TRANSFER, INC.

Terminals:

- **BOSTON, MASS.**
  100 Gibson Street, Dorchester 617-282-2099
- **NEW YORK, N. Y.**
  610 W. 47th Street 212-246-0815
- **NORFOLK, VA.**
  316 South Main Street 703-545-3832
- **PHILADELPHIA, PA. (Executive Offices)**
  829 North 29th Street 215-232-3100
- **RICHMOND, VA.**
  312 South 17th Street 703-648-6083
- **TAMAQUA (Hometown), PA.**
  RD #2 717-668-1727
- **WASHINGTON, D. C.**
  3194 Bladensburg Road, N.E. 202-526-4800

PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.

240 N. 13th St. • PHILADELPHIA, PA. 19107

35 Years of Theatre Construction and Maintenance

BLUMBERG BROS., Inc.

Everything for the Theatre

WALNUT 5-7240-41 1305-07 VINE STREET PHILADELPHIA, PA. 19107

PORTLAND

Tom Moyer and Irving Benveniste's $1 million Eastgate twin theatre, now ending its first month of operation as the city's first deluxe suburban first-run house in 30 years, is beginning to capture the attention of moviegoers. Feature of the modern house with its two auditoriums, one 1,300 seats and the other 500 seats, are the two first-run features with staggered running time. . . . Dave Dunkel, Paramount, staged his exhibitors screening of two forthcoming pictures in the small auditorium with 100 theatre owners from throughout Oregon in attendance. A catered luncheon was ready for exhibitors in the spacious lobby following the showing of "Funeral in Berlin," the new Michael Caine thriller. . . . The Broadway here, big downtown theatre operated by J. J. Parker Theatres and now a Trans Beacon operation along with the Off-Broadway, a smaller house in the former mezzanine of the Broadway building, is undergoing a face lifting. The exterior has received a first coat of paint—battleship gray—and after the rains subside, Jim Tibbetts, new Broadway manager, says a warm beige second coat will be added. The marquee will be remodeled. Painting is under way inside, and wall-to-ceiling draperies will be added to give the 30-year house a modern look. . . . A benefit will herald the opening of the Paramount roadshow, "Is Paris Burning?" at the Broadway starting Dec. 22. The Muscular Dystrophy Association of Oregon will sponsor the event. Following the opening, a roadshow reserve seat policy will be maintained. . . . John Klee, Pacific coast division manager of National General Corporation, Los Angeles, conferred with Rex Hopkins, Fox-Evergreen city manager here.

SALT LAKE CITY

Funeral services were held in Reno, Nevada, for explorer-adventurer-lecturer Robert Moran, 36, a former Utah resident. He was killed by gunmen in Guatemala while on a filming expedition shooting scenes of Communist guerilla activities to supplement his lecture on America's position in Viet Nam. Guatemalan officials originally reported that he was killed by thieves for the money in his pocket, but it is now believed that he was slain by rebels who thought he was an intelligence agent. Two assassins are in custody who said that they were paid three dollars to kill him. The murder was committed while Mr. Moran was in the process of contacting Communist leaders to do a documentary film on their operations, it is believed. The victim had lived in Salt Lake City about a year and a half while he worked on a doctorate degree at the University of Utah. . . . Special matinees of road show movies were given by this city's theatres on the Thanksgiving holiday. The movies were "Sound of Music," "Blue Max," "Doctor Zhivago," and "Is Paris Burning?." . . . The normally subsidiary-run Esquire Theatre is showing Sammy Davis's first run picture, "A Man Called Adam." . . . All crippled and handicapped children in Utah will get an early Christmas treat of viewing Valley Music Hall's "Peter Pan" on Dec. 21, prior to the musical's regular run Dec. 22–31. Transportation arrangements are being made by Salt Lake City Commissioner Louis E. Holley to allow 3,000 youngsters to see the performance free of charge.

SAN ANTONIO

Operation and management of the Aztec, one of the city's major motion picture houses for a generation, passed to a group headed by Maurice Braha, owners of the Aztec Bldg., and operators of the Alameda, Nacional, and Guadalupe. Braha said the Aztec will continue to show the latest English language films as in the past. The other three theatres show Spanish language films. He announced that the new manager of the Aztec will be Herman Sollock, well known showman here since 1937 and manager of the Woodlawn for the past six years. The change at the Aztec coincides with the opening of Interstate's new Wonder at Wonderland Shopping City. Manager of the Wonder is Norman C. Schwartz, formerly manager of the Aztec. After Dec. 1, the Aztec will offer free parking after 5:30 p.m. each day and all day Saturdays, Sundays, and holidays, in cooperation with the nearby Alamo National Bank Bldg. The change was announced jointly by Braha and Raymond Willie, vice-president and general manager of Interstate Theatres, which had leased and operated the Aztec since 1933. . . . Michael Caine is scheduled to star in "Billion Dollar Brain" which will be filmed in San Antonio starting in April. The film is the story of an unorthodox Texas billionaire who sets up his own international spy system. . . . With the changeover of the Aztec, Interstate Theatre Circuit city office, formerly in the Aztec, will be moved to the Majestic Bldg. George M. Watson is city manager of the circuit. . . . Ed Knapp, union contractor and painter and artist for Cinema Arts Theatres and Interstate Theatre Circuit, is hospitalized following a cardiac attack. . . . Sid Shaenfield, assistant manager and treasurer of the Majestic, ace Interstate downtown house, has been named manager of the Woodlawn, operated by Cinema Arts Theatres, to replace Herman Sollock. . . . Emil Kupca, for the past 10 years assistant manager of the Aztec, who transferred over to the Wonder, has been named to replace Sid Shaenfield as assistant manager of the Majestic. . . . Oscar A. Elizondo, who joined Interstate Theatres Circuit at the Aztec, has been named to replace Emil Kupca as assistant to Norman C. Schwartz at the new Wonder. . . . Andre Previn, who has composed, scored, or directed the music of over 40 motion pictures, appeared as guest conductor and piano soloist with the San Antonio Symphony Orchestra at the Municipal Auditorium.

SEATTLE

Sterling Theatres reports that it has enjoyed a substantial growth the past two years, with an increase in Pacific Northwest personnel from 460 to 578, while in California the smaller staff has almost doubled. Total number now approaches 700. This increase was required to handle the new properties and expansion embarked on by Sterling. In the Seattle area alone now are six first-run and 12 subsequent-run houses, one of which is the LynnTwin which now boasts a second auditorium; another deluxe bowl, the Sun Villa Lanes; and added management of another, Eastmont Lanes. Plans are in the mill for further growth in Seattle and other northwest operational sites, plus additional expansion in California. Promoting the new idea of two auditoriums at the LynnTwin, manager George Boeger sent out 400 letters to new residents in the area. One hundred were returned as admissions. He plans to send out a second mailing to 500 new residents. . . . "Penelope" (MGM) will be the attraction over the holidays at the Uptown, while at the Town, "After the Fox" (United Artists) is scheduled.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



DEC. 7, 1966 SECTION TWO
VOL. 76, No. 17

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half
6601 **EL CID**—D—181m.—(STE; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue
6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made
6603 **LEMONADE JOE**—C—90m.—Carl Fiala, Olga Schoberova—5397 (5-11-66)—Frantic western spoof has its moments—European-made; dubbed in English
6609 **MAN AND A WOMAN, A**—D—102m.—(EC)—Anouk Aimee, Jean-Louis Trintignant—5425 (7-20-66)—Highly enjoyable import fresh from Cannes triumph—French-made; English titles
6606 **MOONWOLF**—MD—85m.—Carl Moehner, Ann Savo—5397 (5-11-66)—Program filler for the duallers—Foreign-made
6605 **OH, THOSE MOST SECRET AGENTS**—C—96m.—(EC)—Franco and Ciccio—5461 (10-19-66)—Fair comedy for the duallers—Italian-made; Dubbed in English
6607 **ONCE UPON AN ISLAND—(CRAZY PARADISE)**—C—95m.—(EC)—Hans W. Petersen—5433 (8-17-66)—Generally amusing import for art set—Danish-made—English titles
6604 **PARTY'S OVER, THE**—D—94m.—Oliver Reed, Louise Sorel, Eddie Albert—5397 (5-11-66)—Moody "beatnik" drama is intermittently interesting—English-made
6512 **TERROR IN THE CITY**—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

COMING

6608 **DISK-O-TEK HOLIDAY**—(C)—Freddy & The Dreamers
HOT ROD HULLABALLOO—81m—John Arnold
ISLAND OF THE DOOMED—(C)—Cameron Mitchell
NIGHTMARE CASTLE—Barbara Steele
RUN FOR YOUR WIFE—(C)—Rhonda Fleming, Juliet Prowse

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6612 **BANG, BANG, YOU'RE DEAD**—MD—92m.—(C)—Tony Randall, Senta Berger, Terry-Thomas—5437 (8-31-66)—Enjoyable spy romp—Filmed abroad
6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens
6522 **BLOOD BATH**—MD—69m.—Wlillam Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering
6601 **DIRTY GAME, THE**—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot—5393 (4-27-66)—Interesting espionage thriller—Filmed abroad
6617 **DR. GOLDFOOT AND THE GIRL BOMBS**—C—85m.—(TC; TS)—Vincent Price, Fabian, Laura Antonelli—5473 (11-30-66)—Incredible—Filmed in Italy (partially dubbed)
6605 **FIREBALL 500**—MDM—91m.—(PV; PC)—Frankie Avalon, Annette Funicello, Fabian—5413 (6-22-66)—Racing car thrills for teen-agers
6608 **FRANKENSTEIN CONQUERS THE WORLD**—MD—87m.—(C; S)—Nick Adams—5453 (9-21-66)—Adequate Japanese monster meller—Japanese made
6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house
6609 **GIRL GETTERS, THE**—D—93m.—Oliver Reed, Jane Merrow—5398 (5-11-66)—Well-made tale of resort romances—English-made
6603 **GREAT SPY CHASE, THE**—CMD—87m.—Lino Ventura, Bernard Blair—5398 (5-11-66)—Cute spoof of spies in action—Filmed abroad; dubed in English
6615 **LA DOLCE VITA**—D—175m.—Marcello Mastroianni, Anouk Almee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue
6613 **MACABRO**—NOV—90m.—(TC)—Narrated by Marvin Miller—5425 (7-20-66)—More footage on the "Mondo Cane" order
6622 **NASHVILLE REBEL**—MU—91m.—(TC; TS)—Tex Ritter, Sonny James—5473 (11-30-66)—Country music entry better in some areas than others
6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry
6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English
6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English
6607 **TARZAN AND THE VALLEY OF GOLD**—MD—100m.—(PV; EC)—Mike Henry, Nancy Kovack, David Opatashu—5453 (9-21-66)—Satisfactory Tarzan entry
6602 **WHAT'S UP TIGER LILY?**—C—80m.—(C)—Woody Allen—5457 (10-5-66)—Woody Allen's mad dialogue generates chuckles—Japanese-made; dubbed in English
6611 **WILD ANGELS, THE**—MD—90m.—(PV; PC)—Peter Fonda, Nancy Sinatra—5417 (7-6-66)—Unpleasant doings of motorcycle gang slanted for teens

TO BE REVIEWED

GLASS SPHINX, THE—(PV; C)—Robert Taylor, Anita Ekberg
HATFIELDS AND McCOYS, THE—(PV; C)—Don Knotts, Phyllis Diller
HOUSE OF DOLLS—(C)—Vincent Price, Martha Hyer
MILLION EYES OF SU-MURU—(TS; C)—Frankie Avalon, Shirley Eaton
ONLY WAY TO FLY, THE—(PV; C)—Burl Ives, Troy Donohue, Daliah Lavi
6621 **PSYCHO-CIRCUS**—(C)—Christopher Lee
THUNDER ALLEY—(PV; C)—Annette Funicello, Fabian
6620 **TRUNK TO CAIRO**—(C)—Audie Murphy, George Sanders
6614 **VIOLENT JOURNEY**—Anthony Perkins Salome Jens
VOYAGE TO THE PREHISTORIC PLANET—(C)—Basil Rathbone
6619 **WAR—ITALIAN STYLE**—Buster Keaton

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. National Catholic Office for Motion Pictures classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Aduits and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

●After The Fox ..... A2 UA
●After You, Comrade ..... Cont.
Agent for H-A-R-M ..... B U
Alfie ..... A4 Par.
All The Other Girls Do ..... For.
All The Way (The Joker Is Wild)-Re. ..... B Para.
Alphabet Murders, The ..... A2 MGM
Alvarez Kelly ..... A3 Col.
Ambush Bay ..... A3 UA
American Dream, An ..... B WB
And Now Miguel ..... A1 U
Any Wednesday ..... A3 WB
Apache Uprising ..... A2 Par.
Appaloosa, The ..... A2 U

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Arabesque ..... A3 U
Around the World Under the Sea ..... A1 MGM
Aroused ..... Misc.
●Arrivederci, Baby! ..... B Par.
Assault On A Queen ..... A2 Par.
●Assignment, The ..... WB

B

Bambi-Re. ..... A1 BV
●Band of Gold ..... Col.
Bang, Bang You're Dead ..... A3 AIP
Band of Outsiders ..... For.
●Banning ..... U
●Barefoot in the Park ..... Par.
Batman ..... A1 Fox
●Battle Horns, The ..... U
Battle of the Bulge ..... A1 WB
●Beach Red ..... UA
Bellboy, The-Re. ..... A2 Par.
Beau Geste ..... A1 U
Bible, The ..... A1 Fox
Big T.N.T. Show, The ..... A2 AI
Big Hand for the Little Lady, A A2 WB
●Biggest Bundle of Them All, The . MGM
Billy The Kid Vs Dracula ..... A1 EMB
Birds Do It ..... A1 Col.
●Blackbeard's Ghost ..... BV
Blindfold ..... A2 U
Blood Bath ..... AI
●Blow-Up, The ..... MGM
Blue Max, The ..... B Fox
Blues For Lovers ..... A3 Fox
●Bobo, The ..... WB
Bolshoi Ballet 67 ..... A1 Par
●Bonnie And Clyde ..... WB
Born Free ..... A1 Col.
Boy Cried Murder, The ..... A2 U
Boy, Did I Get A Wrong Number A3 UA
Brides of Dracua, The-Re. ..... A2 U
Brigand of Kandahar, The .... A2 Col.
●Bullwhip Griffin ..... BV
●Busy Body, The ..... Para.
Butterfield 8-Re. ..... B MGM

C

●Camelot ..... WB
●Caper Of The Golden Bulls, The .. Emb.
●Caprice ..... Fox
●Casino Royale ..... Col.
Cast A Giant Shadow ..... A3 UA
Cat, The ..... A1 EMB
Cat On A Hot Tin Roof-Re. .. A3 MGM
Cave Of The Living Dead ..... For.
Chamber Of Horrors ..... A3 WB
●Champagne Murders, The ..... U
●Charlie Bubbles ..... U
Chase, The ..... A3 Col.
Christmas That Almost Wasn't, The ..... For.
●Chubasco ..... WB
●Chuka ..... Par.
Cinerama's Russian Adventure . A1 Misc
●Circus Of Blood ..... Col.
Cloportes ..... C For.
Clouds Over Israel ..... For.
Come Blow Your Horn-Re. .... A3 Para.
●Comedy Man, The ..... Cont.
Contest Girl ..... A3 Cont.
●Corrupt Ones, The ..... WB
●Cool Hand Luke ..... WB
●Cool Ones ..... WB
Counterfeit Constable, The ..... For.
●Countess From Hong Kong, A .... U
●Covenant With Death, A ..... WB
●Cowboy In Africa ..... Para.
Crazy Quilt ..... Cont.
●Criss-Cross ..... U
Cul-De-Sac ..... For.

D

●Dangerous Days of Kiowa Jones .. MGM
●Dangerous Island ..... Par.
●Day The Fish Came Out, The ..... Fox
Daydreamer, The ..... A1 Emb.
Dead Heat On A Merry-Go-Round ..... A3 Col.
●Deadlier Than The Male ..... U
●Deadly Affair, The ..... Col
●Deadly Bees, The ..... Par.
Dear John ..... C For
Death Watch ..... Misc.
Defector, The ..... A2 For.
●Department K ..... Col.
Desert Raven, The ..... B AA
●Devil In Love, The ..... WB
●Devil's Own, The ..... Fox
●Dirty Dozen, The ..... MGM
Dirty Game, The ..... A3 AI
●Disk-O-Tek Holiday ..... AA
●Divorce Amercan Style ..... Col.
●Dollar Ahead, A ..... UA
Do Not Disturb ..... A3 Fox
●Doctor Dolittle ..... Fox
●Doctor, You've Got To Be Kidding . MGM
●Dr Faustus ..... Col.
Dr. Goldfoot and the Girl Bombs .. AIP
Dr. Who and the Daleks ..... A1 Cont.
Doctor Zhivago ..... A2 MGM
●Don't Make Waves ..... MGM
Don't Worry, We'll Think Of A Title ..... A1 UA
●Double Man ..... WB
●Double Trouble ..... MGM
Dracula—Prince of Darkness .... A2 Fox
Duel At Diablo ..... B UA

BUENA VISTA — DISTRIBUTED DURING THE PAST 12 MONTHS

184 **BAMBI**—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue
187 **FIGHTING PRINCE OF DONEGAL, THE**—MD—112m.—(TC)—Peter McEnery, Susan Hempshire—5437 (8-31-66)—Good adventure entry with Disney label—English-made
188 **FOLLOW ME BOYS**—CD—131m.—(TC)—Fred MacMurray, Vera Miles—5461 (10-19-66)—Fine family entertainment
186 **LT. ROBIN CRUSOE, U.S.N.**—C—115m.—(TC)—Dick Van Dyke, Nancy Kwan—5409 (6-8-66)—Disney, Van Dyke special should draw family audience
182 **UGLY DACHSHUND, THE**—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BLACKBEARD'S GHOST—Peter Ustinov, Dean Jones, Suzanne Pleshette
BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
GNOMOBILE, THE—Walter Brennan, Tom Lowell
HAPPIEST MILLIONAIRE, THE—(TC)—Fred MacMurray, Tommy Steele, Greer Garson
JUNGLE BOOK, THE—(TC)—Cartoon Feature
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA — DISTRIBUTED DURING THE PAST 12 MONTHS

67012 **ALVAREZ KELLY**—MD—116m.—(PV; EC)—William Holden, Richard Widmark, Janice Rule—5457 (10-5-66)—Good action entry
67005 **BIRDS DO IT**—C—95m.—(EC)—Soupy Sales, Tab Hunter, Doris Dowling—5433 (8-17-66)—Unbelievable
66008 **BRIGAND OF KANDAHAR, THE**—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made
66028 **BORN FREE**—D—94m.—(PV; EC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family
66019 **CHASE, THE**—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama
67013 **DEAD HEAT ON A MERRY-GO-ROUND**—D—104m.—(EC)—James Coburn, Camilla Sparv—5461 (10-19-66)—Well-made, intriguing entry
EVERY DAY IS A HOLIDAY—CD—76m.—(TC)—Karlsol, Angel Peralta—5417 (7-6-66)—Okay programmer—(Spanish-made)
67016 **GEORGY GIRL**—CD—100m.—James Mason, Alan Bates, Lynn Redgrave—5462 (10-19-66)—Very good entry for mature audiences—English-made
66030 **GUNS OF NAVARONE, THE**—MD—157m.—(EC; CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue
66020 **LIFE AT THE TOP**—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)
67001 **LOST COMMAND**—MD—129m.—(PV; PC)—Anthony Quinn, Alain Delon, Michele Morgan—5405 (5-25-66)—Interesting action entry—Filmed abroad
66012 **MAGIC WORLD OF TOPO GIGIO, THE**—CAR—75m—(C)—Creation and animation by Marlo Perego—5362 (1-19-66)—For the small fry—Filmed in Italy; English language
67006 **MAN CALLED FLINTSTONE, THE**—CAR—87m.—(EC)—Joseph Barbera and William Hanna production—5429 (8-3-66)—Secret agent cartoon cute for youngsters and families
66031 **MYSTERY OF THUG ISLAND**—MD—96m.—(EC)—Guy Madison, Inge Schoner, Peter Van Eyck—5413 (6-22-66)—For lower half—Italian-made
67014 **PROFESSIONALS, THE**—MD—117m.—(TC; PV)—Burt Lancaster, Lee Marvin, Claudia Cardinale—5465 (11-2-66)—Good adventure entry
67008 **RAGE**—D—103m.—(EC)—Glenn Ford, Stella Stevens—5473 (11-30-66)—Interesting drama—Filmed in Mexico
66029 **RIDE BEYOND VENGEANCE**—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper
67004 **RINGS AROUND THE WORLD**—NOV.—98m.—(EC)—Narrated by Don Ameche—5453 (9-21-66)—Okay circus film for program—Filmed mostly abroad
66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser
66024 **STUDY IN TERROR, A**—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made
66018 **THAT MAN IN ISTANBUL**—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad
67002 **THREE ON A COUCH**—C—109m.—(PC)—Jerry Lewis, Janet Leigh—5409 (6-8-66)—Jerry Lewis is back
66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(PC)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help
67003 **WALK, DON'T RUN**—C—117m.—(PV; TC)—Cary Grant, Samantha Eggar, Jim Hutton—5417 (7-6-66)—Cute comedy has names and angles
67011 **WRONG BOX, THE**—C—105m.—(EC)—John Mills, Ralph Richardson, Michael Caine—5429 (8-3-66)—Fun-filled import is tops in its class—English-made

COMING

BAND OF GOLD—(PV; C)—Dean Martin, Stella Stevens
CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
CIRCUS OF BLOOD—(C)—Joan Crawford, Ty Hardin—English-made
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
DEPARTMENT K—(PV; C)—Stephen Boyd, Camilla Sparv—Filmed abroad
DIVORCE AMERICAN STYLE—(C)—Dick Van Dyke, Debbie Reynolds, Jason Robards
DR. FAUSTUS—(C)—Richard Burton, Elizabeth Taylor
ENTER LAUGHING—(C)—Jose Ferrer, Shelley Winters
66026 **FRONTIER HELLCAT**—(CS; C)—Elke Sommer, Stewart Granger
GOOD TIMES—(C)—Sonny and Cher
IN COLD BLOOD—Robert Blake
IT'S WHAT'S HAPPENING—(PV; C)—Anthony Quinn, Martha Hyer
67007 **KISS THE GIRLS AND MAKE THEM DIE**—(C)—Michael Connors, Dorothy Provine
LAST OF THE RENEGADES—(CS; C)—Lex Barker
LONG RIDE HOME, THE—(PV; C)—Glenn Ford, George Hamilton, Inger Stevens
LUV—(PV; C)—Jack Lemmon, Peter Falk, Elaine May
MAN FOR ALL SEASONS, A—(C)—Paul Scofield, Wendy Hiller—English-made
MIDSUMMER NIGHT'S DREAM, A—(PV; C)—New York City Ballet Company
MURDERERS' ROW—(C)—Dean Martin, Ann-Margret, Karl Malden
NIGHT OF THE GENERALS, THE—(PV; C)—Peter O'Toole, Omar Sharif
SWIMMER, THE—(C)—Burt Lancaster, Barbra Loden, Marge Champion
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
30 IS A DANGEROUS AGE, CYNTHIA—(C)—Dudley Moore, Suzy Kendall—English-made
THUNDER AT THE BORDER—(CS; C)—Rod Cameron
TIGER MAKES OUT, THE—(C)—Eli Wallach, Anne Jackson
TO SIR, WITH LOVE—(C)—Sidney Poitier, Suzy Kendall—English-made
TORTURE GARDEN—(C)—Jack Palance, Burgess Meredith, Beverly Adams—Made in England
66025 **TRAITOR'S GATE**—Gary Raymond, Catherine VonSchell—English-made
WHO'S MINDING THE MINT?—Jim Hutton, Dorothy Provine, Milton Berle
YOUNG AMERICANS, THE—(C)—Connie Karcher, Rick Ciulei

CONTINENTAL (WALTER READE ORGANIZATION)

CONTEST GIRL—D—99m.—(CS; C)—Janette Scott, Ian Hendry—5398 (5-11-66)—Interesting import—English-made
CRAZY QUILT—D—75m.—Tom Rosqui, Ina Mela—5465 (11-2-66)—For the art spots
DR. WHO AND THE DALEKS—MD—85m.—(TC, TS)—Peter Cushing, Roy Castle—5405 (5-25-66)—Well made import could trigger popular series—English-made
FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective simple religious offering for selective audiences—Italian-made; English titles
GULLIVER'S TRAVELS BEYOND THE MOON—CAR—85m.—(C) Produced by Hiroshi Okawa—5398 (5-11-66)—Good for kiddies and family trade—Japanese-made; English dialogue
GYPSY GIRL—D—102m.—(C)—Hayley Mills, Ian McShane—5413 (6-22-66)—Effective art house entry—English-made
JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-13-66)—Moderately interesting import—French-made English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made melier may have heavy going in U.S.—English made
SHAMELESS OLD LADY, THE—D—95m.—Sylvie—5465 (11-2-66)—Fine import—French-made; English titles

TIME LOST AND TIME REMEMBERED—D—91m.—Sarah Miles, Cyril Cusack, Julian Glover—5433 (8-17-66)—Touching romance—English-made
WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

AFTER YOU, COMRADE—Jamie Uys, Bob Courtney
COMEDY MAN, THE—Kenneth More, Cecil Parker
OMICRON—Renato. Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

604 **BILLY THE KID VS DRACULA**—W—72m.—(PC)—Chuck Courtney, John Carradine, Melinda Plowman—5409 (6-8-66)—Novel western is exploitable
606 **CAT, THE**—MD—87m.—(PC)—Roger Perry, Peggy Ann Garner, Barry Coe, Dwayne Redlin—5418 (7-6-66)—Good programmer
603 **DAYDREAMER, THE**—NOV.—101m.—(EC: Animagic)—Paul O'Keefe, Jack Gilford, Hayley Mills—5418 (7-6-66)—Good entry for families and juveniles
610 **EYE FOR AN EYE, AN**—W—92m.—(PC)—Robert Lansing, Slim Pickens, Gloria Talbott—5409 (6-8-66)—Okay western for the program
618 **IDOL, THE**—D—107m.—Jennifer Jones, Michael Parks, John Leyton—5429 (8-3-66)—Effective drama about today's young people, their problems—English-made
612 **JACK FROST**—FAN.—79m.—(C)—Natasha Sedykh—5462 (10-19-66)—Okay fantasy for the kiddies—Russian-made; Dubbed in English
605 **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**—W—82m.—(PC)—John Lupton, Cal Bolder, Narda Onyx—5410 (6-8-66)—Novel western is exploitable
651 **JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS**—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
622 **LOVE AND MARRIAGE**—CMD—106m.—Lando Buzzanca, Renato Tagliani, Eleanora Rossi Drago, Sylva Koscina—5433 (8-17-66)—Mild four-part package for art spots—Italian-made, English titles
611 **MAIN CHANCE, THE**—MD—60m.—Gregoire Aslan, Tracy Reed, Edward De Souza—5413 (6-22-66)—Fair for supporting slot—English-made
608 **MAN CALLED ADAM, A**—DMU—102m.—Sammy Davis, Jr., Louis Armstrong, Cicely Tyson—5418 (7-6-66)—Downbeat tale of Negro musicians has some angles
699 **NIGHTS OF CABIRIA**—D—110m.—Giuletta Masina, Francois Perier—5437 (8-31-66)—Reissue okay for art houses—Italian-made, English titles or dubbed
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
621 **O.S.S. 117—MISSION FOR A KILLER**—MD—84m.—(C; S)—Frederick Stafford, Mylene Demongeot—5453 (9-21-66)—Okay spy action entry—Filmed abroad
614 **PICTURE MOMMY DEAD**—D—88m.—(PC)—Don Ameche, Martha Hyer, Susan Gordon—5437 (8-31-66)—Suspenseful drama for program
613 **PISTOL FOR RINGO, A**—W—97m.—(TC; TS)—Montgomery Wood, Hally Hammond—5465 (11-2-66)—Fair western Filmed abroad; dubbed in English
609 **PLACE CALLED GLORY, A**—W—92m.—(TS; TC)—Lex Barker, Pierre Brice, Marianne Koch—5430 (8-3-66)—Good western—Filmed abroad
617 **ROMEO AND JULIET**—Bal.—126m.—(C)—Margot Fonteyn, Rudolf Nureyev—5457 (10-5-66)—Fine ballet import for discriminating audiences—English-made
501 **SECRET OF MAGIC ISLAND, THE**—NOV.—65m.—(EC)—Narration by Philip Tonken—5438 (8-31-66)—Reissue is cute bit of fluff strictly for the kiddies—French-made
514 **10TH VICTIM, THE**—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made, English titles and dialogue
607 **TRAMPLERS, THE**—W—105m.—(C)—Joseph Cotten, Gordon Scott, James Mitchum, Ilaria Occhini—5419 (7-6-66) Okay Western—Made in Italy
616 **WHERE THE BULLETS FLY**—MD—88m.—(C)—Tom Adams, Dawn Addams—5474 (11-30-66)—Okay spoof sequel on secret agent theme—English-made

COMING

CAPER OF THE GOLDEN BULLS, THE—(PV; C)—Stephen Boyd, Yvette Mimieux
HELLBENDERS, THE—(CS; C)—Joseph Cotten, Norma Bengell
MAD MONSTER PARTY—(Animagic) Boris Karloff
SHOOT LOUD, LOUDER, I DON'T UNDERSTAND—(C)—Marcello Mastrolanni—Italian-made
619 **SPY WITH A COLD NOSE**—Lawrence Harvey, Daliah Lavi, Lionel Jeffries
TERRORNAUTS, THE—(C)—Simon Oates, Zena Marshall
THEY CAME FROM BEYOND SPACE—(C)—Robert Hutton, Jennifer Jayne
615 **WACKY WORLD OF MOTHER GOOSE**—(PC)—Fairy Tale
WOMAN TIMES SEVEN—(C)—Shirley MacLaine, Alan Arkin, Peter Sellers

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
6625 **AROUND THE WORLD UNDER THE SEA**—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6704 **BUTTERFIELD 8**—D—100m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—5438 (8-31-66)—Reissue is absorbing drama for adults
6703 **CAT ON A HOT TIN ROOF**—D—108m.—(MC)—Elizabeth Taylor, Paul Newman—5438 (8-31-66)—Reissue is well-made filmization of play
6650 **DOCTOR ZHIVAGO**—D—197m.—(PV; MC)—Omar Shariff, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
6707 **GIGI**—MU—116m.—(CS; MC)—Leslie Caron, Maurice Chevalier, Louis Jourdan—5438 (8-31-66)—Reissue is delightful entertainment
6627 **GLASS BOTTOM BOAT, THE**—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
6709 **HOTEL PARADISO**—C—96m.—(PV; MC)—Alec Guinness, Gina Lollobrigida—5454 (9-21-66)—Frantic French farce—Made in France
6628 **LADY L**—C—107m.—(PV; EC)—Sophia Loren, Paul Newman, David Niven—5399 (5-11-66)—Attractive entry has angles and names
6710 **LIQUIDATOR, THE**—MD—103m.—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—5454 (9-21-66)—Okay tongue-in-cheek spy entry—Made in England
6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
6701 **MARCO THE MAGNIFICENT**—MD—100m.—(EC)—Horst Buchholz, Anthony Quinn, Omar Sharif, Elsa Martinelli—5425 (7-20-66)—Sweeping spectacle of Marco Polo's trip to China—Foreign-made
6626 **MAYA**—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops
6706 **MISTER BUDDWING**—D—99m.—James Garner, Jean Simmons, Suzanne Pleshette—5454 (9-21-66)—Moderately successful drama of amnesiac in torment
6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating entertaining Hitchcock entry—Reissue
6702 **ONE SPY TOO MANY**—MD—102m.—(MC)—Robert Vaughn, David McCallum, Dorothy Provine—5462 (10-19-66)—Men from U.N.C.L.E. back on big screen
6711 **PENELOPE**—C—97m.—(PV; MC)—Natalie Wood, Ian Bannen, Dick Shawn—5466 (11-2-66)—Cute comedy sparkles
6623 **SECRET SEVEN, THE**—MD—94m.—(TS. EC)—Tony Russel, Helga Line—5394 (4-27-66)—Plenty of action for the program—Italian-made
6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music
6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western melter for the action program
6708 **SPINOUT**—CMU—95m.—(PV; MC)—Elvis Presley, Shelley Fabares—5462 (10-19-66)—Presley rides again and it's fun
6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen
6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia

E

- Easy Come, Easy Go ..... Para.
- Eight On The Lam ..... UA
- [illegible] ..... A1 AA
- El Dorado ..... A3 Par.
- El Greco ..... A3 Fox
- Endless Summer, The ..... Misc.
- Engagement Italiano ..... For.
- Enough Rope ..... A3 For.
- Enter Laughing ..... Col.
- Every Day Is A Holiday ..... Col.
- Eye for An Eye, An ..... A2 Emb.

F

- Fahrenheit 451 ..... A2 U
- Fantastic Voyage ..... A1 Fox
- Fantomas ..... A1 For.
- Far From The Madding Crowd ... MGM
- Faster Pussycat Kill Kill ..... Misc.
- Fastest Guitar Alive, The ..... MGM
- Fathom ..... Fox
- 52 Miles To Terror ..... MGM
- Fighting Prince of Donegal, The . A1 BV
- Finders Keepers ..... UA
- Fine Madness, A ..... B WB
- Fireball 500 ..... A3 AIP
- First To Fight ..... WB
- Fistful of Dollars, A ..... UA
- Flame and the Fire ..... A4 Cont.
- Flight Of The Phoenix, The ..... A1 Fox
- Flim Flam Man, The ..... Fox
- Follow Me, Boys ..... BV
- For A Few Dollars More ..... UA
- Fortune Cookie, The ..... A3 UA
- Fort Utah ..... Par.
- Frankenstein Conquers The World ..... A1 AIP
- Frankenstein Created Woman ..... Fox
- Frankie and Johnny ..... A2 UA
- Frontier Hellcat ..... A1 Col.
- Funeral in Berlin ..... Par.
- Funny Thing Happened On the Way To The Forum, A ..... UA
- Fury At Firecreek ..... WB

G

- Gambit ..... A1 U
- Games ..... U
- Garden Of Cucumbers, A ..... UA
- Gentle Ben ..... Para.
- Georgy Girl ..... A4 Col.
- Ghost and Mr. Chicken, The ..... A1 U
- Ghost In the Invisible Bikini ..... AI
- Gigi-Re. ..... A3 MGM
- Girl And The General, The ..... MGM
- Girl Getters The ..... A3 AI
- Glass Bottom Boat, The ..... A2 MGM
- Glass Sphinx, The ..... AIP
- Gnomobile The ..... BV
- Good, The Ugly and the Bad, The .. UA
- Good Times ..... Col.
- Good Times, Wonderful Times .... For.
- Gospel According To St Matthew ..... A1 Cont.
- Grand Prix ..... MGM
- Great Catharine, The ..... WB
- Great Spy Chase, The ..... A3 AI
- Group, The ..... B UA
- Guide For The Married Man, A .... Fox
- Gulliver's Travels Beyond the Moon ..... A1 Cont.
- Gunfight In Abilene ..... U
- Gunpoint ..... AI U
- Guns of Navarone, The-Re. ..... A1 Col.
- Gypsy Girl ..... A2 Cont.

H

- Half A Sixpence ..... Para.
- Hamlet ..... UA
- Happiest Millionaire, The ..... BV
- Happily Ever After ..... MGM
- Harper ..... A3 WB
- Hatfields and McCoys, The ..... AIP
- Hawaii ..... A3 UA
- Hellbenders, The ..... Emb.
- Hero's Wife, The ..... For.
- Hold On! ..... A1 MGM
- Hombre ..... Fox
- Honey Pot, The ..... UA
- Hotel ..... WB
- Hotel Paradiso ..... A3 MGM
- House of Dolls ..... AIP
- How I Won The War ..... UA
- How To Steal A Million ..... A1 Fox
- How To Succeed In Business Without Really Trying ..... UA
- Huntsville ..... Par.
- Hurry Sundown ..... Par.

I

- I Deal In Danger ..... A1 Fox.
- Idol The ..... A3 Emb.
- Incident At Phantom Hill, The ... A1 U
- In Cold Blood ..... Col.
- In Like Flint ..... Fox
- In The Heat Of The Night ..... UA
- Inside Daisy Clover ..... A3 WB
- Intimacy ..... Misc.
- Island Of The Doomed ..... AA
- Island of Terror ..... U
- Is Paris Burning? ..... A1 Par.
- It Happened Here ..... A2 For.
- It's What's Happening ..... Col.

J

Jack Frost ..... A1 Emb.
Jesse James Meets Frankenstein's Daughter ..... A2 Emb.
John F. Kennedy: Years of Lightning, Day of Drums ... A1 Emb.
Johnny Reno ..... A2 Par.
Johnny Tiger ..... A3 U
●Jokers, The ..... U
Judex ..... A2 Cont.
Judith ..... A2 Par.
●Jungle Book, The ..... BV

K

Kaleidoscope ..... A3 WB
Khartoum ..... A1 UA
Kid Rodelo ..... A2 Par.
King Kong Vs Godzilla-Re. ..... A1 U
●King of Hearts The ..... UA
●King's Pirate, The ..... U
●Kiss the Girls and Make Them Die ..... A3 Col.
Knockout #2 ..... Misc.

L

La Dolca Vita-Re ..... A4 AIP
Lady L ..... B MGM
La Visita ..... A3 For.
Las Vegas Hillbillys ..... A1 Misc.
●Last of the Renegades ..... A1 Col.
Last of the Secret Agents, The .. B Par.
●Law and Tombstone, The ..... UA
Leather Boys, The ..... A3 AA
Lemonade Joe ..... AA
Les Bonne Femmes ..... For.
Let's Kill Uncle ..... A2 U
Lt. Robin Crusoe, U.S.N. ..... A1 BV
Life At The Top ..... A4 Col.
Liquidator, The ..... A3 MGM
Lollipop ..... For.
●Lollipop Cover ..... A2 Cont.
●Long Ride Home, The ..... Col.
Lord Love A Duck ..... A4 UA
Lost Command, The ..... A3 Col.
Love And Marriage ..... C Emb.
Loves Of A Blonde, The ..... For.
Loving Couples ..... C For.
●Luv ..... Col.

M

Macabro ..... AIP
●Mad Monster Party ..... EMB
Madame X ..... A3 U
Made In Paris ..... A3 MGM
Mademoiselle ..... C For.
Magic World of Topo Gigio, The A1 Col.
Magnificent Concubine, The ..... For.
Main Chance, The ..... A3 Emb.
Man And A Woman, A ..... AA
Man Called Adam, A ..... A3 Emb.
Man Called Flintstone, The .... A1 Col.
Man Could Get Killed, A ..... A2 U
●Man For All Seasons, A ..... Col.
Mandragola ..... C For.
●Marat/Sade ..... UA
Marco, The Magnificent ..... A2 MGM
Marine Battleground ..... For.
Masculine Feminine ..... C For.
●Matchless ..... UA
Maya ..... A1 MGM
McGuire, Go Home ..... A3 Cont.
Merry Wives of Windsor, The .. A2 For.
●Midsummer Night's Dream, A .... Col.
●Million Eyes Of Su-Muru ..... AIP
Mister Buddwing ..... A3 MGM
Modesty Blaise ..... A3 Fox
Moment to Moment ..... A3 U
●Monkeys Go Home ..... BV
Money Trap, The ..... B MGM
●Moonshot ..... WB
Moonwolf ..... AA
Morgan ..... A3 For.
●Mummy's Shroud, The ..... Fox
Munster Go Home ..... A1 U
Murder Game, The ..... Fox
●Murderers' Row ..... Col.
My Fair Lady ..... A1 WB
Mystery of Thug Island, The ... A2 Col.
Mystifiers, The ..... For.

N

Naked Prey, The ..... A3 Par.
●Naked Runner, The ..... WB
Namu, The Killer Whale ..... A1 UA
Navy vs. The Night Monsters, The. Misc.
Nevada Smith ..... A3 Par.
●Night of the Generals, The ..... Col.
Night of The Grizzly ..... A1 Par.
●Nightmare Castle ..... AA
Nights Of Cabiria-Re. ..... A3 Emb.
90 Degrees in the Shade ..... For.
North By Northwest-Re ..... A3 MGM
Not With My Wife, You Don't .. A3 WB

6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity

COMING

BATTLE BENEATH THE EARTH—(TC)—Kerwin Mathews, Viviane Ventura—English-made
BIGGEST BUNDLE OF THEM ALL, THE—(PV; C)—Robert Wagner, Raquel Welch
BLOW-UP, THE—(C)—Vanessa Redgrave, David Hemmings—English-made
DANGEROUS DAYS OF KIOWA JONES—Robert Horton, Diane Baker, Sal Mineo
DIRTY DOZEN, THE—(PV; C)—Lee Marvin, Charles Bronson, Clint Walker, Ernest Borgnine
DOCTOR, YOU'VE GOT TO BE KIDDING—(PV; MC)—Sandra Dee, George Hamilton, Celeste Holm
DON'T MAKE WAVES—(MC)—Tony Curtis, Claudia Cardinale
DOUBLE TROUBLE—(PV; MC)—Elvis Presley, Annette Day
FAR FROM THE MADDING CROWD—(PV; C)—Julie Christie, Terence Stamp—English-made
FASTEST GUITAR ALIVE, THE—Roy Orbison, Sammy Jackson, Joan Freeman
52 MILES TO TERROR—Dana Andrews, Jeanne Crain
GIRL AND THE GENERAL, THE—(C)—Rod Steiger, Virna Lisi
GRAND PRIX—(Cinerama; C)—James Garner, Yves Montand
HAPPILY EVER AFTER—(TC)—Sophia Loren, Omar Sharif
PISTOLERO—(PV; MC)—Glenn Ford, Angie Dickinson
RETURN OF THE GUNFIGHTER—(WS; C)—Robert Taylor, Anna Martin
SCORPIO LETTERS, THE—(MC)—Alex Cord, Shirley Eaton
6705 13—Deborah Kerr, David Niven
THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
2001—A SPACE ODYSSEY—(Cinerama; C)—Gary Lockwood, Keir Dullea
25TH HOUR, THE—(C)—Anthony Quinn, Virna Lisi
VAMPIRE KILLERS, THE—(C)—Sharon Tate Jack MacGowran
6712 **VENETIAN AFFAIR, THE**—(MC; PV)—Robert Vaughn, Elke Sommer
WELCOME TO HARD TIMES—(WS; C)—Henry Fonda, Janice Rule

PARAMOUNT — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **ALFIE**—CD—114m.—(TS; TC)—Michael Caine, Shelley Winters, Vivien Merchant—5438 (8-31-66)—High rating comedy drama should delight adult audiences—English-made
R6536 **ALL THE WAY (THE JOKER IS WILD)**—D—126m.—(VV)—Frank Sinatra, Mitzi Gaynor—5394—(4-27-66)—Joe E. Lewis biography is entertaining—Reissue
6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends
6533 **ASSAULT ON A QUEEN**—MD—106m.—(TC; PV)—Frank Sinatra, Virna Lisi, Tony Franciosa—5414 (6-22-66)—Entry has angles that can sell well
R6529 **BELLBOY, THE**—C—72m.—Jerry Lewis—5399 (5-11-66)—Mildly amusing Jerry Lewis entry—Reissue
6605 **BOLSHOI BALLET '67**—Bal.—75m.—(TC)—Bolshoi Ballet—5458 (10-5-66)—Good ballet entry
R6535 **COME BLOW YOUR HORN**—C—115m.—(PV; TC)—Frank Sinatra, Lee J. Cobb, Molly Picon—5394 (4-27-66)—Very funny comedy should roll to top returns—Reissue
6603 **IS PARIS BURNING?**—MD—173m.—Leslie Caron, Orson Welles, Gert Frobe, Kirk Douglas, Glenn Ford—5469 (11-23-66) Survival of French capital during World War II is an impressive entry—Filmed abroad; dubbed in English
6523 **JOHNNY RENO**—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"
6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel
6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad
6527 **LAST OF THE SECRET AGENTS, THE?**—C—90m.—(TC)—Marty Allen, Steve Rossi, Nancy Sinatra—5399 (5-11-66)—Generally amusing comedy
6525 **NAKED PREY, THE**—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action
6532 **NEVADA SMITH**—W—128m.—(PV; C)—Steve McQueen, Karl Malden, Suzanne Pleshette—5410 (6-8-66)—Good western has names and action
6526 **NIGHT OF THE GRIZZLY, THE**—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13-66)—Good adventure film
R6537 **ONE-EYED JACKS**—W—141m.—(TC)—Marlon Brando, Karl Malden, Katy Jurado—5395 (4-27-66)—Impressive western—Reissue
6531 **PARADISE, HAWAIIAN STYLE**—MU—91m.—(TC)—Elvis Presley, Suzanna Leigh—5410 (6-8-66)—Presley sings again
6504 **PROMISE HER ANYTHING**—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made
6530 **PSYCHOPATH, THE**—MD—83m.—(TS; TC)—Patrick Wymark, Margaret Johnston—5399 (5-11-66)—Fairly interesting thriller—Filmed abroad
6606 **SECONDS**—D—106m.—Rock Hudson, Salome Jens—5455 (9-21-66)—Offbeat drama is a shocker.
R6522 **SHANE**—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue
6607 **SWINGER, THE**—CMU—81m.—(TC)—Ann-Margret, Tony Franciosa—5466 (11-2-66)—Flimsy farce has cute moments
R6524 **TEN COMMANDMENTS, THE**—D—219m.—(VV; TC)—Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue
6534 **THIS PROPERTY IS CONDEMNED**—D—110m.—(TC)—Natalie Wood, Robert Redford, Kate Reid—5414 (6-22-66)—Steamy Tennessee Williams story of the south
R6528 **VISIT TO A SMALL PLANET**—C—85m.—Jerry Lewis—5399 (5-11-66)—Amusing Jerry Lewis comedy—Reissue
6602 **WACO**—W—85m.—(TS; TC)—Howard Keel, Jane Russell, Terry Moore—5438 (8-31-66)—Okay action entry for program

COMING

6608 **ARRIVEDERCI, BABY!**—(PV; TC)—Tony Curtis Rosanna Schiafino
6626 **BAREFOOT IN THE PARK**—(C)—Jane Fonda, Robert Redford
6628 **BUSY BODY, THE**—Sid Caesar, Robert Ryan, Anne Baxter
6624 **CHUKA**—(C)—Rod Taylor, John Mills
6623 **COWBOY IN AFRICA**—(C)—Hugh O'Brian, Adrienne Corri
DANGEROUS ISLAND—(C)—Richard Greene, Luke Halpin
6619 **DEADLY BEES, THE**—(TC)—Suzanne Leigh, Frank Finlay—English-made
6615 **EASY COME, EASY GO**—(TC)—Elvis Presley, Dodie Marshall
6625 **EL DORADO**—(TC)—John Wayne, Robert Mitchum, Michele Carey
FORT UTAH—(TC)—John Ireland Virginia Mayo
6609 **FUNERAL IN BERLIN**—C)—Michael Caine, Eva Renzi
GENTLE BEN—(C)—Dennis Weaver, Vera Miles
HALF A SIXPENCE—(PV; TC)—Tommy Steele, Julia Foster
HUNTSVILLE—(TS; TC)—George Montgomery Yvonne De Carlo
6616 **HURRY SUNDOWN**—(TC)—Michael Caine, Jane Fonda
6614 **OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD**—(TC)—Rosalind Russell, Robert Morse Jonathan Winters
PETER GUNN—(TC)—Craig Stevens, Laura Devon
6610 **RED TOMAHAWK**—(TC)—Howard Keel, Joan Caulfield
6611 **SPIRIT IS WILLING, THE**—(TC)—Sid Caesar, Vera Miles, Cass Daley
UNKILLABLES, THE—(C)—Lloyd Bridges
6601 **WARNING SHOT**—(TC)—David Janssen, Eleanor Parker
6627 **WATERHOLE NO. 3**—(C)—James Coburn, Margaret Blye
6620 **VULTURE, THE**—(TC)—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

616 **BATMAN**—NOV.—105m.—(DC)—Adam West, Burt Ward, Lee Meriwether—5426 (7-20-66)—Wham, pow, sock—Holy Grosses.
BIBLE, THE—D—174m.—(D-150; DC)—Michael Parks, Richard Harris, John Huston, Stephen Boyd, Ava Gardner—5458 (10-5-66)—Highly impressive screen translation of the Bible—Filmed abroad
666 **BLUE MAX, THE**—D—156m.—(CS; DC)—George Peppard, James Mason, Ursula Andress—5414 (6-22-66)—Highly interesting adventure
621 **BLUES FOR LOVERS**—D—89m.—Ray Charles, Tom Bell, Mary Peach—5439 (8-31-66)—Good programmer—English-made
530 **DO NOT DISTURB**—C—102m.—(CS; DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner
604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
620 **EL GRECO**—BIOD—95m.—(DC)—Mel Ferrer, Rosanna Schiaffino—5455 (9-21-66)—Colorful tale of famous artist—Filmed abroad
619 **FANTASTIC VOYAGE**—SF—100m.—(CS; DC)—Stephen Boyd, Raquel Welch, Edmund O'Brien—5434 (8-17-66)—Original science fiction entry is intriguing

602 **FLIGHT OF THE PHOENIX, THE**—D—141m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama

615 **HOW TO STEAL A MILLION**—C—127m.—(PV; DC)—Audrey Hepburn, Peter O'Toole, Hugh Griffith—5419 (7-6-66)—Fine comedy is lively entertainment

625 **I DEAL IN DANGER**—MD—89m.—(DC)—Robert Goulet, Christine Carere—5463 (10-19-66)—Television presentation is okay programmer

611 **MODESTY BLAISE**—MD—119m.—(DC)—Monica Vitti, Terence Stamp, Dirk Bogarde—5400 (5-11-66)—Real wild entertainment in the spy category—English-made

606 **MURDER GAME, THE**—MD—75m.—Ken Scott, Maria Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made

601 **OUR MAN FLINT**—CMD—107m.—(CS; DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines

605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made

608 **RASPUTIN—THE MAD MONK**—D—92m.—(CS; DC)—Christopher Lee, Barbara Shelley—5395 (4-27-66)—Exploitable offering—English-made

609 **REPTILE, THE**—MD—90m.—(DC)—Noel Willman, Jennifer Daniels—5400 (5-11-66)—Exploitable programmer—English-made

617 **SMOKY**—D—103m.—(DC)—Fess Parker, Diana Hyland, Katy Jurado—5434 (8-17-66)—Interesting for animal lovers, and family trade

555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad

610 **STAGECOACH**—OD—114m.—(CS; DC)—Ann-Margret, Red Buttons, Michael Connors—5406 (5-25-66)—Interesting, oft-times absorbing western

622 **THAT TENNESSEE BEAT**—DMU—84m.—Earl Richards, Sharon DeBord—5463 (10-19-66)—For the lower half of the program

623 **WAY . . . WAY OUT**—C—101m.—(CS; DC)—Jerry Lewis, Connie Stevens—5466 (11-2-66)—Amusing Lewis entry emphasizes sex

607 **WEEKEND AT DUNKIRK**—D—101m.—(Franscope; DC)—Jean-Paul Belmondo, Catherine Spaak—5406 (5-25-66)—Okay import—Filmed abroad; dubbed in English

COMING

CAPRICE—(CS, DC)—Doris Day, Richard Harris, Ray Walston
DAY THE FISH CAME OUT, THE—Tom Courtenay, Candice Bergen
DEVIL'S OWN, THE—(WS; C)—Joan Fontaine, Alec McGowen—English-made
DOCTOR DOLITTLE—(Todd-AO; DC)—Rex Harrison, Samantha Eggar
FATHOM—Tony Franciosa, Raquel Welch
FLIM-FLAM MAN, THE—(PV; C)—George C. Scott, Michael Sarazin
FRANKENSTEIN CREATED WOMAN—(WS; C)—Peter Cushing
GUIDE FOR THE MARRIED MAN, A—(CS; DC)—Walter Matthau, Inger Stevens
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
IN LIKE FLINT—(CS; DC)—James Coburn, Jean Hale, Lee J. Cobb
MUMMY'S SHROUD, THE—(C)—Andre Morell, Elizabeth Sellars—English-made
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
QUILLER MEMORANDUM, THE—(PV; C)—George Segal, Alec Guinness, Senta Berger
ST. VALENTINE'S DAY MASSACRE, THE—(CS; DC)—Jason Robards, George Segal
SAND PEBBLES, THE—(Todd-Ao, DC)—Steven McQueen, Candice Bergen, Richard Attenborough
TWO FOR THE ROAD—(C)—Audrey Hepburn, Albert Finney
VIKING QUEEN, THE(WS; C)—Carita, Don Murray

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6615 **AMBUSH BAY**—MD—109m.—(DC)—Hugh O'Brian, Mickey Rooney, James Mitchum, Tisa Chang—5439 (8-31-66)—Action packed film of Philippine jungle warfare—Schenck-Zabel

6611 **BOY, DID I GET A WRONG NUMBER**—C—99m.—(DC)—Bob Hope, Elke Sommer, Phyllis Diller—5411 (6-8-66)—Moderately amusing nonsense in the Hope style—Small

6606 **CAST A GIANT SHADOW**—MD—136m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action

6608 **DON'T WORRY, WE'LL THINK OF A TITLE**—C—83m.—Morey Amsterdam, Rose Marie, Carmen Phillips—5400 (5-11-66)—Comedy will have to depend on names—Schenck

6609 **DUEL AT DIABLO**—W—103m.—(DC)—James Garner, Sidney Poitier, Bibi Andersson—5406 (5-25-66)—Effective action entry of cavalry vs Apaches

6617 **FORTUNE COOKIE, THE**—CD—125m.—(PV)—Jack Lemmon, Walter Matthau, Judi West—5463 (10-19-66)—Entertaining entry has angles

6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small

6619 **FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A**—C—99m.—(DC)—Zero Mostel, Phil Silvers, Buster Keaton, Annette Andre—5458 (10-5-66)—Very funny entertainment

6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Congdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman

6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles

6616 **HAWAII**—D—189m.—(PV; DC)—Julie Andrews, Max Von Sydow, Richard Harris—5459 (10-5-66)—Fine entertainment on grade scale—Mirisch

6610 **KHARTOUM**—AD—135m.—(TC; Ultra-PV Presented in Cinerama)—Charlton Heston, Laurence Olivier—5415 (6-22-66)—Interesting, well-made screen adventure on giant scale—Filmed abroad

6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston

6614 **NAMU, THE KILLER WHALE**—(D)—89m.—(DC)—Robert Lansing, Lee Meriwether—5430 (8-3-66)—Fine family film and fascinating nature study—Tors

6618 **RETURN OF THE SEVEN**—MD—95m.—(PV; DC)—Yul Brynner, Robert Fuller, Elisa Montez—5463 (10-19-66)—Okay action entry

6612 **RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE**—C—126m.—(PV; DC)—Carl Reiner, Eva Marie Saint, Alan Arkin—5407 (5-25-66)—A very funny film

6517 **THUNDERBALL**—MD—131m.—(PV; TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman

6603 **VIVA MARIA**—C—114m.—(PV; EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cute satire features babes, bullets and bombs

6613 **WHAT DID YOU DO IN THE WAR DADDY?**—C—116m.—(PV; DC)—James Coburn, Dick Shawn, Giovanna Ralli—5419 (7-6-66)—Featherweight nonsense among the military—Mirisch

COMING

6620 **AFTER THE FOX**—(PV; DC)—Peter Sellers, Victor Mature
BEACH RED—(TC; WS)—Cornel Wilde, Jean Wallace, Rip Torn
DOLLAR A HEAD, A—(EC; TS)—Burt Reynolds Tanya Lopert
EIGHT ON THE LAM—(C)—Bob Hope, Phyills Diller, Jonathan Winters, Jill St. John—Hope
FINDERS KEEPERS—(C)—Cliff Richard, Robert Morley—English-made
FISTFUL OF DOLLARS, A—(C)—Clint Eastwood
FOR A FEW DOLLARS MORE—(C)—Clint Eastwood, Lee Van Cleef
GARDEN OF CUCUMBERS, A—(PV; EC)—Dick Van Dyke, Barbara Feldon
GOOD, THE UGLY AND THE BAD, THE—Clint Eastwood, Lee VanCleef, Eli Wallach
HONEY POT THE—Rex Harrison Susan Hayward Maggie Smith—Feldman
HOW I WON THE WAR—(EC)—John Lennon, Michael Crawford
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—(PV; DC)—Robert Morse, Rudy Vallee—Mirisch
IN THE HEAT OF THE NIGHT—(C)—Sidney Poitier, Rod Steiger
KING OF HEARTS THE—(C)—Alan Bates Jean-Claude Brialy
LAW AND TOMBSTONE, THE—James Garner, Jason Robards—Mirisch
MARAT/SADE—Royal Shakespeare Company
MATCHLESS—Patrick O'Neal, Ira Furstenberg—DeLaurentiis
RIVER OF DOLLARS, A—(TS; TC)—Tom Hunter, Henry Silva
SAILOR FROM GIBRALTAR—Jeanne Moreau Ian Bannen
SCALPHUNTERS, THE—(PV; TC)—Burt Lancaster, Tully Savalas
THUNDERBIRDS ARE GO—(C)—Puppets—English-made
WAY WEST THE—(C)—Kirk Douglas, Robert Mitchum—Hecht
WHISPERERS, THE—Dame Edith Evans, Eric Portman—Seven Pines
YOU ONLY LIVE TWICE—(PV· EC)—Sean Connery Mie Hama—Eon

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer

6613 **AND NOW MIGUEL**—D—95m.—(TC)—Michael Ansara, Pat Cardi, Guy Stockwell—5400 (5-11-66)—Fine entry for youngsters and family trade

O

●Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad ..... B Par.
Oh! Those Most Secret Agents .... AA
●Omicron ..... Cont.
One Spy Too Many ..... A2 MGM
Once Upon An Island (Crazy Paradise) ..... AA
One-Eyed Jacks-Re. ..... A3 Para.
●One Million Years B. C. ..... Fox
●Only Way To Fly, The ..... AIP
Oscar, The ..... B EMB
Othello ..... A2 WB
O.S.S. 117—Mission For A Killer ..... A2 Emb.
Our Man Flint ..... B Fox
Out of Sight ..... A2 U

P

Pad, The (And How To Use It) .. A3 U
Paradise, Hawaiian Style ..... A1 Par.
Party's Over, The ..... AA
Penelope ..... A3 MGM
●Perils Of Pauline ..... U
Picture Mommy Dead ..... A3 Emb.
Pilgrimage For Peace ..... Misc.
Pistol For Ringo ..... B Emb.
●Pistolero ..... MGM
Place Called Glory, A ..... A2 Emb.
Plague of the Zombies, The .... A2 Fox
Plainsman, The ..... A1 U
Poppy Is Also A Flower, The .... Misc.
●Prehistoric Women ..... Fox
●Privilege ..... U
Professionals, The ..... A3 Col.
●Projected Man, The ..... U
Promise Her Anything ..... A3 Par.
●Psycho-Circus ..... AIP
Psychopath, The ..... A2 Par.
●P. T. Barnum's Rocket To The Moon. AIP
Pussycat Alley ..... For.

Q

Queen of Blood ..... A1 AI
●Quiller Memorandum The ..... Fox

R

Rage ..... Col.
Rare Breed, The ..... A1 U
Rasputin—The Mad Monk ..... B Fox
●Red Tomahawk ..... Par
●Reflections In A Golden Eye ..... WB
●Reluctant Astronaut, The ..... U
Reptile The ..... A2 Fox
●Return Of The Gunfighter .... A1 MGM
Return Of The Seven ..... A3 UA
Ride Beyond Vengeance ... A3 Col.
●Ride To Hangman's Tree, The ..... U
Rings Around The World ..... A1 Col.
●River of Dollars A ..... UA
Romeo and Juliet ..... A1 Emb.
●Rough Night In Jericho ..... U
●Run For Your Wife ..... AA
Russians Are Coming, The ..... A1 UA

S

●Sailor From Gibraltar ..... UA
●St. Valentine's Day Massacre, The .. Fox
Saito ..... For.
●Sand Pebbles, The ..... Fox
Sands of Beersheba ..... For
●Scalphunters, The ..... UA
●Scorpio Letters, The ..... MGM
Seconds ..... B Par.
Secret Agent Fireball A2 A1
Secret Agent Super Dragon .... A3 For.
Secret Of Magic Island, The-Re. A1 Emb.
Secret Seven, The ..... A1 MGM
Seven Women ..... B MGM
●Shakespeare Wallah ..... A3 Cont.
Shameless Old Lady, The .... A2 Cont.
Shane-Re ..... A2 Par.
●Shoot Loud, Louder, I Don't Understand ..... EMB
Silencers, The ..... B Col.
Singing Nun, The ..... A1 MGM
Sleeping Beauty, The ..... A1 For
Smoky ..... A1 Fox
Son Of A Gunfighter ..... A1 MGM
Sound Of Music, The ..... A1 Fox
Spinout ..... A1 MGM
●Spirit Is Willing, The ..... A3 Par.
Spy In Your Eye A2 A1
●Spy With A Cold Nose ..... EMB.
Spy With My Face, The ..... B MGM
Stagecoach ..... A2 Fox.
Stop the World—I Want To Get Off ..... A3 WB
Study In Terror, A ..... Col.

Sucker, The ..... A3 For.
Sweet Light In A Dark Room .. A2 For.
●Swimmer, The ..... Col.
Swinger, The ..... B Par.

T

●Taming of the Shrew, The ..... Col.
Tarzan and the Valley of Gold .. A1 AIP
Take It All ..... C For.
Ten Commandments, The-Re ... A1 Par.
10:30 P.M. Summer ..... For.
Tenth Victim, The ..... B Emb.
Terror In The City ..... A3 AA
●Terronauts, The ..... Emb.
Texas Across The River ..... A1 U
That Man In Istanbul ..... A3 Col.
That Tennessee Beat ..... A1 Fox
●They Came From Beyond Space .. Emb.
●13 ..... MGM
●30 Is A Dangerous Age, Cynthia .. Col.
This Property Is Condemned .... B Par.
●Thoroughly Modern Millie ..... U
●Three Bites of the Apple ..... MGM
Three On A Couch ..... A3 Col.
●Thunder Alley ..... AIP
●Thunder at the Border ..... Col.
Thunderball ..... A3 UA
●Thunderbirds Are Go ..... UA
●Tiger Makes Out, The ..... Col.
Tiko and the Shark ..... A1 MGM
Time Lost And Time Remembered ..... A3 Cont.
●Torture Garden ..... Col.
●To Sir, With Love ..... Col.
To Trap A Spy ..... A3 MGM
●Tobruk ..... U
Tokyo Olympiad ..... For.
Tomb Of Torture ..... For.
Torn Curtain ..... B U
●Traitor's Gate ..... A2 Col.
Tramplers, The ..... A2 Emb.
●Triple Cross ..... WB
Trouble With Angels, The ..... A1 Col.
●Trunk To Cairo ..... AIP
●2001—A Space Odyssey ..... MGM
●25th Hour, The ..... MGM
●Two For The Road ..... Fox

U

Ugly Dachshund, The ..... A1 BV
●Unkillables, The ..... Par.
Up To His Ears ..... A3 For.
●Up The Down Staircase ..... WB

V

●Valley of Mystery ..... U
●Vampire Killers, The ..... MGM
●Venetian Affair, The ..... A3 MGM
●Viking Queen, The ..... Fox
●Violent Journey ..... AIP
Visit To A Small Planet-Re. .... A2 Par.
Viva Maria ..... B UA
●Voyage To The Prehistoric Planet .. AIP
●Vulture, The ..... A1 Par.

W

Waco ..... A2 Par.
●Wacky World of Mother Goose ... Emb
●Wait Until Dark ..... WB
Walk, Don't Run ..... A3 Col.
Walk In The Shadow ..... A2 Cont.
●War—Italian Style ..... AIP
●War Wagon, The ..... U
●Warning Shot ..... A2 Par.
●Waterhole No. 3 ..... Para.
Way, Way Out ..... B Fox
●Way West, The ..... UA
Weekend At Dunkirk ..... A3 Fox
Weird, Wicked World ..... For.
●Welcome To Hard Times ..... MGM
What Did You Do In The War, Daddy? ..... B UA
What's Up Tiger Lily? ..... AIP
Where The Bullets Fly ..... A3 Emb.
●Whisperers, The ..... UA
Who's Afraid Of Virginia Woolf? A4 WB
●Who's Minding The Mint? ..... Col.
W.I.A. (Wounded In Action) .... For.
Wild Angels, The ..... B AIP
Wild, Wild Winter ..... A2 U
●Willie and the Yank ..... BV
Women Of The Prehistoric Planet . Misc.
●Woman Times Seven ..... Emb.
●World's Greatest Swindles ..... Cont.
Wrong Box, The ..... A2 Col.

Y

Year of the Horse, The ..... Misc.
●You Only Live Twice ..... UA
●Young Americans, The ..... Col.
●Young Warriors ..... U
Young World, A ..... C For.

6624 **APPALOOSA, THE**—OD—98m.—(TC)—Marlon Brando, Anjanette Comer, John Saxon—5455 (9-21-66)—Interesting adventure yarn
6618 **ARABESQUE**—CD—105m.—(TC; PV)—Gregory Peck, Sophia Loren—5401 (5-11-66)—Lavish, suspenseful comedy-drama has potent cast—Made in England
6620 **BEAU GESTE**—MD—103m.—(TC; TS)—Guy Stockwell, Telly Savales, Doug McClure—5426 (7-20-66)—Remake in acceptable melodrama
6615 **BLINDFOLD**—CMD—102m.—(PV; TC)—Rock Hudson, Claudia Cardinale, Jack Warden—5407 (5-25-66)—Entertaining entry mixes mystery and laughs
6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer
6612 **BRIDES OF DRACULA, THE**—MD—85m.—(TC)—Peter Cushing, Martita Hunt—5401 (5-11-66)—Well-made horror entry—English made, Reissue
6702 **FAHRENHEIT 451**—D—111m.—(TC)—Oskar Werner, Julie Christie—5469 (11-23-66)—Futuristic offering on the arty side—Filmed abroad
6701 **GAMBIT**—109m.—(TC)—Shirley MacLaine, Michael Caine, Herbert Lom—5470 (11-23-66)—Good entertainment
6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(TC; TS)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade
6610 **GUNPOINT**—W—86m.—(TC)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
6617 **INCIDENT AT PHANTOM HILL**—W—88m.—(TS; TC)—Robert Fuller, Jocelyn Lane, Dan Duryea—5426 (7-20-66) Fair western
6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooks—5395 (4-27-66)—Off-beat subject makes for good program
6611 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith—5401 (5-11-66)—Exploitable science fiction entry for program—Japanese made—Reissue
6623 **LET'S KILL UNCLE**—CMD—92m.—(TC)—Nigel Green, Pat Cardi, Mary Badham—5459 (10-5-66)—Okay for program
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—99m.—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes
6616 **MUNSTER, GO HOME**—C—96m.—(TC)—Fred Gwynne, Yvonne DeCarlo, Al Lewis—5415 (6-22-66)—Television based subject should find family and juvenile welcome in theatres
6614 **OUT OF SIGHT**—CMU—90m.—(TC, TS)—Jonathan Daly, Karen Jensen, John Lawrence, Rock 'N' Roll Groups—5401 (5-11-66)—Beach type rock 'n' roller for program
6621 **PAD, THE (AND HOW TO USE IT)**—CD—86m.—(TC)—Brian Bedford, James Farentino, Julie Somers—5434 (8-17-66) New faces brighten comedy loaded with pathos
6622 **PLAINSMAN, THE**—OD—92m.—(PC)—Don Murray, Guy Stockwell, Abby Dalton—5430 (8-3-66)—Okay action entry for program
6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment
6625 **TEXAS ACROSS THE RIVER**—CD—101m.—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth—5455 (9-21-66)—Very funny entry
6619 **TORN CURTAIN**—MD—128m.—(TC)—Paul Newman, Julie Andrews—5426 (7-20-66)—Good Hitchcock thriller should be a winner
6602 **WILD, WILD WINTER**—CMU—80m.—(TC; TS)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

BANNING—(TC)—Robert Wagner, Anjanette Comer
BATTLE HORNS, THE—(TC)—Charlton Heston, Maximilian Schell, Kathryn Hays
CHAMPAGNE MURDERS, THE—(C)—Anthony Perkins, Yvonne Furneaux
CHARLIE BUBBLES—(C)—Albert Finney, Liza Minnelli—English-made
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
CRISS-CROSS—George Peppard
DEADLIER THAN THE MALE—(TC)—Richard Johnson, Elke Sommer
GAMES—(TC)—Simone Signoret, James Caan, Katharine Ross
GUNFIGHT IN ABILENE—(TC)—Bobby Darin, Leslie Nielsen
ISLAND OF TERROR—(C)—Peter Cushing
JOKERS, THE—(C)—Michael Crawford Oliver Reed—English-made
KING'S PIRATE, THE—(TC)—Doug McClure, Jill St. John
PERILS OF PAULINE—(TC)—Pat Boone, Pam Austin
PRIVILEGE—(C)—Jean Shrimpton, Paul Jones—English-made
PROJECTED MAN, THE—(C)—Bryant Halliday, Mary Peach
RELUCTANT ASTRONAUT, THE—(TC)—Don Knotts, Leslie Nielsen
RIDE TO HANGMAN'S TREE, THE—(TC)—Jack Lord, Melodie Johnson
ROUGH NIGHT IN JERICHO—Dean Martin, George Peppard, Jean Simmons
THOROUGHLY MODERN MILLIE—(TC)—Julie Andrews, James Fox
TOBRUK—(TC)—Rock Hudson George Peppard Nigel Green
VALLEY OF MYSTERY—(TC)—Richard Egan, Peter Graves
WAR WAGON, THE—John Wayne, Kirk Douglas, Joanne Barnes
YOUNG WARRIORS, THE—(C)—James Drury, Steve Carlson

WARNER BROS. DISTRIBUTED DURING THE PAST 12 MONTHS

652 **AMERICAN DREAM, AN**—D—107m.—(TC)—Stuart Whitman, Janet Leigh, Eleanor Parker—5439 (8-31-66)—Fairly interesting drama
655 **ANY WEDNESDAY**—C—109m.—(TC)—Jane Fonda, Jason Robards, Dean Jones—5464 (10-19-66)—Cute comedy
555 **BATTLE OF THE BULGE**—D—140m.—(PV; TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles
559 **BIG HAND FOR THE LITTLE LADY, A**—C—95m.—(TC)—Henry Fonda, Joanne Woodward, Jason Robards—5401 (5-11-66)—Highly entertaining comedy features virtuoso performances
651 **CHAMBER OF HORRORS**—MD—99m.—(TC)—Cesare Danova, Wilfred-Hyde-White, Laura Devon—5439 (8-31-66)—Okay exploitation horror entry with gimmicks
560 **FINE MADNESS, A**—CD—104m.—(TC)—Sean Connery, Joanne Woodward—5402 (5-11-66)—Free-wheeling farce will titillate mature audiences
557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn
556 **INSIDE DAISY CLOVER**—D—128m.—(PV; TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment
653 **KALEIDOSCOPE**—CAD—103m.—(TC)—Warren Beatty, Suzannah York—5456 (9-21-66)—Kooky comedy adventure is highly entertaining—Filmed abroad
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
654 **NOT WITH MY WIFE, YOU DON'T**—C—118m.—(TC)—Tony Curtis, Virna Lisi, George C. Scott—5459 (10-5-66)—Amusing comedy has angles and names
579 **OTHELLO**—D—166m.—(PV, TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made
558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
561 **WHO'S AFRAID OF VIRGINIA WOOLF?**—D—129m.—Elizabeth Taylor, Richard Burton—5420 (7-6-66)—Well-made, intriguing adult drama headed for top

COMING

ASSIGNMENT, THE—(PV; C)—Patrick O'Neal, Sir John Gielgud, Joan Hackett
BOBO, THE—(C)—Peter Sellers, Britt Ekland, Rossano Brazzi
BONNIE AND CLYDE—Warren Beatty, Faye Dunaway
CAMELOT—(C)—Vanessa Redgrave, Richard Harris
CHUBASCO—(C)—Christopher Jones, Richard Egan, Ann Sothern
COOL HAND LUKE—(PV; C)—Paul Newman, George Kennedy
COOL ONES, THE—(TC)—Roddy McDowall Phil Harris, Mrs Elva Miller
CORRUPT ONES, THE—Robert Stack, Elke Sommer Nancy Kwan
COVENANT WITH DEATH, A—(C)—George Maharis Laura Devon
DEVIL IN LOVE, THE—Vittorio Gassman Mickey Rooney Claudine Auger
DOUBLE MAN, THE—(TC)—Yul Brynner Britt Ekland Clive Revill
FIRST TO FIGHT—(PV; C)—Chad Everett Marilyn Devin
FURY AT FIRECREEK—(TC)—James Stewart, Henry Fonda, Inger Stevens
GREAT CATHARINE, THE—(TC)—Peter O'Toole, Zero Mostel
HOTEL—(TC)—Rod Taylor, Catherine Spaak, Karl Malden
MOONSHOT—Robert Duvall Joanna Moore
NAKED RUNNER, THE—(TC)—Frank Sinatra Nadia Gray
REFLECTIONS IN A GOLDEN EYE—Elizabeth Taylor Marlon Brando
TRIPLE CROSS—Christopher Plummer, Romy Schneider

UP THE DOWN STAIRCASE—(TC)—Sandy Dennis, Eileen Heckart, Sorell Booke
WAIT UNTIL DARK—(C)—Audrey Hepburn, Alan Arkin, Richard Crenna

MISCELLANEOUS

AROUSED—MD—82m.—Janine Lenon—5474 (11-30-66)—Exploitation murder entry for adults only—Cambist Pictures
CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and Introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow
DEATH WATCH—D—88m.—Leonard Nimcy, Michael Forrest, Paul Mazursky—5427 (7-20-66)—Arty offering with limited appeal—Beverly Pictures
ENDLESS SUMMER, THE—DOC—95m.—(C)—Produced and narrated by Bruce Brown—5420 (7-6-66)—Surfing entry for special audiences—Bruce Brown c/o AIT
FASTER, PUSSYCAT, KILL, KILL!—MD—83m.—Tura Satana, Paul Trinka—5402 (5-11-66)—Unpleasant melodrama has exploitation possibilities—Eve
INTIMACY—D—87m.—Jack Ging, Joan Blackman, Barry Sullivan—5427 (7-20-66)—Fair, off-beat drama for adults—Goldstone Film Ent.
KNOCKOUT #2—DOC.—50m.—Narrated by Kevin Kennedy—5460 (10-5-66)—Good entry for boxing enthusiasts—Trans-Lux
LAS VEGAS HILLBILLYS—CMU—90m.—(PC)—Ferlin Husky, Jane Mansfield, Mamie Van Doren—5402 (5-11-66)—Country music for family program—Woolner
NAVY VS. THE NIGHT MONSTERS, THE—MD—87m.—(C)—Mamie Van Doren, Anthony Eisley—5456 (9-21-66)—Fair science fiction for the program—Realart
PILGRIMAGE FOR PEACE, A—POPE PAUL VI VISITS AMERICA—DOC.—56m.—(TC)—Produced by Joesph L. Roberts—5427 (7-20-66)—Effective documentary—Roberts
POPPY IS ALSO A FLOWER, THE—MD—100m.—(EC)—Stephen Boyd, Trevor Howard, Yul Brynner—5466 (11-2-66)—Exciting tale of police vs. dope smugglers—Comet
WOMEN OF THE PREHISTORIC PLANET—MD—87m.—(C)—Wendell Corey, Keith Larsen, Irene Tsu—5460 (10-5-66)—Interesting space odyssey—Realart
YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALL THE OTHER GIRLS DO—D—90m.—Rosemarie Dexter, Jacques Perrin—5470 (11-23-66)—Good import on younger generation abroad—Filmed abroad; English titles—Harlequin Int.
BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made, English titles—Royal Films
CAVE OF THE LIVING DEAD—MD—87m.—Adrian Hoven, Karin Field—5420 (7-6-66)—Okay horror dualler—Foreign-made, dubbed in English—Trans-Lux
CHRISTMAS THAT ALMOST WASN'T, THE—FAN—95m.—(EC)—Rossano Brazzi, Paul Tripp—5467 (11-2-66)—Best for young audiences—Foreign-made; English dialogue—Childhood Prod.
CLOPORTES—D—102m.—(CS)—Lino Ventura, Charles Aznavour, Irina Demick—5402 (5-11-66)—Interesting import—French-made; English titles—Int. Classics
CLOUDS OVER ISRAEL—D—85m.—Yiftach Spector, Dina Doronne—5420 (7-6-66)—Fair Israeli import—Filmed in Israel, English titles—Cornsweet Prod.
COUNTERFEIT CONSTABLE, THE—C—86m.—(C)—Robert Dhery, Diana Dors—5474 (11-30-66)—Cute comedy—Filmed in England—Seven Arts
CUL-DE-SAC—D—104m.—Donald Pleasance, Francoise Dorleac—5470 (11-23-66)—Off-beat entry for off-beat audiences—Filmed abroad—Sigma III
DEAR JOHN—D—113m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made, English titles—Sigma III
DEFECTOR, THE—D—106m.—(EC)—Montgomery Clift, Hardy Kruger, Macha Meril—5470 (11-23-66)—Effective, suspenseful drama—Filmed abroad—Seven Arts
ENGAGEMENT ITALIANO—CD—85m.—Rossano Brazzi, Annie Girardot—5421 (7-6-66)—Attention holding import—Italian-made; English titles—Sedgeway
ENOUGH ROPE—D—104m.—Gert Frobe, Marina Vlady, Robert Hossein—5403 (5-11-66)—Off-beat import for art spots—Filmed abroad; English titles—Artixo
FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert
GOOD TIMES, WONDERFUL TIMES—DOC—70m.—Produced and directed by Lionel Rogosin—5430 (8-3-66)—Anti-war preachment has limited possibilities—English-made, Rogosin
HERO'S WIFE, THE—D—91m.—Batya Lancet, Gideon Shemer—5467 (11-2-66)—Okay entry for specialty spots and art circuit—Israel made; English titles—Landau-Unger
IT HAPPENED HERE—D—95m.—Pauline Murray, Sebastian Shaw—5451 (8-31-66)—Interesting off-beat subject—English-made—Lopert
LA VISITA—CD—115m.—Sandra Milo, Francois Perier—5451 (8-31-66)—Cute import—Italian-made; English titles—Promenade
LES BONNES FEMMES—D—95m.—Bernadette Lafont, Mario David—5431 (8-3-66)—Interesting import—French-made, English titles—Hakim
LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times
LOVES OF A BLONDE, THE—CD—88m.—Hana Brejchova, Vladimir Pucholt—5467 (11-2-66)—Good art house offering—Czech-made; English titles—Prominent
LOVING COUPLES—D—113m.—Harriet Anderssen, Gunnel Lindblom—5467 (11-2-66)—Sex laden entry best for mature audiences at art spots—Swedish-made; English titles—Prominent
MADEMOISELLE—D—103m.—Jeanne Moreau, Ettore Manni, Keith Skinner—5435 (8-17-66)—Sex-motivated adult drama for art spots—Foreign-made—Lopert
MAGNIFICENT CONCUBINE, THE—97m.—(C)—Li Li-hya, Yen Chuan—5431 (8-3-66)—Good Chinese entry—Filmed in China, English titles—Frank Lee
MANDRAGOLA—CD—100m.—Rosanna Schiaffino, Philppe Leroy—5411 (6-8-66)—Strictly for the art set—Italian-made; English titles—Europix Consolidated
MARINE BATTLEGROUND—MD—88m.—Jock Mahoney, Pat Li—5460 (10-5-66)—Strictly for the duallers—Japanese-made; dubbed in English—Manson Dist.
MASCULINE FEMININE—D—104m.—Jean Pierre Leaud, Chantal Goya—5468 (11-2-66)—Imported mish-mash for some of the art spots—French-made; English titles—Royal Films
MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III
MORGAN—C—97m.—David Warner, Vanessa Redgrave—5403 (5-11-66)—Ravings and actions of a mental case are not very funny—Cinema V—English-made
MYSTIFIERS, THE—MD—115m.—Jean Rochefort, Michele Mercier—5427 (7-20-66)—Suspenseful crime meller—Franco-Italian co-production; dubbed in English—Goldstone Film Ent.
90 DEGREES IN THE SHADE—D—90m.—Anne Heywood, James Booth—5474 (11-30-66)—Fair import faces mild reception—Filmed abroad—Landau/Unger
SALTO—D—104m.—Zbigniew Cybulski—5431 (8-3-66)—Boring import for art spots—Polish-made; English titles—Kanawha
SANDS OF BEERSHEBA—D—90m.—Diane Baker, David Opatoshu, Tom Bell—5405 (5-25-66)—Good adventure entry with topical twist—Filmed in Israel—Landau-Unger
SECRET AGENT SUPER DRAGON—MD—95m.—(TC)—Ray Danton, Margaret Lee—5411 (6-8-66)—Colorful, interest-holding spy entry—Filmed abroad—United Screen Arts
SLEEPING BEAUTY, THE BALLET—90m.—(TC)—Leningrad Kirov Ballet—5403 (5-11-66)—Ballet film fine entry for special presentation—Russian-made—Royal Films Int.
SUCKER, THE—C—101m.—(C)—Bourvil, Louis de Funes—5421 (7-6-66)—Amusing import—French-made; English titles—Royal Films Int.
SWEET LIGHT IN A DARK ROOM—D—93m.—Ivan Mistrik, Dana Smutna—5421 (7-6-66)—Interesting import—Czech-made; English titles—Promenade
TAKE IT ALL (A TOUT PRENDRE)—D—99m.—Johanne, Claude Jutra—5421 (7-6-66)—Artistic jumble—Filmed in Canada; English titles and dialogue—Lopert
10:30 P.M. SUMMER—D—89m.—(TC)—Melina Mercouri, Romy Schneider, Peter Finch—5464 (10-19-66)—Arty offering for specialty spots—Filmed abroad—Lopert
TOKYO OLYMPIAD—DOC—93m.—(CS; EC)—Directed by Kon Ichikawa—5476 (11-30-66)—Excellent sports documentary—Japanese-made—Pan World Films
TOMB OF TORTURE—MD—88m.—Annie Albert, Mark Marian—5421 (7-6-66)—Okay horror dualler—English-made; Trans-Lux
UP TO HIS EARS—C—109m.—(EC)—Jean-Paul Belmondo, Ursula Andress—5423 (7-6-66)—Import is a bit on the "much" side—Filmed abroad; English titles—Lopert
WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—Italian-made; English narration—ABC Films
WIA (WOUNDED IN ACTION)—D—87m.—Steve Mario, Maura McGiveney—5387 (3-30-66)—Fairly interesting film about an Army hospital in action—Filmed in the Philippines—Myriad
YOUNG WORLD, A—D—83m.—Christine Delaroche, Nino Castelnuovo—5415 (6-22-66)—Fair import focusses on the uncertainities of youth—Filmed abroad; English titles—Lopert

THESE THEATRE-TESTED FORMS AVAILABLE TO MOTION PICTURE EXHIBITOR SUBSCRIBERS!

DATE BOOK FORMS:
... Pocket-Size-6 ring (3¾ × 6¾ in.) Dated full year supply $1.00
... Large Size-3 ring (9 × 12 in.) Undated 52 pages ——— .50

SERVICE-KIT SYSTEM:
... Large Size complete set of: Date Book forms, Availability and Playoff Worksheets, Performance Record and Cut-Off sheets, Booking Calendar, Other Dividers 1.30
... Availability and Playoff Worksheets (9 × 12 in.) 10 pages ——— .10
... Performance record and Cut-Off Sheets (9 × 12 in.) 20 pages ——— .25

BINDERS, Plain:
... For Pocket-Size Date Book-6 ring. Soft leatherette. — 1.30
... For Service-Kit System, Reviews, Service Section, Stiff leatherette. ——— 1.50

ZIPPER CASE BINDERS, Leather:
... 3-Ring, genuine cowhide. Tax Incl. ——— 6.00

BOXOFFICE STATEMENTS:
... Regular theatre. Padded in 50's and punched (5½ × 9 in.). Per pad ——— .30
... Drive-In theatre. Padded in 50s and punched (5½ × 9 in.). Per pad ——— .30

PROGRAM AND RUNNING TIME SCHEDULES:
... For regular and drive-in theatres. Padded in 50's. Per Pad ——— .30

BOOKKEEPING SYSTEM—Books:
... At-A-Glance (coypright) for regular and drive-in theatres. Annual record (9 × 12 in.) ——— 1.75

BUSINESS ANALYSIS SPREADSHEETS:
... Drive-In theatres only. Large sheets (11 × 16 in.) Set of 13 sheets ——— .55

PAYROLL FORMS:
... Weekly for regular and drive-in. Folding flap (8½ × 11 in.). Set of 53 sheets — 1.30

EMPLOYEE EARNINGS RECORD CARDS:
... Annual card for each employee (8½ × 11 in.). All deductions. Set of 12 cards. .40

PETTY CASH CONTROL SYSTEM:
... Voucher pads, numbered consecutively. (3 × 5 in.) Per Pad ——— .30
... Weekly envelopes for filing full week's transactions. Set of 50 ——— .65

SERVICE MANUALS FOR TRAINING
... Separate sections on regular and drive-in employees. Each .10

EXHIBITOR BOOK SHOP

317 N. Broad St.
Philadelphia, Pa. 19107

FEATURE FILMS
PRODUCTION NUMBERS and
NATIONAL RELEASE DATES
CURRENT and COMING

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVISECTION.)

Allied Artists

6608 Disk-O-Tek Holiday .....June
(Freddy & The Dreamers)

6607 Once Upon An Island .....June
(Hans W Petersen)

Run For Your Wife .....October
(Uga Tognazzi, Rhonda Fleming)

American-International

6608 Frankenstein Conquers The World .....June
(Nick Adams)

6605 Fireball 500 .....June
(Frankie Avalon, Annette Funicello)

6611 Wild Angels .....July
(Peter Fonda, Nancy Sinatra)

6612 Bang, Bang You're Dead August
(Tony Randall, Terry Thomas)

6602 What's Up Tiger Lilly? .....September
(Woody Allen)

6614 A Violent Journey .....October
(Anthony Perkins, Salome Jens)

6617 Dr. Goldfoot and The Girl Bombs ..November
(Vincent Price, Fabian)

Buena Vista

157 Mary Poppins (Reissue) .....June
(Julie Andrews)

186 Lt. Robin Crusoe, U.S.N. .....July
(Dick Van Dyke, Nancy Kwan)

187 Fighting Prince Of Donegal .....October
(Peter McEnery, Susan Hampshire)

Columbia

The Texican .....June
(Audie Murphy)

67002 Three On A Couch .....June
(Jerry Lewis, Janet Leigh)

66025 Traitor's Gate .....June
(Gary Raymond)

67001 Lost Command .....July
(Anthony Quinn, Michele Morgan)

67005 Birds Do It .....August
(Soupy Sales)

67004 Rings Around The World .....August
(Don Ameche)

67003 Walk, Don't Run .....August
(Cary Grant)

67006 The Man Called Flintstone .....August
(Cartoon Feature)

67007 Kiss The Girls And Make Them Die September
(Michael Connors, Dorothy Provine)

67008 Rage .....September
(Glen Ford, Stella Stevens)

67011 The Wrong Box .....September
(John Mills, Ralph Richardson)

67012 Alvarez Kelly .....October
(William Holden, Richard Widmark)

67013 Dead Heat On A Merry-Go-Round ....October
(James Coburn, Camilla Sparv)

67014 The Professionals .....November
(Burt Lancaster, Lee Marvin)

Continental
(Walter Reade-Sterling, Inc.)

Gulliver's Travels Beyond The Moon ....June
(Feature Cartoon)

McGuire, Go Home .....June
(Dirk Bogarde)

Gypsy Girl .....July
(Hayley Mills)

Dr. Who and The Daleks .....August
(Peter Cushing)

The Gospel According To
St. Matthew .....September

Time Lost and Time Remembered ....October
(Sarah Mills, Cyril Cusak)

The Shameless Old Lady .....November
(Sylvie)

Embassy

608 A Man Called Adam .....July
(Sammy Davis, Jr.)

609 A Place Called Glory .....July
(Lex Barker)

607 The Tramplers .....August
(Joseph Cotten, Gordon Scott)

610 An Eye For An Eye .....August
(Robert Lansing)

611 The Main Chance .....August
(Gregoire Aslan, Tracy Reed)

614 Picture Mommy Dead .....August
(Don Ameche, Martha Hyer)

603 The Daydreamer .....August
(Paul O'Keefe, Hayley Mills)

612 Jack Frost .....September
(Soviet Fairy Tale)

612 A Pistol For Ringo .....September
(Montgomery Wood)

622 Love And Marriage .....October
(Sylva Koscina)

617 Romeo And Juliet .....October
(Ballet)

615 The Wacky World Of Mother Goose ..October
(Fairy Tale)

621 O.S.S. 117—Mission For A Killer .....October
(Frederick Stafford, Mylene Demongeot)

616 Where The Bullets Fly .....November
(Tom Adams, Dawn Addams)

MGM

6625 Around The World Under The Sea .....June
(Lloyd Bridges, Shirley Eaton)

6626 Maya .....June
(Clint Walker, Jay North)

6627 The Glass Bottom Boat .....July
(Doris Day, Rod Taylor)

6628 Lady L .....August
(Sophia Loren, Paul Newman)

6701 Marco The Magnificent .....September
(Horst Buchholz, Anthony Quinn, Omar Sharif)

6702 One Spy Too Many .....September
(Robert Vaughn, David McCallum)

6703 Cat On A Hot Tin Roof—Reissue ..September
(Elizabeth Taylor, Paul Newman)

6704 Butterfield 8—Reissue .....September
(Elizabeth Taylor, Laurence Harvey)

6706 Mister Buddwing .....October
(James Garner, Jean Simmons)

6707 Gigi (Re-Issue) .....October
(Leslie Caron, Louis Jourdan)

6708 Spinout .....November
(Elvis Presley)

6710 The Liquidator .....November
(Rod Taylor)

6709 Hotel Paradiso .....November
(Alec Guinness, Gina Lollobrigida)

Paramount

6531 Paradise—Hawaiian Style .....June
(Elvis Presley)

R6529 The Bellboy—(Reissue) .....June
(Jerry Lewis)

6530 The Psychopath .....June
(Patrick Wymark)

R6528 Visit To A Small Planet—(Reissue) .....June
(Jerry Lewis)

6532 Nevada Smith .....July
(Steve McQueen, Suzanne Pleshette)

6533 Assault On A Queen .....August
(Frank Sinatra)

6534 This Property Is Condemned .....August
(Natalie Wood)

6602 Waco .....September
(Howard Keel, Jane Russell)

6605 Bolshoi Ballet '67' .....September
(Bolshoi Ballet)

6604 Alfie .....September
(Michael Caine, Shelley Winters)

6606 Seconds .....October
(Rock Hudson, Salome Jens)

6603 Is Paris Burning? .....November
(International Cast)
(Special Engagements Only)

6607 The Swinger .....November
(Ann-Margret, Tony Franciosa)

6608 Arrivederci, Baby .....November
(Tony Curtis, Rosanna Schiaffino)

20th Century-Fox

610 Stagecoach .....June
(Ann-Margret, B. Cummings)

611 Modesty Blaise .....July
(Monica Vitti, Dirk Bogarde)

616 Batman .....August
(Adam West, Burt Ward)

615 How To Steal A Million .....August
(Peter O'Toole, Audrey Hepburn)

617 Smoky .....September
Fess Parker)

621 Blues For Lovers .....September
(Ray Charles)

619 Fantastic Voyage .....October
(Stephen Boyd, Raquel Welch)

Way—Way Out .....October
(Jerry Lewis)

620 El Greco .....October
(Mel Ferrer)

622 That Tennessee Beat .....October
(Earl Richards)

United Artists

6611 Boy Did I Get A Wrong Number .... ..June
(Bob Hope)

6612 The Russians Are Coming
The Russians Are Coming .....June
(Carl Reiner, Alan Arkin)

6608 Don't Worry We'll Think Of A Title ....June
(Morey Amsterdam)

6613 What Did You Do In The War Daddy? July
(James Coburn, Dick Shawn)

6614 Namu, The Killer Whale .....August
(Robert Lansing)

6615 Ambush Bay .....September
(Hugh O'Brian, James Mitchum)

6618 Return Of The Seven .....October
(Yul Brenner, Robert Fuller)

6616 Hawaii .....October
(Julie Andrews, Max Von Sydow)

6610 Khartoum .....October
(Charlton Heston, Laurence Olivier)

6617 The Fortune Cookie .....November
(Jack Lemmon)

Universal

6613 And Now Miguel .....June
(Guy Stockwell)

6614 Out Of Sight .....June
(Jonathan Daly)

6615 Blindfold .....June
(Rock Hudson, Claudia Cardinale)

6616 Munster, Go Home .....July
(Fred Gwynne, Yvonne DeCarlo)

6617 Incident At Phantom Hill .....July
(Robert Fuller, Joselyn Lane)

6618 Arabesque .....July
(Gregory Peck, Sophia Loren)

6619 The Torn Curtain .....August
(Paul Newman, Julie Andrews)

6620 Beau Geste .....August
(Guy Stockwell, Doug McClure)

6622 The Plainsman .....September
(Don Murray, Abby Dalton)

6621 The Pad (And How To Use It) .....October
(Brian Bedford, Julie Sommars)

6623 Let's Kill Uncle .....October
(Nigel Green, Mary Badham)

6624 The Appaloosa .....October
(Marlon Brando)

6625 Texas Across The River .....November
(Dean Martin, Rosemary Forsythe)

Warners

559 A Big Hand For The Little Lady .....June
(Henry Fonda, Joanne Woodward)

555 Battle Of The Bulge .....July
(Henry Fonda, Robert Ryan)

560 A Fine Madness .....July
(Sean Connery)

561 Who's Afraid Of Virginia Woolf? ....August
(Elizabeth Taylor, Richard Burton)

651 Chamber Of Horrors .....September
(Suzy Parker, Cesare Danova)

652 An American Dream .....October
(Stuart Whitman, Eleanor Parker)

653 Kaleidoscope .....October
(Warren Beatty, Susannah York)

654 Not With My Wife You Don't .....November
(Tony Curtis, Vena Lisi)

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising).

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

EQUIPMENT WANTED

TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you? STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

EQUIPMENT FOR SALE

NEW JAPANESE LENS, Anamorphics, Century CC R-3 sound heads, used, rebuilt, all makes, models. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

GOVERNMENT SURPLUS BARGAINS! Heyer-Shultz 11⅜" metal reflectors, $24.00 each, $45.00 pair. Excellent condition. Photoelectric tubes: 868's or 930's, $1.50 each. Satisfaction guaranteed. Prepaid if check with order. INDEPENDENT THEATRE SUPPLY, 2750 East Houston, San Antonio, Texas.

FANTASTIC EQUIPMENT BARGAINS: 50% off list price, practically new, some not used. Two Strong UHI Lamps, complete, list $2150.00 each. One Strong Bi-Power 120/60 amp, 220v, 3-phase rectifier, list $2400.00. Two Water Circulators, new, list $112.50 each. Two X-5FV Cineron Universale Lamps, complete with 5KW Xenon lamps, and silicon rectifiers, list $3246.00 each. One UXL-5000DK Xenon Bulb, list $556.00. Can be seen by appointment in Tuxedo, New York. Call 914–EL 1–4209.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE WANTED

WANTED TO LEASE, theatre in Philadelphia or New York exchange area. BOX 304, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

THEATRE SEATING

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 247 Water St., Brooklyn, N.Y. 11201.

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

USED EQUIPMENT

2 Ampro 20 16mm Projectors with 2 REA arc lamp housings. 2 12" speakers, 2 rectifiers, one multi-channel amplifier. 2 2" lenses, 2 2½" lenses. Equipment in above-average condition. Will accept bids at ADMIRAL THEATRE, Box 166, Seldovia, Alaska.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

AVAILABLE: General-Resident Manager of Chicago suburb 1400 seat first-run, deluxe theatre, 20 years. Theatre sold in Dec., 1964. Know complete theatre operation, ads, public relations. Will relocate, available now. R. A. **CHRISMAN, 1533 Maple Ave., Downers Grove, Ill. Phone: 312-969-1090.** (1130)

FLORIDA MANAGER available January. Small independent circuit. Fully experienced. Excell advertising. Honest, sober, eager worker. Reasonable salary. Manager, supervisor, advertising director. Prefer Florida. Go anywhere. **BOX A1130, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PERSONABLE SHOW MANAGER with workpower experience first-run, art, nudie houses, seeks connection Calif., Wash. D. C.; NE, NY. Call 212-254-4418 mornings, WA 8-7872 after 1 PM weekdays or write **BOX A1123, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

MANAGER NEEDED. Will consider man looking to move up via hard work and heavy exploitation, for this job with top-notch circuit in Westchester County, N .Y. area. Write **PLAYHOUSE, 1077 Post Rd., Darien, Conn.** (1123)

EXPERIENCED PROJECTIONIST WANTED. Good pay, A-1 house. Write or call particulars. **ROBERT H. KING, PO Box 244, Ithaca, N. Y. 14851, phone 607-387-3882.** (1123)

PROJECTIONIST: Young man in late 30's, with 15 years experience on all makes of equipment. Will relocate in eastern New York state. **BOX A1116, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

RETIRED THEATRE MAN, now employed, wants job as assistant or house manager in northern states. Can only make $1500 a year. Write **WM. F. CODY, Box 414, Florala, Ala.** (1123)

Address all Correspondence to— **The A—MAN Corner** { Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107

$2.00 A YEAR

FOR 50 ISSUES OF

MOTION PICTURE EXHIBITOR

(48 years of industry service)

This is a tax deductible, business expense.

If you're not satisfied . . . stop the service and we will promptly refund the unused portion of your subscription.

Fair enough?

Then . . . fill in NOW!

★

Yes, start sending

MOTION PICTURE EXHIBITOR

TO:

Name .....

Title .....

Address .....

.....

.....

.....

★

☐ Enclosed

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(U.S. & Canada)

CLIP and MAIL TODAY TO
317 N. Broad St., Phila., Pa. 19107

PRICE SLASHED!

~~$7.50~~

ONLY A FEW LEFT — $2.75

First come, First served!

While they last!

LAYOUTS • STYLES • CROPPING PHOTOS • ORDERING CUTS • REVERSE PLATES • THE AMUSEMENT PAGE • OFF-SET • BALANCE • HEAD-LINE WRITING • SALES LINES • TYPE FACES • COPY WRITING • COMPOSITION • SIGNS • LETTERPRESS • OFFSET • SILK SCREEN • MATS • THE AMUSEMENT PAGE • SAM-PLING • HERALDS • WINDOW CARDS • COUNTER CARDS • and 1000's OF OTHER ADVERTISING SUBJECTS. ***Authored by Men who Know!***



- 236 BIG PAGES

HELP YOURSELF TO EXPERIENCE!

DO IT NOW!

MOTION PICTURE EXHIBITOR
BOOK SHOP
317 N. Broad St., Philadelphia, Pa. 19107

Enclosed $ ..... for ..... copy(s) of

"SHOWMANSHIP IN ADVERTISING"

ship postpaid to:

NAME .....

ADDRESS .....

No COD Shipments — In Canada add 25¢ — Foreign add 50¢

MOTION PICTURE

EXHIBITOR

DEC. 14, 1966 Volume 76 Number 18 IN THREE SECTIONS • THIS IS SECTION ONE

Introducing
the man with
no name!

He's going to trigger
a whole new style
in adventure.



turn page —


This short cigar belongs to a man with no name!
This long gun belongs to a man with no name!
This poncho belongs to a man with no name!
The man wit no name is played b
CLINT EASTWOO



RIANNE KOCH JOHN WELS / W. LUKSCHY / S. RUPP / JOE EDGER / DIRECTED BY SERGIO LEONE / PRODUCED BY HARRY COLOMBO AND GEORGE PAPI

PRINT BY TECHNICOLOR®

Co-production JOLLY FILM (Rome)
CONSTANTIN FILM (Munich) OCEAN FILM (Madrid)

THRU UA

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 76 • No. 18 December 14, 1966 Our 48th Year

KALMENSON MOVES UP

AN ERA ENDED in the film industry last week, and hopefully, another just as great began. When Jack Warner stepped up to the board chairmanship of Warner Bros. and was replaced as president and chief operating officer of the company by Benjamin Kalmenson, all the things that are fine and exciting about this industry came to mind.

Jack Warner, more than any other top film executive still active, represents the motion picture industry in all its stages, from infancy to maturity. He bridges the worlds of silent films and sound, of war and peace, of trials and triumphs. It is comforting to know that he will still play a large part in the affairs of Warner Bros. and in overseeing their far-flung production activities.

Benjamin Kalmenson comes to the top spot at the film company with a background that places him high on any list of industry executives. His years of service to Warner Bros. and its predecessor companies have prepared him well for this great day. We can think of no one better grounded in every phase of the motion picture industry, from theatre operation to production to sales supervision. He is a clear thinking, fair minded executive of rare business ability.

There are important days ahead for the motion picture industry, and important decisions to be made concerning its future. There are many problems and uncertainties facing the industry as well. If the industry is to prosper and grow, it will take the efforts of superior men. We believe that Benjamin Kalmenson is such a man and that the industry will prosper from his ascension to the highest level of motion picture affairs.

RUNNING OUT OF PATIENCE

PATIENCE, WHILE A VIRTUE, must eventually wear thin in the face of one prolonged delay after another. For years, the exhibitors of this country have lived with promises that something would be done about the evil practice of blind bidding. They took a great step forward when Judge Edmund Palmieri agreed to look into the practice, and felt that action was near when he suggested that the Justice Department investigate the problem.

Now some 18 months have passed, and the Justice Department admits today that it is no closer to starting such an investigation than it was when the suggestion was first aired.

In the meantime, theatres continue to bid blind. They continue to play pictures that don't even gross the guarantees demanded by producers and distributors. Everyone is worried except the Justice Department. Since independent exhibitors were not a party to the original consent decrees, any action against blind bidding must be instituted by Mr. Silverman's anti-trust division, and they are too busy conducting hearings on new theatres—almost 100 in the past 18 months.

The excuse is a simple one—not enough help to do both jobs at the same time. If the State Department were run like the Justice Department, we could cope with only one crisis at a time. Berlin would just have to wait until Vietnam was solved. In every area of governmental activity, units are coping with more than one problem at the same time, but the division responsible for the motion picture industry just can't cope with new theatres and blind bidding simultaneously.

So theatres are closing; admission prices are spiraling upward; and people are losing their jobs and watching their lives go down the drain. As theatres battle for scarce product, new films appear on television, compounding the problem. While exhibitors gasp, 24 or 25 hard ticket attractions are announced for the next two years. The motion picture industry was founded and grew on the premise that it was the finest mass entertainment medium ever devised. Is it now to be the province of a handful of theatres for a handful of pictures?

All these questions and all these problems mount in intensity, and suspicion and distrust grow in the face of practices that spread like wildfire from one company to another. Publicly, executives state that the problems are difficult to solve because the government will not permit film companies to act in concert. Privately, exhibitors wonder just how everyone gets the same idea at the same time "independently."

While the Justice Department fiddles, the industry burns.

Patience may be a virtue, but endless patience is a weakness. Again, we call on the Justice Department to answer the pleas of exhibition as voiced by NATO representatives who are trying desperately to be a constructive industry force. Maybe the industry should offer to pay the salaries of a few Justice Department employees who could then devote all their time to the probe of competitive bidding practices.

In the long run, it would be a lot cheaper than waiting.

MPE HAS INDUSTRY'S HIGHEST RENEWAL RATE . . .
THEY KEEP COMING BACK FOR MORE!

NEWS CAPSULES

Rosen Chairs Salute To B'nai B'rith Leader

NEW YORK — Samuel Rosen, executive vice-president, Stanley Warner Corporation, is chairman of an international salute and dinner which will be given by B'nai B'rith in honor of its immediate past president, Label A. Katz, at the Americana Hotel on Tuesday, Jan. 17.

Katz will be given the B'nai B'rith President's Medal, highest honor the 123-year-old organization can confer, in recognition of his "contributions to the world Jewish community and to the broad cause of human understanding." Among the 1,500 guests expected to attend are United States and foreign officials, theatrical personalities, and leaders of the film industry and business world.

The award will be presented by Dr. William A. Wexler, who succeeded Katz to the post of international president of B'nai B'rith.

Rosen, who long has been prominent in philanthropic causes, has as his co-chairmen the past recipients of the B'nai B'rith President's Medal. They are Sol W. Cantor, Simon H. Fabian, Abraham Feinberg, Jack A. Goldfarb, Leonard Goldenson, Gustave L. Levy, and Gen. David Sarnoff.

Industry figures serving as associate chairmen are Barney Balaban, Martin Levine, Irving H. Ludwig, and Dore Schary, and among those on the dinner committee are Saul Jeffee, Arnold M. Picker, Samuel Rinzler, Alfred W. Schwalberg, Spyros P. Skouras, Sam Spiegel, and Edwin L. Weisl, Sr.

Rosen, who is a national vice-chairman of the B'nai B'rith Foundation of the United States, a major fund-raising arm of the organization, announced that all proceeds from the event will be used to further the youth programs of B'nai B'rith Hillel Foundations, serving students on 250 college and university campuses; B'nai B'rith Youth Organization, which provides spiritual, cultural and social enrichment to pre-college youngsters, and B'nai B'rith Vocational Service, which provides psychological testing and career planning for young people. More than 50,000 youngsters belong to the three youth units of B'nai B'rith.

MORE ON MARCH 31

We want to thank all our sharp-eyed subscribers who are still reminding us that March 31 was left out of MPE's 1967 Booking Calendar. We are flattered at the attention paid to this boo-boo as it proves the value of the extra services MOTION PICTURE EXHIBITOR has always provided for subscribers.

Honest, fellows, we know we left out March 31. Readers whose eyes are really sharp know that we bravely admitted the error in print a few weeks ago and included several "31" dates suitable for pasting on your calendar to provide you with a complete year. More we can not do.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., DEC. 12

SW Estimates Higher Profit For Quarter

NEW YORK—Executives of the Stanley Warner Corporation appeared before the New York Society of Security Analysts. In his address, S. H. Fabian, president, said, "The first quarter of our 1967 fiscal year ended less than two weeks ago. Our preliminary figures indicate that, compared with the same quarter last year, our gross income will be up 22 percent and our profit from operations will be ahead by approximately 30 percent. In addition to our profit from operations, we will show as a special item an after tax profit of $550,000 from the sale of our Isodine and Thorexin business.

"As to our 1967 year as a whole, our projections indicate there will be a significant increase in both gross income and net profit, notwithstanding some uncertainties in the general business outlook."

Fabian also noted that the company is interested in further expansion in the field of packaged consumer goods and in chemicals and is also willing to investigate the merits of acquiring companies in other fields providing the companies have substantial growth potential.

In commenting on the company's dividend policy, Fabian said, "We believe stockholders should share through increased dividends in the prosperity of the company. We recognize that only 35 percent of our 1966 earnings were paid out as dividends, which compares with an average payout of 50 percent over the five years 1962–1966. As increased earnings are realized in our 1967 fiscal year, I am confident that our board of directors will give consideration to a dividend increase. In the meantime, we are using our retained earnings to finance our rapidly expanding sales."



Jacob Mogelever (left) head of film activities for the Treasury Department, presents Liberty Bell Award to Joseph G. Alterman, NATO executive director, for his help in the U.S. Savings Bonds Program.

BROADWAY GROSSES

Holiday Shoppers Selective

NEW YORK—Holiday shoppers boosted grosses in certain situations, with business seemingly being done on an extremely selective basis. "Sound Of Music" ended its fantastic run at the Rivoli in its 93rd week.

"FOLLOW ME, BOYS" (Buena Vista). Radio City Music Hall got into the holiday swing with $135,000 for Thursday to Sunday and the second week climbing toward a fine $210,000.

"HAWAII" (United Artists). DeMille tallied $37,000 for the ninth roadshow week.

"THE BIBLE" (20th-Fox). Loew's State held steady with $40,000 for the 11th roadshow week.

"DR. ZHIVAGO" (MGM). Capitol registered $23,500 for the 51st roadshow week.

"THE SOUND OF MUSIC" (20th-Fox). The end of an era at the Rivoli, which took in $10,000 for part of the 93rd and last week.

"THE DEFECTORS" (Seven Arts). Astor tallied $10,000 on the fourth week.

"THE PROFESSIONALS" (Columbia). Victoria took in $21,000 for the sixth week.

"IS PARIS BURNING?" (Paramount). Criterion going well with $41,500 on the fifth roadshow week.

"THE LIQUIDATOR" (MGM). Warner took in $7,000 for the seventh week.

"ALFIE" (Paramount). New Embassy continued well with the popular import with $16,500 for the 16th week.

BV Post To Spitz

NEW YORK—Irving H. Ludwig, president of Buena Vista, announced the appointment of James R. Spitz as salesman in Milwaukee. He will report to Harris Dudelson, Chicago district manager. Spitz was with Warner Bros. for the past three years.

A GIFT IDEA!

Three circuit executives have ordered copies of "Showmanship In Advertising," available only through MOTION PICTURE EXHIBITOR's Bookshop services, for their managers. This leads us to believe other circuits might find copies of this invaluable 236-page book suitable Christmas presents for managers or other circuit personnel.

While the supply lasts, "Showmanship In Advertising" is available to subscribers at the reduced price of $2.75 per copy. The original sales price was $7.50 per copy.

You can help yourself to experience and provide your circuit and your individual managers with a merchandising tool that will pay benefits in better showmanship for years to come.

Kalmenson Elected WB President

Warner Named Board Head, World-Wide Exec Producer; Shift Follows Recent Sale Of WB Stock To Seven Arts

NEW YORK—The board of directors of Warner Bros. Pictures, Inc., at a special meeting, elected Jack L. Warner as chairman of the board, and Benjamin Kalmenson as president and principal executive officer.

Kalmenson moves up from executive vice-president of the company. Warner will be the executive producer in charge of world-wide production of all Warner Bros. motion pictures.

The board also declared a dividend of 12½ cents per share on the company's common stock, payable Feb. 6, 1967, to stockholders of record on Jan. 6, 1967.

Kalmenson, long an executive of Warner Bros. Pictures, Inc., has devoted virtually his entire life to the motion picture industry and to Warner Bros.

Born on Jan. 3, 1899, in Pittsburgh, the son of Charles and Gail Kalmenson, he entered the film industry there in 1927 when he joined the local branch office of First National Pictures, a Warner Bros. predecessor, after 10 years with the Crucible Steel Company of America. In subsequent years, he was a First National branch manager in Albany, Omaha, and Kansas City.

In March, 1934, Kalmenson became chief booker in the Pittsburgh zone for all the Warner Theatres, which were then owned and operated by the same company that produced and distributed Warner Bros. films.

Moving into the Warner Bros. Pictures distributing organization, he became central district manager, with headquarters in Pittsburgh, and, in May, 1937, he was named eastern district manager. Six months later, he was appointed southern and western sales manager.

In 1941, Kalmenson was promoted to general sales manager and was elected president of Warner Bros. Pictures Distributing Corp. and vice-president of Warner Bros. Pictures, Inc., posts he held for 15 years. He was elected executive vice-president and a director of Warner Bros. Pictures, Inc., in 1956, and has been reelected to both offices regularly.

Kalmenson resides in Mt. Vernon, N.Y., with his wife, the former Norma Goldman. They have two children, Mrs. Burton Levine of Mt. Vernon, and Howard Kalmenson of Los Angeles.



KALMENSON

Warner, one of the pioneers of motion pictures, has been, in turn, exhibitor, distributor, producer, and executive.

In 1965, Warner reached one of the great heights of his long, honor-filled career by winning an Academy Award for Best Picture for "My Fair Lady," which he had personally produced.

Warner, teamed with his brothers, had a vital role in developing the screen to its global destiny. Many years before they revolutionized screen entertainment by perfecting and introducing talking pictures, Jack and his brothers had won a place of leadership among the nation's business leaders.

Warner Bros. films, both features and short subjects, have been acclaimed for services in the field of education and in the causes of peace, good citizenship, charity, tolerance and international understanding. Jack L. Warner's leadership in the mobilization of the motion picture industry for war, and his continuing work in patriotic efforts, resulted in many acknowledgements which were climaxed by the highest and rarest award given by the U. S. Government to a civilian. This was the Medal for Merit, presented March 14, 1947.

Youngest of the four brothers who were destined to form a world-wide film company, Jack Leonard Warner was born in London, Ontario, Canada. His parents, Mr. and Mrs. Benjamin Warner, returned to the United States shortly after Jack's birth, and the family settled in Youngstown, Ohio.

Motion pictures were merely a novelty at that time, for film programs included only scenic views and brief bits of action without any sort of plot. But with the release of "The Great Train Robbery" in 1903, films began to come into their own as genuine entertainment. Among those who glimpsed the screen's real significance were the young Warners.

They scraped together $150, bought a projector and rented a vacant store in New Castle, Pa. From a neighboring undertaker they borrowed 99 chairs, which meant that the matinee audience was obliged to be a standing one whenever there was a funeral. They called their theatre the Bijou.

Sam Warner ran the projection machine, and Harry and Albert attended to business matters. Jack, who was still in school in Youngstown, came over on Friday nights and Saturdays to sing with illustrated song slides during reel-changing intermissions. A sister, Rose, took tickets and played the piano.

As the Bijou prospered, the four brothers made new plans. They established a second and larger theatre, the Cascade. Patronage continued good, but rising film rentals suggested a new field of activity—the distribution of motion pictures. They formed the Duquesne Amusement Supply Company, at Pittsburgh, a film exchange which shortly served scores of theatres.

Before long, the company found itself buffeted between the patent wars and financial struggles of large groups fighting for control of the American screen. In 1912, the Warners decided that the only way to get enough pictures—or at least enough good pictures—was to produce them themselves. This they did with increasing success—first in St. Louis and then in California.

By 1925, Warner Bros. Pictures was a leader in the silent film business. Then came a development which prompted the brothers to risk all their assets and their future. A laboratory demonstration of synchronized sound and pictures won their enthusiasm. After more than a year of additional development, the Warner brothers successfully introduced talking pictures in New York on Aug. 6, 1926. Within the next three years, the new entertainment medium was adopted throughout the industry.

Warner Bros. again expanded in 1928 with the purchase of First National Pictures. The latter's studio in Burbank was greatly enlarged and is the current production home of Warner Bros. Pictures. In 1955, Warner carried his studio into the television medium, and Warner Bros. has since become the leading production center of television series among Hollywood motion picture studios.

Immediately after Pearl Harbor, Warner threw himself and his studio into a day-and-night program of war activities. Especially mentioned in the President's citation of Warner for the Medal for Merit was his organization of the First Motion Picture Unit of the Army Air Forces. In addition to the civilian services for which he was cited, Warner had entered active Air Force duty, with the rank of colonel, to expedite the development and use of the Motion Picture Unit. With the job completed, he returned to civilian status to help push the film industry's war effort.

In 1943, the New York Times gave a slogan

(*Continued on page* 18)

WARNER



HYMAN



N.Y. Theatres Expected To Fight New Wage Bill

ALBANY—Motion picture theatre organizations and individual exhibitors are expected to join Empire State Chamber of Commerce and others in maintaining firm opposition against passage of bills proposing a further minimum wage increase at the 1967 session of the Legislature.

Already, a measure has been prefiled by Assemblyman Bertram Podell, D.-Brooklyn, which would raise the "floor" from the $1.50 hourly scale taking effect Jan. 1, to $2 on July 1, 1967. Other proposals for hikes, probably in two steps, to that level were expected to be presented.

The present minimum, $1.25 an hour, has been on the statute books since Oct. 15, 1964. Governor Nelson A. Rockefeller, who recommended the State's first minimum wage rate, $1 hourly, in 1960, had steadfastly opposed "big jumps" until the last session. Then, political pressures in a state election year forced him to compromise with the Democrats, controlling the Assembly under Speaker Anthony J. Travia, D-Brooklyn, for a 25 cent hourly hike.

A provision of the adopted Marks-Laverne bill necessitates a $1.60 hourly scale when the Federal Fair Wage Standards Act rises to such a figure.

Metropolitan Motion Picture Theatre Owners Association has led the fight, unsuccessful in the past, to gain an "exemption" from minimum wage rates for ushers, doormen, and matrons.

Exhibitors Urged To Cooperate With Community Film Projects

MILWAUKEE — "Because most citizens never get any closer to Hollywood than to you, Mr. Exhibitor, they must rely on you for all projects which relate to motion pictures," Margaret G. Twyman told the Wisconsin Theatre Owners Association convention here at the Pfister Hotel.

Mrs. Twyman, director of community relations, Motion Picture Association of America, spoke on "Teamwork's the Answer."

She reported on her department's work with the General Federation of Women's Clubs representing some 11,000,000 women around the world and 15,000 clubs; and the national awards program for the most constructive club programs about movies.

She explained: "We feel that this program is just now getting off the ground. Word has spread that there is something more to learn about movies than what one reads in the ads; and that there is something more one should know about today's films than what one knew 20 or 30 years ago. Our mailing this year has received immediate enthusiastic response, too.

"This project cannot succeed without the dedicated assistance of exhibitors everywhere. If I reflect a sense of urgency about this program it is because I feel a sense of urgency. We know that to most people in most communities you are the movie industry."

Pointing out that her department is prepared to help exhibitors, Mrs. Twyman said: "If a club leader approaches you for help in planning a meeting, or asks you to give a speech . . . let us know and we will send you an Industry Spokesman's Information Kit which contains brief summaries of important information about the motion picture industry. It answers most of the questions asked by most people about our business.

"We are persuaded that women's clubs play a vitally important role in the molding of public opinion, and this applies to clubs in tiny towns as well as those in big cities. In turn, public opinion affects your boxoffice. It affects the legislation which in turn brings influences to bear on our industry. And counting organization leaders among our friends certainly affects our own sense of well being in our neighborhoods and in our communities."

Mrs. Twyman concluded: "The public is our elusive temperamental quarry, and we must not ever 'let down' in our efforts to win their understanding, their praise and their respect. Without these we cannot rise to the ultimate challenge of being associated with an industry of which we can and must be justifiably proud!"

Tex. Legislator To Push Bill Against Daylight Time

PLAINVIEW, TEX.—Rep. Ralph Wayne of Plainview has announced that he has prepared a bill for the Texas Legislature in January to exempt Texas from the national law putting all the country on daylight saving time next year.

Federal law makes it mandatory for states to go on daylight saving time unless legislatures voted to stay on standard time.

Wayne said many of his constituents object to Texas being on daylight saving time. He said drive-in movie operators particularly object to the idea.

If the Texas Legislature passes the bill, Texas would retain its central standard time the year round.

Century Shifts Manderola

FLORAL PARK, N. Y.—Leslie R. Schwartz, president of Century Theatres, announced that Ray Manderola has been transferred from Century's Huntington Lanes to the home office as head of the circuit's merchandising department.

Allen Grant, former merchandising department head, will be assigned to another phase of the company's activities.

A VOTE FOR BOB O'BRIEN

HERE WE GO AGAIN. There is something about a motion picture company that sets the blood boiling in the veins of businessmen who have been successful in other fields. Cynics say that they are primarily interested in the rewards that liquidation might bring, particularly as regards rich studio property and the television money waiting to be spent for relatively new films.

MGM, one of this industry's giants, is the target of another proxy fight initiated last week by dissident director Philip J. Levin. He says he is dissatisfied with management and wants to change the board of directors. He may hold 10 per cent of the MGM common, but it is our contention that he poses a great danger to the motion picture industry.

Robert H. O'Brien, MGM president, was formerly a member of the Securities Exchange Commission. He was associated with Paramount for many years and knows the motion picture industry and the business world as well as any man alive. In recent years, he has led MGM through a time of trouble and into a new industry prominence. The company is in excellent shape, fiscally and as far as film products is concerned. MGM is a constructive force in the motion picture industry, and a company whose value to exhibitors can not be overstated.

The only way the industry can fight these money men is to unite behind management. MGM is no stranger to proxy fights. In 1950, Louis Nizer won a struggle for management, at that time headed by Joseph Vogel. Each threat must be faced with resolution, and MGM has earned the right to expect the complete support of the motion picture industry. Levin tried and failed in a takeover move last May, but this is a new struggle. Fortunately, Nizer will be calling the shots again.

O'Brien and his team have led MGM well. They have never wasted the company's money. As far as television is concerned, they have handled their product extremely well and recently concluded with CBS the most lucrative film deal ever consummated—a transaction that involved close to $53,000,000.

We urge every exhibitor and every other friend of the motion picture industry to line up behind Bob O'Brien and his team. Mr. Levin may be a very successful businessman in other areas, but his experience in the motion picture field leaves a great deal to be desired.

At this time, I own only 500 shares of MGM stock, and it will be voted for MGM and Bob O'Brien. That's the message I'll carry to every stockholder I can reach as well. I think you should do the same.

JAY EMANUEL

Cohen Tribute To Ripps

BUFFALO—Sidney J. Cohen, president, New York State Association of Theatre Owners, Inc., attended the dinner in the Ten Eyck Hotel in Albany in honor of Ralph Ripps, for many years manager of the MGM branch in the state Capital. Cohen spoke on the Will Rogers Hospital and the great work Ripps had done for that industry project. Ripps is retiring.

On the same day, (Dec. 5), Cohen addressed a meeting of the Albany area members of the state exhibitor organization on the Rogers hospital and discussed the 1967 convention at the Concord Hotel in the Catskills, which will be a dual meet with the New Jersey Association of Theatre Owners.

COLUMBIA PICTURES
Presents
An IRVING ALLEN
Production

DEAN MARTIN · ANN-MARGRET

as MATT HELM

KARL MALDEN



MURDER

co-starring

CAMILLA SPARV JA

Introducing DINO, DESI and BIL

Based on the novel by DONALD HAMILTON

Directed by HENRY LEVIN · A Meadway-Claude Pic

All Helm breaks loose for Xmas!

with a bigger boxoffice bang than "The Silencers"!

(LIFT HERE)

Films Seen As Way To Bridge Gap Separating Young People, Adults

WINSTON-SALEM, N.C. — Motion pictures were recommended here as a way of removing walls that separate young people and adults.

David Mallory of Philadelphia. director of studies for the National Association of Independent Schools, and a member of the Natoinal Film Institute, said parents and teachers are better able to communicate with youngsters after "sitting in the dark and focusing on humanity."

"The quality of conversation is different the next day" after they view a powerful film together, he said, "and the quality of the relationship is sometimes changed."

Criticizing today's "frozen" curriculum in the schools, he said motion picture films can inject humanity into "the cold generality of the curriculum."

The Saturday afternoon movie "is one of the few places that youngsters can go and be themselves and not have an English teacher breathing down their necks and saying, 'Did you get the symbolism?'."

Speaking at the North Carolina Advancement School, he said meanings and messages will come out instead in spontaneous discussion after the showing of a strong motion picture.

He said Gregory Peck's role as the southern lawyer in "To Kill a Mockingbird" had a strong impact on students in his classes. He said, "They saw a really great human being who does not protest his greatness and who doesn't have a lot of fingers of Sunday school teachers pointing at him saying this is the thing to do."

He said there are two dangers in showing educational films, one caused by the teachers and the other by managers of commercial theatres.

He said some teachers think a film is "no fun if there aren't 17 ambiguities to wrestle with." After some good films, there just isn't anything else to do at the end, he said, "except run them again."

Commercial theatre managers who agree to offer educational films one night a week often go too highbrow, he said. "They say, 'we get Doris Day the rest of the time, so we're going to hit them on those seven Tuesdays.' So all the films will be from Czechoslovakia or Hong Kong."

WOMPI Sets Committees

NEW YORK—Miss Dorothy Reeves, president of WOMPI, International, has announced the appointment of the following committee chairmen for the fiscal year, 1966–67: Miss Betty Hemstock, Des Moines, membership; Miss Betty Hieke, New York, bulletin; Mrs. Myrtle Parker, Charlotte, by-laws; Miss Elsie Parish, Dallas, extension; Mrs. Gladys Melson, Kansas City, finance; Miss Sylvia Lowe, Charlotte, industry service; Mrs. Helene Spears, Atlanta, leadership development; Miss Hilda Frishman, New York, publicity; Mrs. Mary Katherine Baker, Memphis, ways and means; Mrs. Mary Hayslip, Kansas City, Will Rogers Memorial Hospital; Mrs. Hazel LeNoir, Kansas City, historian.

For the 1967 convention, to be held in New Orleans, Mrs. Marie Berglund and Mrs. Lee Nickolaus, both of New Orleans, will serve as co-chairmen.

Harrell Heads Sales Push For Continental's "Ulysses"

NEW YORK—Henry Harrell, Continental Distributing's district manager in Atlanta, has been appointed special sales coordinator for the forthcoming production of James Joyce's "Ulysses," by Norman Weitman, general sales manager.

Harrell will direct all national sales activity on "Ulysses," reporting directly to Weitman. He will also serve as liaison on the film between the Continental sales department and Walter Reade, Jr., executive producer of "Ulysses," and president of The Walter Reade Organization, Continental's parent company.

James Joyce's "Ulysses" will be released for three days only, March 14, 15, and 16, as a special roadshow, in 135 engagements around the country.

Randolph Goes Cinerama With Phila. "Grand Prix"

PHILADELPHIA—William Goldman announced that the Randolph Theatre will undergo an interior transformation preparatory to presenting the premiere engagement of Metro-Goldwyn-Mayer's Cinerama produc- "Grand Prix," on Wednesday evening, Jan. 25, 1967.

To achieve the feeling of audience participation, a 120 degree curved giant Cinerama screen is being installed. The new stereophonic sound that will heighten the realistic illusion is as unusual as the visual effects.

A spacious projection booth to be built on the main floor is being equipped with the newest and finest scientific devices for modern screen projection. New projectors, built overseas and specifically designed for the showing of Cinerama, have been imported and will be installed. Especially ground "super lens" have been developed that will preclude the use of three simultaneous projectors and eliminate completely the center lines on the screen, which have been a constant irritation in the past. The new presentation will permit a seamless constant picture.

The Randolph-Cinerama will accommodate 1600 patrons on the main floor and loge.

The Randolph Theatre will present performances of "Grand Prix" every evening at 8:30 p.m. and Sunday evening at 8:00 p.m.; matinees will be shown Wednesday, Saturday, and Sunday afternoons at 2:00 p.m.

Forman To Manage Circuit

LOS ANGELES—Forman and United Theatres of the Northwest announce the appointment of Jerry Forman as circuit general manager.

During the recent years, Forman has served as circuit's Portland area manager.

Former Northwest general manager Jim Bonholzer resigned recently to devote full time to personal interests.

Forman and United operate numerous walk-in and drive-in theatres in the Washington and Oregon areas.

Boston Beta Sigma Phis Aid Variety's Jimmy Fund

BOSTON—Beta Sigma Phis of greater Boston will present a check of $10,000 to Dr. Sidney Farber of the Children's Cancer Research. This is the seventh such check given by the International Endowment Fund of Beta Sigma Phi.

In 1955, the Boston girls began doing volunteer work at the Jimmy Fund Building. Through this volunteer program, Boston Beta Sigma Phis came to know first-hand the tremendous work being done for the eventual discovery of the causes and cures of cancer in children. Because of their association and knowledge, it was felt that the Foundation would be a worthy recipient of the International Endowment Fund grant. Since the beginning of the Fund, the majority of Beta Sigma Phis have thought that it should always have a cancer research project.

To the Boston City Council of Beta Sigma Phi it seemed the opportune time to initiate the Jimmy Fund as the next cancer research project for the consideration of the entire membership. A ballot was submitted to the 7,500 chapters throughout the United States, and the majority approved a grant of $10,000 annually for a three year period with a possibility of an extension at the end of that period. On Feb. 2, 1959, the first check was presented. Since then, the grant has been extended twice so that this year's check is the seventh to be presented.

Beta Sigma Phi is a social, cultural, and service organization started 35 years ago by Walter W. Ross in Kansas City. It has grown to 185,000 members in 14 countries.

Each chapter has its own service projects. The local chapters do volunteer reading at Perkins Institute for the Blind, adopt families at Christmas time, and collect clothing for needy Mexican families in Texas. Beta Sigma Phi members have also given more than 4,000 hours doing volunteer work in the Jimmy Fund Building.

Sinn Leaves UA-TV

NEW YORK—John L. Sinn has resigned as president of United Artists Television, it was announced by Arthur B. Krim, president of United Artists Corporation. The resignation will become effective at some time in the next several months once the necessary transfer of Sinn's duties has been arranged.

Krim stated: "We are sorry to see Mr. Sinn leave. Over the past six years we have developed a close relationship with him, and all of us at United Artists have great respect for his ability and fondness for him as a person. When we acquired the Ziv Company, we were able to persuade him to stay on as president, well past his contract term. However, for some time he has advised us that for personal reasons, he wanted to resign, and we have accepted the resignation with reluctance. We will miss him and wish him well in the years ahead."

Sinn leaves United Artists Television in a position of strength, with television profits for the first nine months ahead of last year.

AA Omits Dividend

NEW YORK—At a meeting of the executive committee of the board of directors of Allied Artists Pictures, it was voted to omit the payment of the quarterly dividend on the 5½ per cent cumulative convertible preferred stock of the company, payable Dec. 15.

N.J. Exhibitors Progress Toward New Organization

WEST PATERSON, N.J.—The various committee chairmen now at work on the formation of New Jersey's new exhibitor organization, New Jersey Association of Theatre Owners, made their reports at a meeting here.

Edward Sniderman, Trenton, N.J., submitted the first draft of the new constitution. Maury Miller, Passaic, N.J., reported on his committee's suggestions for the dues structure. Irving Dollinger submitted the selections of the nominating committee, for Philip F. Harling, committee chairman, who was out of town. The slate submitted, which will be voted upon at the next meeting were president, Howard Herman; chairman of the board of directors, Maury Miller; vice-presidents, George Hamid, Jr., Nicholas Schemerhorn, Jerry Swedroe, Ed Sniderman; secretary, Henry Burger; assistant secretary, Harold Graff; treasurer, Louis Baurer; assistant treasurer, John Balmer; delegate to NATO, Irving Dollinger. Directors are Henry Brown, Sam Engleman, John Harwin, W. E. Hunt, Joe Lefkowitz, Harold Newman, Wilbur Snaper, Robert Smerling, and Jack Unger.

It is planned to have the organization in formal operation by Jan. 1, 1967.

In the evening, over 120 representatives of exhibition and distribution attended the annual beefsteak and get-together, hosted by Allied Theatre Owners of New Jersey.

Publicists Cheer Blind Kids

HOLLYWOOD—Eight hundred blind children enrolled in the activities of the Foundation for the Junior Blind will receive Christmas gifts of phonograph records at their annual Christmas parties, Dec. 16 and 17, sponsored by the Motion Picture Publicists Guild, Local 818, IATSE.

Among record companies distributing are Warner Brothers, Screen Gems, RCA, Capitol, Disney Studio, Herb Alpert and the Tijuana Brass, and Columbia.

Toys for the children will be obtained through the auspices of the Southern California Hobby Industries Association. Food and drink for the parties will be donated as usual by philanthropic-minded business firms.

Ted Switzer and Dennis Shanahan are co-chairmen of the Christmas party committee. Members of the committee are: Dave Epstein, Dave Martin, Robert Rhodes, Sam Spitzer, Hamel Fields, Frank Perrett, Robert Quinn, Lou Weiner, Jake McKinney, Julian Myers, Marjorie Thomas, Lynn Hudson, Walter Burrell, and Bob Joseph.

"Music" For Swedish Kids

NEW YORK—When Robert Wise's "The Sound of Music" premiered in Sweden in December, 1965, the Governmental Censorship Board would not permit children under the age of 11 to see it. The board members felt that the scenes at the end of the picture would frighten small children.

Nine months after the decision, in September, 1966, the president of the Censorship Board and a children's doctor were prevailed upon to view "The Sound of Music" again. Afterwards, they pronounced that the ban would be lifted and that the film could be seen by all people, without any further restrictions.

As a result, in its 46th week at the Riviera Theatre in Stockholm, the first week the ban was lifted, "The Sound of Music" racked up the largest gross of its entire run in Sweden's capital city.

UA Board Authorizes Execution Of Agreement With Transamerica



Melina Mercouri, star of "10:30 P.M. Summer," buys the first tickets to the fifth annual Santa Claus Ball from Arnold M. Picker, the Ball's chairman and United Artists Corporation's executive vice-president. The ball is to be held at the Waldorf-Astoria, Dec. 18, and will benefit the Children's Day Treatment Center and School.

NEW YORK—The board of directors of United Artists Corporation has authorized the execution of a Memorandum of Intent implementing the agreement in principle previously announced on Nov. 20, 1966, covering a proposal from Transamerica Corporation to exchange with each United Artists stockholder one share of Transamerica common for each share of United Artists, or, at the option of each stockholder, a package consisting of one-half of a share of Transamerica common and one-eighth of a share of a new Transamerica $4.80 dividend preferred stock for each share of United Artists. The preferred stock will carry a cumulative dividend of $4.80 per share, be convertible at will into Transamerica common at $30 per share, be non-callable by Transamerica for eight years, and be callable thereafter at $104.80. Each full share of preferred stock will be entitled to one vote.

It is anticipated that the exchange will be tax-free and, accordingly, the offer will be conditioned upon its acceptance by the holders of at least 80 per cent of the outstanding common stock of United Artists.

Transamerica, with assets of about $2.5 billion, is a diversified service organization and a major supplier of life, property and title insurance. It also has substantial operations in the fields of personal finance, commercial loans, land development, mortgage banking, and industrial and consumer leasing. The principal Transamerica companies are Occidental Life Insurance Company of California, Pacific Finance Corporation, Transamerica Insurance Group, Transamerica Title Insurance Group, Bankers Mortgage Company of California, and Transamerica Development Company.

The board of directors of United Artists has voted to recommend acceptance of the proposed exchange offer.

The exchange offer will be made as soon as all legal requirements have been met, including registration of Transamerica's preferred and common stock under the Securities Act of 1933, and will be made only by means of a prospectus which will be furnished to all stockholders of United Artists Corporation.

The board of United Artists voted a special cash dividend of 25 cents per share on its common stock, payable Dec. 29 to stockholders of record at the close of business on Dec. 16.

In addition, Robert S. Benjamin, chairman of the board and Arthur B. Krim, president, announced that the net earnings of United Artists Corporation for the first nine months of 1966 amounted to $$10,830,000 ($2.55 per share), after provision for income taxes of $10,381,000. This compares with net earnings of $9,451,000 ($2.23 per share) for the first nine months of 1965. The stated earnings per share are based on 4,239,818 shares outstanding as at Oct. 1, 1966.

The company's worldwide gross income for the first nine months of 1966 totalled $133,620,000 as compared with $143,905,000 for the same period of 1965.

Film-Maker Haggiag Named "1966 Santa Claus Of Year"

NEW YORK—Robert Haggiag, a leading figure in the post-World War II development of the Italian motion picture industry, has been named "1966 Santa Claus of the Year" by the Foundation for Child Mental Welfare.

The New York-based Foundation will honor Haggiag at its Fifth Annual Santa Claus Ball to be held Sunday evening, Dec. 18, in the Grand Ballroom of the Waldorf Astoria Hotel. Proceeds from the black tie gala will be used to further the work of the Children's Day Treatment Center and School and similar facilities in the field of child mental health.

In announcing Haggiag's selection as the "1966 Santa Claus of the Year," the Foundation's directors paid tribute to the film-maker's "unflagging efforts . . . in behalf of the welfare and future of the children of New York and of the world."

Haggiag has been a leading supporter of the purposes and program of the Children's Day Treatment Center and School. "My visits to the Center-School," Haggiag says, "have convinced me that what is being done here can be applied wherever children and their parents are in trouble.

"Children are the hope of the future—they are the future. Everything that can be done to help them, to ensure their mental and physical well-being, should be done by us now, while there is still time," Haggiag declares.

In an effort to expand the work of the Center-School, Haggiag, in recent months, has explored the possibilities of setting up similar experimental facilities for emotionally disturbed children in Italy and other European countries.

He has also been at work on the production of a documentary motion picture on emotionally disturbed children now being filmed at the Children's Day Treatment Center.

Technicolor Ups Pottle

HOLLYWOOD—Norman Pottle, director of industrial relations for Technicolor Corporation, has been promoted to vice-president, it was announced by Paul W. Fassnacht, president and chief executive officer.

Filmways Annual Earnings Increase As Features, TV Shows Lead Way

NEW YORK—Filmways, Inc., president Lee Moselle announced that the company's net income has increased to $950,530 or $1.34 per share, a rise of 58 per cent over the prior fiscal year's record earnings of $602,676 or 88 cents per share. The company's annual report to stockholders shows a marked gross revenue increase to $31,228,005 from last year's $25,473,613, and approximates 2½ times the gross of $13,681,630 for 1964.

Moselle's letter to the shareholders credits the strong profit upsurge to the company's varied activities in television and motion pictures, as well as other corporate operations.

In television, the company has five network shows in color, including "The Beverly Hillbillies," "Green Acres," "Petticoat Junction," —all on CBS; "The Pruitts of Southampton," on ABC; and "Eye Guess," on NBC. In addition, previous episodes of "The Beverly Hillbillies" are also being shown five mornings a week on the CBS network.

A new comedy series for television, "Doc," created by Jay Sommers, producer-creator of "Green Acres," will be on the CBS network next fall. Two pilot programs will be produced under arrangement with CBS—"Dundee and the Culhane," a one hour western to be produced by Sam Rolfe, creator of "The Man From U.N.C.L.E.," and "Lassiter," a one hour program concerning a journalist, to be produced by Richard Alan Simmons who produced the critically acclaimed series "Trials of O'Brien" for Filmways last year.

The activities of Filmways TV Productions, Inc., are under the guidance of its president, Al Simon. Executive vice-president H. M. (Bud) Austin, who has concentrated on the sale and development of the new filmed television programs, has also worked closely with Bob Stewart Productions in the live game show area.

Filmways television series, formerly on the networks, are now being sold throughout the United States and many foreign countries. The company recently made its debut in the field of television syndication with "The Addams Family."

In theatrical motion pictures, under chairman of the board Martin Ransohoff who heads production, Filmways this past year has completed three films which will be released through MGM during 1967. These films include "Don't Make Waves," starring Tony Curtis, Claudia Cardinale and Sharon Tate, an important new screen personality under contract to Filmways; "The Vampire Killers," a spoof of horror films, directed by Roman Polanski, starring Miss Tate; and "13," starring Deborah Kerr, David Niven and Miss Tate. Jack Clayton is currently producing and directing "Our Mother's House," starring Dirk Bogarde, as the first of three pictures he will produce and direct for Filmways.

Filmways future motion picture production schedule includes "Catch-22," Joseph Heller's extraordinary literary success, to be directed by Mike Nichols; "Tai-Pan," the James Clavell novel about Hong Kong now in its sixth month on the best seller lists from coast to coast, to be filmed for MGM release; "Castle Keep," William Eastlake's war story with screenplay by Academy Award winner Daniel Taradash for Columbia release; and Alistair MacLean's adventure thriller "Ice Station Zebra," to be directed by John Sturges for MGM release. Sigmund Miller's "That's The Way The Money Goes" and Martin Gaidin's "Devil Take All" are also scheduled.

A noteworthy motion picture production schedule has been arranged with the Royal Shakespeare Company of England for the filming of "King Lear" and "Macbeth," both to star Paul Scofield, and "A Midsummer Night's Dream." Filmways has arranged for the exhibition of these films on CBS television prior to worldwide theatrical distribution by Filmways.

Filmways of California, Inc., under president Will Cowan, is a major producer of commercials for television. Filmways extensive studios in New York City continue to be used for the filming of television series and motion pictures. Moselle's letter to the shareholders points out that the company will remain alert to the possibilities of beneficial diversification and acquisition, and he concludes with the indication that the improved financial position of Filmways will be utilized "as a springboard for growth and development, to which we look forward with undiminished optimism."

IFIDA Hails Censor Fight; Opposes School Show Ban

NEW YORK—Michael F. Mayer, executive director of IFIDA, hailed the action of Columbia Pictures in launching a legal attack against Chicago censorship with reference to the motion picture "Georgy Girl." Mayer's statement follows:

"As an organization devoted to fighting statutory censorship and regulation, IFIDA is delighted to commend the leadership of Columbia Pictures for assuming the burden of one more assault against the Chicago censorship establishment. For years, this city has been the home of a most vindictive and obsolete system of governmental regulation. Our member Times Film and others have repeatedly fought the battle against this regulation with a high degree of success. We think Columbia is right in once again taking on this arbitrary board in connection with 'Georgy Girl.' Our compliments to Columbia Pictures. We salute their leadership in this case."

On another front, Mayer denounced a legislative proposal in the State of Washington which would ban all "entertainment" films from state institutions of higher education in that state. Mayer released the contents of a letter to the legislative council of the state which said in part:

"Our organization has always stood for the principle of reasonable clearance for theatrical exhibitors over 16mm or non-theatrical showings in any gauge. But this is a far cry from a flat ban on any motion pictures shown for entertainment purposes which may compete with a private motion picture theatre.

"Many 'entertainment' motion pictures receive no showing at all from local exhibitors and there is no reason in the world why a community should be denied these features. We would also point out that the development of movie consciousness and love for our films on the campuses of the nation is definitely a positive plus for our business."

Burrows Named AA Prexy; Giroux Is Board Chairman

NEW YORK—Allied Artists Pictures Corporation, at a meeting of its board of directors immediately following the annual shareholders' meeting, has realigned its top management functions.

Claude A. Giroux, who has served as president of the corporation, was elected chairman of the board.

George D. Burrows, executive vice-president, was elected president. Burrows has served as executive vice-president since December 1945, and has been a member of the board of directors since August 1943.



BURROWS

Roger W. Hurlock, vice-president, was elected to succeed Giroux as chairman of the executive committee. Hurlock, a director since February 1958, continues in his capacity as chief operating officer.

Wilfrid Dodd, president of Allied Artists International Corporation, a wholly-owned subsidiary, and a director since November 1964, was elected vice-president of the parent company.

Re-elected to their present offices for the ensuing year were the following: vice-president, Edward Morey; secretary-treasurer, Leonard Bogdanoff; and assistant vice-president, Roy M. Brewer.

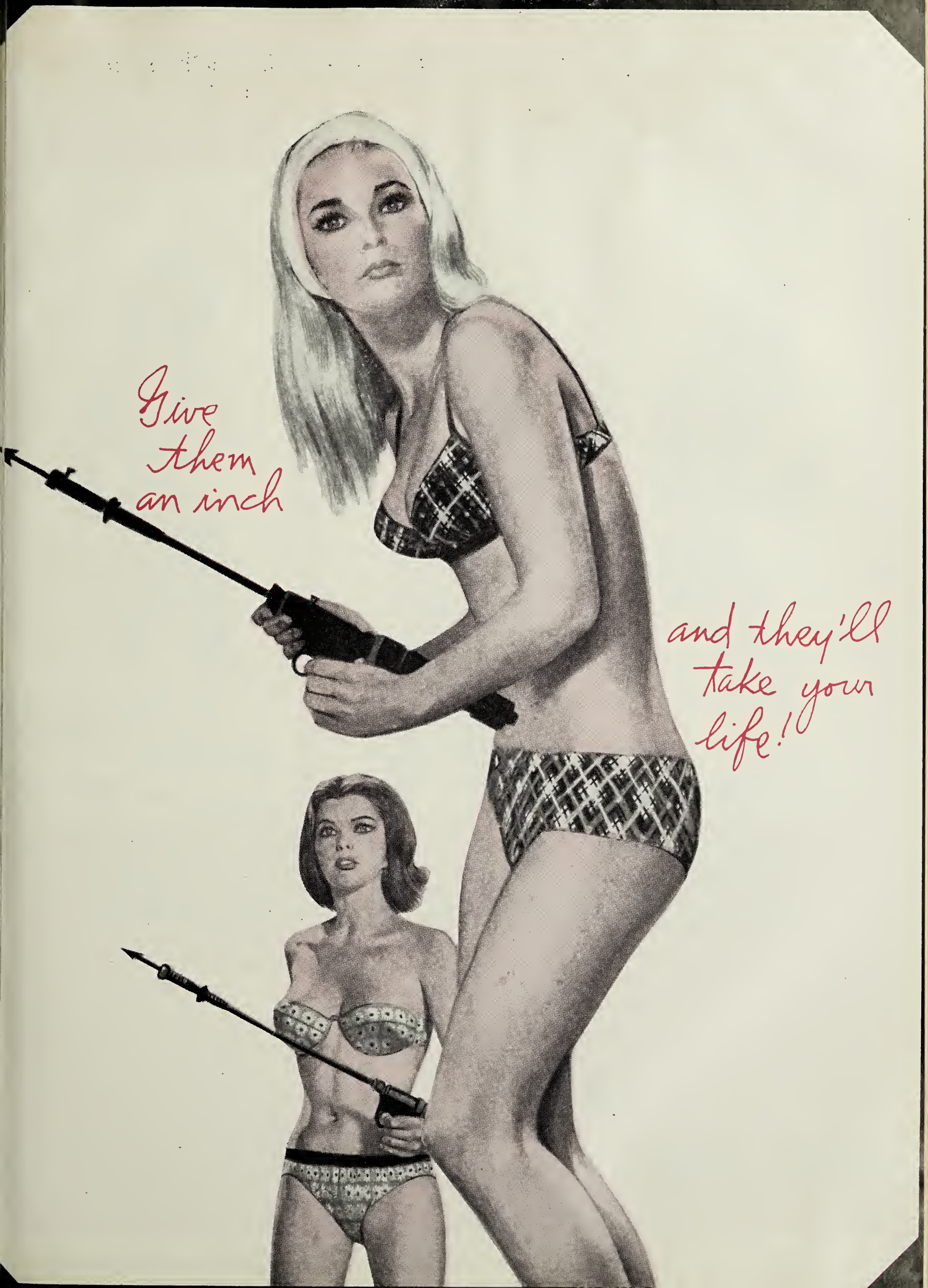
The board named as its executive committee for the ensuing year, in addition to Hurlock, Giroux, Burrows, and Emanuel L. Wolf.

At the annual meeting of stockholders, the management's seven incumbent nominees were reelected to the board of directors by an affirmative vote of 85.1 percent of the preferred shareholders and 81.5 percent of the common shareholders. The reelected board, to serve for the ensuing year, consists of Giroux, Burrows, Wilfrid E. Dodd, Hurlock, Morey, Paul Porzelt, and Wolf.

For the first quarter of the current fiscal year, which ended on Oct. 1, the company reported profits of $73,800 on total revenues of $1,283,000. Giroux stated that short-term loans have been reduced by approximately $177,000 in the first five months of this fiscal year.

Elsa Back In "Living Free"

NEW YORK—Based on the tremendous international boxoffice success of "Born Free," the Carl Foreman-Columbia Pictures presentation, a decision has been made to film a sequel, "Living Free," based on Joy Adamson's book by the same name.


Give them an inch
and they'll take your life!

FOR HIRE: DEADLY WEAPONS!

BLONDE



BRUNETTE



REDHEAD



ACTION GUARANTEED!

RICHARD JOHNSON · ELKE SOMMER · SYLVA KOSCINA · NIGEL GREEN

in



DEADLIER THAN THE MALE



TECHNICOLOR®
TECHNISCOPE®

STARRING

SUZANNA LEIGH STEVE CARLSON

Screenplay by JIMMY SANGSTER · DAVID OSBORN · LIZ CHARLES-WILLIAMS

rom an
riginal story by JIMMY SANGSTER Directed by RALPH THOMAS Produced by BETTY BOX A SYDNEY BOX-BRUCE NEWBERY PRODUCTION A Universal Release

SUGGESTE
MATU
AUDIEN

"DEADLIER THAN THE MALE" IS LIVELIER THAN THEM ALL! BOOK THE BIG BOXOFFICE ACTION FOR MARCH! (PRE-RELEASE FEBRUARY!)

Levin Plans Proxy Fight For Control Of MGM

NEW YORK—It has been reported that Philip J. Levin, MGM's dissident director, plans to conduct another proxy contest. His objective is, again, to oust the management headed by Robert H. O'Brien, president of the film company.

Levin, who with his wife is holder of nearly 10 percent of MGM's common stock, held a proxy contest last May in which he was defeated in his attempt to thwart the management's plans for splitting the stock and increasing the number of authorized shares from 5.2 million to approximately eight million. He was defeated by a narrow margin in which the management received only 34,000 votes more than the 1,220,000 votes it needed.

Of his current plan, Levin said, "I am dissatisfied with present management and have concluded that in order to protect my investment it is necessary to seek a change in the board of directors." The stockholders meeting, held annually, is scheduled for Feb. 23.

Levin is also active in the real estate development and construction business in New Jersey.

O'Brien made the following statement:

"The initiation of a new proxy fight by Philip J. Levin through the filing of a 14-B is the latest and most revealing act in the campaign he has been waging for more than a year. During this time, he has harrassed the company and its stockholders with litigations in Delaware and New York courts—but has lost five successive decisions. He harrassed the company and its stockholders with a proxy fight this past spring, but lost that decision by a vote of the majority of the stockholders.

"Today, by his own statement, he is unequivocally in the open as a man who seeks personal control of this company. It should now be clear that all his previous acts were merely to lay a foundation for this move to obtain control.

"The management which he is attacking has led this company in three years from a pre-tax loss of more than $31,000,000 to pre-tax profits of more than $19,000,000 in the fiscal year ending Aug. 31. These latest results are among the highest in the company's history. MGM's current activity is vigorous and its prospects for continued profits are good.

"To protect the interest of all the stockholders, we will do everything necessary to defeat the purpose of Mr. Levin and free the company once and for all from his obstruction. We have instructed our special counsel, Louis Nizer, to take all necessary legal steps immediately."

Nizer represented MGM management in turning back a move by dissidents to take control of the company back in 1950, when Joseph Vogel was president.

Stars At "Pebbles" Bow

NEW YORK—Producer-director Robert Wise and the stars of his reserved-seat attraction, "The Sand Pebbles," are scheduled to attend the glittering premiere of the 20th-Fox release at the Rivoli on Dec. 20.

Attending the premiere festivities and also participating in a full round of publicity and promotional activities in addition to Wise, will be Steve McQueen, Richard Crenna, Richard Attenborough, Candice Bergen, and Marayat Andriane, the beautiful Thai girl who makes her motion picture debut in the film.

The NEW YORK Scene

By Mel Konecoff

EXHIBITORS KEEP HOLLERING ABOUT A SHORTAGE OF PRODUCT, AND yet, is there an actual shortage or is there a hang-up in logistics? The reason we're asking is that we know there are a number of film makers who are sitting with completed pictures of the commercial or exploitation type, and they can't get a release through the majors. The latter are reluctant to add small pictures to their schedule, figuring that they entail more effort than they are worth except, possibly, for an occasional "sleeper." Perhaps an alternative is the formation of a new company dedicated to handle exploitation or commercial packages, and there have been rumors to this effect.

One of the films caught in the bind by the bottleneck is "W.I.A." (Wounded in Action), a candid World War II drama about the Army Medical Corps, with even a love story thrown in. It was filmed in the Philippines with Steve Marlo, Maura McGiveney, Mary Humphrey, Leopoldo Salcedo, and Peter Duel (star of tv's "Love on a Rooftop"). We discussed the problem with Irving Sunasky and Samuel Zerinsky, the film's producers.

They decried a lack of distribution outlets to handle a variety of independent product. They haven't submitted the film to the major companies because they don't want to sell it outright, figuring they wouldn't get back their negative cost of $100,000, in addition to which they would lose their equity in the property. They are willing to throw in the tv rights when the proper deal comes along, with the stipulation that theatres be allowed sufficient time to play it off properly.

Their low budget was made possible by using realistic actors instead of stars; by using Filipino army and civilian personnel and army equipment; and by using a minimum of "takes." They also used rehearsals as well as direct recording instead of dubbing later.

The film was finished over a year ago, and they are still waiting for the right kind of deal to come along. They have so much faith in the film that they are sending it to the next Cannes Film Festival, seeking another rung in the ladder of recognition which could be of value in the matter of distribution. Harold J. Klein has been named world-wide producer's representative, and he is looking into a number of deals.

The pair's Myriad Productions lists three new productions. Again, a budget of $100,000 for each is scheduled, with each to be based on an original screenplay by Irving Sunasky. They are "Look For Me Tomorrow," a drama about the contemporary civil rights scene; "The Green Roof," dramatizing the plight of the American Indians today; and "Shark Off Fire Island," a modern horror tale.

Incidentally, there is a caesarian birth scene in "W.I.A.," and in gratitude for everything coming out well, the mother named Sunarsky godfather. The kid is probably the only Filipino with a baptismal sponsor named Irving.

TRIBUTE: ALL BRANCHES OF THE INDUSTRY WERE REPRESENTED AT the silver anniversary salute to IATSE president Richard F. Walsh, a black-tie affair held at the Americana Hotel on a recent Saturday night. Principal speaker and general chairman of the event was Jack J. Valenti, president of the MPAA.

Columnist and tv personality Ed Sullivan guided the entertainment portion of the evening, introducing the Barry Sisters, Jerry Vale, Helen Gallagher, Don Ho, Herschel Bernardi, Frankie Laine, and the Vincent Lopez orchestra.

S. H. Fabian, president of Stanley Warner Corp. and honorary co-chairman, was toastmaster, introducing praiseful speakers New E. Depinet, president of the Will Rogers Hospital; William Schnitzler, secretary-treasurer of AFL-CIO; Sir Tom O'Brien, general secretary of England's National Association of Theatrical and Kine Employees; John Shuff, IATSE secretary-treasurer; and Msgr. Francis A. Growney, pastor of St. William's Church, Buffalo, N.Y. Rabbi Ralph Silverstein gave the invocation.

Walsh was praised for his labor relations guidance within the industry for the past 25 years, which saw a minimum of disruptions and incidents, and also for his philanthropic and humanitarian endeavors on behalf of such institutions as the Will Rogers Hospital and Robert J. O'Donnell Memorial Research Laboratories, of which he is board chairman.

THE METROPOLITAN SCENE: EARLY HOLIDAY GREETINGS IN FROM AL Sherman, Leon Bamberger, Margaret and Charlie Okun, Seven Arts, Carbons, Inc. . . . Irving Sochin hosted a reception for Gualtiero Jacopetti and Franco Prosperi, documentary producers of "Mondo Cane" and the forthcoming "Africa Addio" at the Warwick Hotel. . . . Zero Mostel has been awarded City College's James K. Hackett Medal for distinguished alumni achievement in drama. He was graduated in 1935. The award is named for an 1891 graduate who founded the college's dramatic society and was a well-known Shakespearean actor. Edward G. Robinson received the honor last year. . . . Producer Aaron Rosenberg, former all-American gridiron star at Southern California, was inducted into the Football Hall of Fame along with nine other football stars of yesteryear last week. . . . Some of the stills we are getting on that marquee buster, "The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade" make it seem as though this will be the horror picture of the decade. The series of mailings is going out to key press, radio, tv people as well as others. . . . Italian Embassy is organizing Friends of Italian Cinema, who will be invited to exhibitions, film showings, lectures, etc. No, we don't know whether commendatore Joe Levine will be on hand for each session. . . . Radio City Music Hall recently featured a baby elephant on stage, and for the holiday attraction they've got a camel, single-hump of course. Wonder what's next. . . . Swedish film crew was in town to scout locations for "Manniskor Motas Och Ljuv Music Uppstar It Hjartat," which will be shot in New York, South America, and Denmark. . . . Guess we'd better be nicer to press agents. George Weissman, who becomes president of Philip Morris on Jan. 1, was once a press agent for Sam Goldwyn and Ben Sonnenberg. Three puffs for good old George.

LONDON Observations

By Jock MacGregor

WHEN IT COMES TO SPECIALIZED FILMS, KEN RIVE HAS THE U. K. pretty well tied up with his Gala distribution and exhibition companies. Unlike many film men who announce big programs and deliver only a fraction of their promises, the reverse is general with him. Periodically, he states that he is limiting the number of his releases, but somehow this seems to be forgotten as the months pass and more titles appear on his schedules. I suspect that he cannot say "No" when offered a picture which he senses will make money for his customers and himself. Not only do most foreign language movie producers given the first options to Ken, who prefers sub-titles to dubbing, but Columbia, Metro, and Seven Arts have entrusted him with product which has not got a circuit release.

Now he has taken a bold step and acquired the Royalty, a recent 860 seater on the West End's fringe, from Cinerama. It has not been the most successful of ventures, but this does not worry Ken. He believes that it will be a valuable addition to his operations and with 35/70mm equipment can play a number of roles. With the Curzon now reopened as a luxury specialized theatre, it also gives him one of equal standing but better capacity and facilities. Though he claims he did not take it into consideration when deciding, it will be invaluable when his Continentale and Berkeley Theatres are shortly closed for reconstruction.

Realising that he had to put the new acquisition on the map, so to speak, he chose for the reopening Mai Zetterling's "Night Games," which has been so sensationally presold by publicity arising from the police allowing only the jury and press to see it at the Venice Film Festival and Shirley Temple objecting to its content at San Francisco. While the British censor has made small cuts, I suspect that most who see it will consider the promoting has been better than the producing. Nevertheless, I do not think that he will have any difficulty filling the theatre. Incidentally, it was news to me that Ken, a past VCGB chief barker, started as a child actor and that his father was a cameraman with D. W. Griffiths.

THE TRADE IS NOT HURRYING TO MAKE DECISIONS REGARDING THE Monopoly Commission Report. The producer associations, having studied it at length from their angle, decided that contact should be made with the other trade associations and Rank and Associated British. A meeting will be sought with the Board of Trade in the New Year. The Cinema Exhibitors Association has not been greatly roused by it, and though prepared to offer assistance, generally takes the view that most of the conclusions should be left to those concerned without outside interference.

Nevertheless, they jumped on the idea of exhibitors bidding for films in competition with each other and suggested that on investigation, the sort of inequities referred to might be better dealt with through the alternative proposal of an allocation of product. The executive council in endorsing these views were unanimous that little was to be gained through rushing Associated British and Rank on the more vital issues.

The CEA executive, after a 27 year break, has given the go ahead for a seven month experiment of reduced prices for Monday through Friday matinees. The reduction must not be more than a third off the equivalent evening admission and is restricted to patrons arriving within two hours of commencement of the program or before 3:30 pm, whichever is the earlier. Exhibitors experimenting must give 14 days advance notice to opposition theatres and their CEA branch secretary.

WITH NEW STUDIOS UNVEILED TO THE PRESS ON THE EDGE OF THE West End to augment their facilities in the country, John Halas claims that Halas and Batchelor (Joy Batchelor is his wife) now have the largest animation studio in Western Europe, employing nearly 100 artists, technicians, and executives as well as many part timers. Proudly, he showed the drawing, recording, editing, stop frame photography and projection sections before screening current examples of their work for CBC, NBC, Westinghouse Broadcast Corporation, and themselves. Their recently completed Eastman Color feature, based on Gilbert and Sullivan's "Ruddigore," has a sound track recorded by the D'Oyly Carte Opera Company and is for theatrical distribution. John has one worry. While their work is shown extensively throughout the world, it is seen in few British theatres.

ON RETURNING FROM TALKS WITH CHAIRMAN THOMAS J. WELSH AND Paul W. Fassnacht in Hollywood, Mike Allan, managing director of Technicolor's British subsidiary, has promoted plant manager Frank Littlejohns to deputy managing director. . . . Bill Annett, former managing director of Rank Advertising Film Division, has been named director general of the Screen Advertising World Association. . . . The Film Producers Association of Great Britain is the name for the body replacing the two producer groups. It is only a thought, but I am wondering if in view of the many Americans in membership, one might one day become director general. . . . The CEA is moving its headquarters to 22–25 Dean Street, W1. . . . Finding that some provincial critics who attended the London premiere of "Doctor Zhivago" have written that they enjoyed it considerably more seeing it again at its local opening, MGM's Mike Hayes has taken the bold step of inviting all national critics to take a second look. . . . Leatherhead's 30,000 inhabitants will have to go at least five miles to see a movie now that the Cresent is being razed to make way for a 530 seat theatre club and arts centre costing $850,000. Money will be provided by the Arts Council, local council, landowners, and public subscription. Projection equipment will be included for Sunday film club and possible summer festivals, which I suspect mean seasons of classics. . . . Appropriately, John Doxat's Pan paperback "Booth's Handbook of Cocktails" was launched in style with cocktails at the Martini Terrace. . . . In "Press for Time," Norman Wisdom plays several roles including a prime minister. Among his reforms if he really were premiere would be a ban on film critics who write "horrible reviews," according to a handout which arrived before his Broadway opening in "Walking Happy" or the film's preview. . . . Doing anything for Christmas 1967? The 4th International Experimental Film competition opens at Knokke-Le-Zoute, Belgium, on Dec. 25. It only costs $30 to enter a feature.

KALMENSON *continued*

to Warner Bros. Pictures when, in praising the company's efforts, it applied the phrase: "Combining good citizenship with good picture making."

At the 31st Annual Academy Awards, Warner received the highest accolade the Academy of Motion Picture Arts and Sciences can bestow, the coveted Irving G. Thalberg Memorial Award.

Seven Arts To Make Offer To All WB Stockholders

In connection with the sale by Jack L. Warner and related interests of 1,573,861 shares of common stock of Warner Bros. Pictures to Seven Arts at $20 per share, Seven Arts announced that the agreement of sale contained a provision pursuant to which Seven Arts agreed, for the sole benefit of the sellers of the shares, to make or cause to be made within a reasonable time, an offer to all other shareholders of Warner Bros. Pictures, Inc., to purchase all of their shares on at least as favorable a basis as the purchase from Warner.

In the alternative, it was provided that Seven Arts would make or cause to be made to Warner Bros. Pictures, Inc., an offer calculated to produce for the shareholders of Warner Bros. Pictures, Inc. benefits at least equivalent to the benefits received by Warner. This gave rise to rumors that some merger plan was being considered.

Seven Arts also agreed to use its best efforts to consummate any such offer in accordance with its terms provided that Seven Arts' performance under any such offer would be in accordance with applicable laws and regulations.

The management of Seven Arts, headed by president Eliot Hyman, is studying what offer, if any, is to be made and if so when, and the terms and provisions of any such offer.

Disada Marks First Year

MONTREAL—Disada Productions, Montreal's unique and progressive amateur film company, is celebrating its first anniversary. Disada has come a long way in the past year, during which the membership has grown to almost one hundred young Montrealers.

As a monument to Disada's first year of progress stands "Anthem of Doom," a feature film now in the editing stages. A suspense drama about a conspiracy to assassinate a Canadian Prime Minister, it will be premiered in Montreal in approximately three months. Also well under way are a five minute cartoon and several short subjects.

Plans for 1967, now being drawn up, include another feature film, additional shorts, as well as nation-wide distribution of "Anthem of Doom."

Simon Play To Para.

NEW YORK—Paramount Pictures has acquired the motion picture rights to the new Neil Simon comedy, "The Star-Spangled Girl," prior to its Broadway opening, it was announced by Robert Evans, vice-president in charge of production.

Paramount has also made a substantial investment in the Broadway production of "The Star-Spangled Girl," which opens Dec. 21 at the Plymouth Theatre. The investment is seen as further implementing Paramount's announced intentions of expansion into all areas of the entertainment field since its recent merger with Gulf Western Industries.

ALBANY

"Alfie" has continued to draw record attendance at Stanley Warner Cinema Delaware. . . . Tryon, Amsterdam's only theatre, is now advertised as "Brandt's." The New York organization, which recently bought the former Mohawk and closed it down, plays two "A" films on some bills, such as "Khartoum" and "Kaleidoscope." Tryon, opened in 1961, split product with Mohawk and now operates full time. . . . Walter Reade Community, Kingston, took the 1966 lead in spotlighting "Movie Theatre Admission Books" at reduced rates. An annual Christmas promotion, $3 worth of admission tickets are offered for $2.50. . . . Bardavon, Poughkeepsie, will have "The Sound of Music" as a holiday attraction. . . . Boxed copy for "The Bible," opening Christmas Day in Hellman at road show scale, suggested Miss Lee Malone be contacted by organizations interested in fund raising. . . . During the final weeks of "Dr. Zhivago," whose business held due to fine word-of-mouth comment, Hellman plugged the hit number, "Lara's Theme." . . . John E. Crawford has been promoted to general manager of WAST-TV, effective Jan. 1. He is currently assistant general manager and national sales manager of the firm, which is a division of Stanley Warner. He succeeds William A. Riple, retiring at year's end. Riple will continue as Van Curler Broadcasting Corp. consultant. He had managed radio WTRY, Troy, a tenant in Proctor's Theatre Building. . . . Seymour L. Morris, Morris Associates, Gloversville, assisted area promotion for a kiddie matinee film. . . . Strand, Canajoharie, was demolished by its new owner, Brooksby Gray, Palatine Bridge, for use as a parking lot serving stores, offices, and buildings in the adjoining block. . . . "The Greatest Story Ever Told" filled two-day engagements at Glove, Gloversville, and Paramount, Glens Falls. . . . "The Sound of Music" is set to open a six-week run at Fabian's State, Schenectady, on Christmas Day. . . . Philip Thorne has been transferred by Herbert Nitke's Panther Theatre Corporation from manager of the Strand, Ogdensburg, to a similar post at the former Schine-operated Oswego in Oswego. David Gilbert, Gloversville, who served as assistant manager of Kent, Kent, O., for five months, was moved to Ogdensburg as Thorne's replacement. Gilbert has been with the Schine organization for 10 years. The Strand is on a weekend schedule.

BOSTON

Donald Cragin, film editor and columnist of the Boston Herald, is back at his desk after being on the sick list for a few weeks. Cragin, who came to the Herald from the Worcester Telegram where he was drama critic, has been responsible for an increase in space for motion pictures, and his column, "Film Clips," reports production of new films, films in release, and current playdates in the area. . . . The Boston Cinerama Theatre is being completely refurbished in preparation for the opening of "Grand Prix" (MGM) in a gala premiere on Dec. 22, sponsored by the DeMolay in Massachusetts. New seats, new carpeting, and painting of the interior and touching up of the exterior is part of the general facelifting operation. Jessica Walters, who plays the wife of one of the drivers in the film, was brought in by MGM for press interviews for "Grand Prix." . . . Albert Santerre, manager of Lockwood and Gordon's Port Cinema, Newburyport, Mass., and formerly with L&G's Rhode Island and Connecticut operations, has resigned. He will shortly announce his new affiliation.



On the St. Marks Place, New York City location set of Columbia's Technicolor comedy, "The Tiger Makes Out," stars Eli Wallach and Anne Jackson present Mayor John Lindsay with an honorary membership in the Director's Guild and his own cameraman's slate board.

BUFFALO

The Women of Variety, Tent 7, have elected officers for 1967. Miss Mary E. Pappalardo was elected president. She is a sister of Miss Giannina Pappalardo, who was nominating chairman and a former president of the women's organization. Other new officers are Mrs. Kenneth A. Reuter, wife of the Buffalo branch manager for United Artists, first vice-president; Miss Rita O. Inda, Century Theatre, second vice-president; Mrs. Herman M. Messinger, financial secretary; Mrs. Joseph F. Schaefer, corresponding secretary; Mrs. Willard R. Hemedinger, recording secretary; and Miss Ethel Tyler, treasurer. New directors for three-year terms are Mrs. Herbert A. Cohen, Mrs. Samuel A. Dine, Mrs. Nicholas L. Fisher, and Mrs. Ross M. Dunwoodie; two-year terms, Mrs. Walter E. Cunningham, Miss Molly P. Kavanaugh, Mrs. Stuart Kraft, Mrs. Irving Sanders; one-year terms, Mrs. Carl Borman, Miss Gladys Schultz, Mrs. Sakes Stephen, Mrs. Elizabeth L. Wilcox, Mrs. Frank B. Quinlivan, president for the last two years, conducted the business session. Mrs. Quinlivan was office manager at the Columbia Pictures exchange for many years and is the wife of the Buffalo area district manager of Dipson Theatres. . . . Bill Lancy, general manager, Jo-Mor Enterprises, Inc., Rochester, announces that "Hawaii," United Artists' film, will be introduced to Rochester at a gala benefit premiere in the Towne theatre the night of Feb. 15. The sponsors of the premiere will be the alumnae of Trinity College, Washington, D.C., and the National Women's Committee of Brandeis University, with Mrs. Anthony Palmero and Mrs. Myron Lewis directing arrangements. . . . Eddie Meade, press guy for the Variety Club of Buffalo, did such an outstanding job in 1966 for Tent 7, when the club won half of the first prize in the Sir Billy Butlin incentive drive ($15,000), that he'll have the same job in 1967. . . . Frank DiProsa, Rochester Martina Theatres circuit publicity manager, is passing out the cigars, declaring that his wife Joan has given birth to a baby boy (6 lbs., 8 oz.) in Northside Hospital. Said Frank: "Since she's a former Seven Arts executive secretary, I guess we have a new movie fan-named Dante." Frank and Joan (nee Vella) were a show biz romance. He was with United Artists, and she was at the Seven Arts home office in New York. . . . Norm Pader, MGM press representative, was in to confer with managing director Ed Miller, Center, on details of the advanced promotion for "Penelope," the Christmas attraction at that American Broadcasting Companies circuit house. Pader also conferred with Frank Arena, Loew's city manager, and Mark Olson, manager of the Teck, on "Hotel Paradiso."

CHARLOTTE

A Sunday blue law just passed unanimously by the Lumberon, N.C., City Council prohibits theatres and other commercial entertainment and recreation facilities from operating on Sundays except between the hours 12:30 p.m. and 6 p.m., and between 9 p.m. and midnight. . . . Wilby-Kincey of Charlotte, N.C., has begun construction of a new 800-seat house in the Tunnel Road Shopping Center at Asheville, N.C., which will feature a new type of rocking chair seats. Estimated time for completion is April, 1967.

CHICAGO

Variety Club of Illinois, Tent 26, will present its annual Christmas party on Saturday, Dec. 17, in the Gold Room, Pick-Congress Hotel, for the children and grand-children of Variety members. This year, 50 orphans from the Uhlich Children's Home will be the club's guests. The day of fun and frolic will start with a full-length movie at the World Playhouse Theatre. At 12:00 noon, a delicious luncheon with all the trimmings will be served in the Gold Room, Pick-Congress Hotel. Afterward, the entertainment—America's master hypnotist, "The Amazing Mr. Shafton," man of mystery and magic, will highlight the program, followed by a Rock 'n' Roll combo and many other added surprises. Finally, Santa Claus makes an appearance with gifts and toys for every boy and girl. Co-chairmen of this year's affair are Vic Bernstein, past chief barker, and Irving Davis.

CINCINNATI

Tri-State Theatre Services is booking and buying for Bein Theatres' Ambassador and 20th Century. . . . Paul Enright, 20th-Fox booker is seriously ill at the Cleveland Clinic. . . . A responsive audience attended the invitational premiere of "The Bible" at the Valley, Dec. 5. Film opens during Christmas week.

THERE'S GOLD IN YOUR ORCHESTRA PIT!

Gathering dust or perhaps boarded over is there a PIT ORGAN or PHOTOPLAYER in your orchestra pit? These instruments were installed in theatres from about 1910 to 1925, and usually consisted of a central piano unit with a side chest (containing organ pipes, drums, etc.) on each side. The instruments were played by paper rolls. Manufacturers included WURLITZER, SEEBURG, FOTOPLAYER, LINK, CREMONA, etc.

I will pay from $200 to $1000 or more for your pit organ (depending upon the model and its condition) and will TAKE CARE OF ALL ARRANGEMENTS TO REMOVE IT FROM THE THEATRE—including disassembly and careful removal from under the stage if it has been boarded over.

If you don't have one of these instruments, but know where one is I will pay $25 for any information leading to the purchase of one.

Cash paid for Wurlitzer and other rolls once used on these instruments.

Please write or telephone COLLECT.

Q. DAVID BOWERS

(Member: American Theatre Organ Enthusiasts)

Box 2305-B

Kettering, Ohio 45429

Telephone: (513) 293-7111

. . . "After the Fox" will have its local premiere Dec. 20 at Mid-States' Hollywood and Mariemont Cinema East with benefit performances for "Mile of Dimes Christmas Toy Fund," sponsored annually by the Post and Times-Star and city firemen. All proceeds go to the fund, UA having waived its rental fee and all other expenses assumed by Mid-States.

DALLAS

Fidelity Film Productions of Dallas has announced that it has joined with some 50 other producers of industrial and television firms in a worldwide network called IQ, which stands for International Quorum of Motion Picture Producers. The members work together by helping each other with location assignments of photography and recording in their areas. . . . The record setting run of "The Sound of Music" at the Inwood will close just a day short of 92 weeks on Dec. 19. During the period since the film opened on March 24, 1965, attendance has passed the 475,000 mark with over 900 performances given. The new feature at the Inwood will be the roadshow engagement of "Hawaii," which will have an invitational preview on Dec. 20 and will open its regular run the following day. . . . The Knox Street Theatre has been converted into a night club known as the In Crowd. Films are still shown, although they are used to augment the music by the Panthers, a new combo which uses a variety of electronic effects through opaque projectors, stage spotlights, a color-sound translator that converts musical notes to light patterns, and the movie projectors. . . . Tommy Kirk and Yvonne Craig are co-starring in a motion picture being filmed here titled "Mars Needs Women." It is being filmed by Larry Buchanan, producer-director-writer. It can be shown as a television feature or be released to motion picture theatres. Distributor will be American International Pictures. Warren Hammack, local actor, has a principal role in the film. . . . John Rosenfield Jr., 66, nationally known drama and music critic of the Dallas Morning News, died here. He had been in failing health since a heart attack last year. He was one of New York's first motion picture reviewers on the New York Evening Mail. He was for a brief period a publicity man for Paramount Pictures and came to Dallas in that capacity in 1923. He developed the amusement department of the Dallas News starting in 1925 and surrendered his administrative duties in 1957 to devote his full time to critical writing. He retired from the newspaper on June 30 of this year. He was awarded the 1956 Critics Award from the Screen Actors Guild. Survivors include his wife, a son, and two grandchildren. . . . Bob Motley, office manager for the Warner Bros. exchange, has returned to his desk following a recent illness which had him confined to a local hospital. . . . E. L. Walden, owner of the Crest, Seagoville, Tex., was in a coma at the Baylor Hospital. The Crest has been closed and will be put up for sale.

DES MOINES

David McKinney has left Iowa Parcel to live in the Hague, Holland, where he will be selling sausage-making machines around Europe—quite a change from hauling Iowa films. . . . "The Hostage" is now in its fifth week at Cinema II in Des Moines. Parents' Magazine has reviewed the first film of Heartland Productions with the review coming out in the January issue, according to Dick Talerico, Heartland executive. . . . Construction is expected to get underway shortly on new twin theatres in the Des Moines River Hills urban renewal area. Cinerama, Ltd., has paid the city $237,600 for the site located near the loop area. The twin auditoriums will seat 700 persons each. . . . Dennis Dodson has taken over as manager of Bob Fridley's King, Ida Grove.



Joseph Wolf, Embassy Pictures' Boston branch manager, poses with the Volkswagen bus he won as first prize in the Joseph E. Levine Sales Drive, which ran from Sept. 1, 1965, through June 30 of this year.

DETROIT

The Summit Theatre here has been closed temporarily but will open soon with a holiday season attraction according to Frank Upton, division manager for Trans Beacon Theatres. The Summit recently had a long run with Embassy Pictures "Romeo and Juliet."

Mabel Brown, 63, secretary, Allied Film Exchange, died suddenly. She was formerly with Allied Artists and Monogram Pictures for 20 years. . . . Michael Caine was in Detroit to help publicize "Funeral In Berlin," opening at five area theatres Dec. 23. The Grand Circus, La Parisian, Norwest, Bloomfield, and Punch and Judy Theatres are involved. The W. R. Praught agency handled the publicity. . . . Richard Sloan's houses will have exclusive runs of two United Artists pictures starting Dec. 21. The Mercury Theatre will run "A Funny Thing Happened On The Way To The Forum," and the new Northland Theatre will show "After The Fox." . . . Gene Tunick, United Artists division manager, and John Leo, assistant publicity manager, were in town to help launch an all day seminar for two pictures, "For a Few Dollars More" and "A Fist Full of Dollars." . . . Don Fill, former office manager for United Artists here, was appointed by Al Fisher to handle publicity for Detroit, Cleveland, and Buffalo exchange areas. This post has been open since Howard Pearl left to take on the publicity post for UA in Atlanta. . . . W. R. Praught, W. R. Praught Agency, Detroit, will handle the publicity for "Is Paris Burning?" at Redstone's Cinema Theatre in Toledo, O. Praught recently handled the publicity for Paramount's "Is Paris Burning?" at the Music Hall, Detroit.

HOUSTON

Don Knotts is expected to be in Houston on January 26 for the world premiere showing of "The Reluctant Astronaut." . . . Bill Schaefer, Paramount publicist is here working on "Arrivederci, Baby," which gets a New Year's Eve showing prior to the opening of its regular run. . . . Michael Caine will be seen in three motion pictures to be shown here at Christmastime. These include 'Funeral in Berlin" at the Metropolitan; "Gambit" at the Delman; and "Alfie" at the Meyerland Cinema I and II. His "The Wrong Box" will just have closed at the Delman. . . . George Bannan, publicist for Universal is in the city on a promotional visit in behalf of "Gambit," scheduled to open at the Delman. . . . Ray Boriski, operator of the Alray, will offer a sponsored showing on Dec. 11 of Felix Greene's "China." . . . Hollywood screen star Janet Blair will be seen in the role of "Peter Pan" in the musical based on the play by James M. Barrie, when it is presented at Houston Music Theatre for two weeks beginning Dec. 17. . . . In-car heaters are available at a number of D-I's when the weather warrants their use for a small service charge. They include the Airline, Irvington, and Pasadena D-I's. . . . A new snack bar has been opened at the Pussycat D-I. . . . Hollywood screen star Nancy Walker appeared here at the Music Hall in the stage production "Luv." Also in the cast is Scott McKay, married to Hollywood actress Anne Sheridan. . . . "Return of the Seven" with Yul Brynner had a multiple opening at seven indoor houses and seven d-i's. . . . H. S. McMurry, operator of the Evelyn Theatre and the Prairie D-I, has been elected county judge of Moore County, of which Dumas is county seat.

JACKSONVILLE

The downtown Florida patrons who attended performances during the first week of "Texas Across the River" did such a good job of spreading the word about its action and humor that manager Walt Meier went into many holdover dates and rewarded his Saturday night fans with a well-received sneak preview of "Appaloosa." . . . Mary Shearn, manager of the Center, also extended his playing time for the many sophisticates who flocked to see "The Fortune Cookie." . . . Two of Kent Theatres' local drive-ins—the Blanding and Main Street—and Dixie Drive-In Theatres' only local outdoorer—the Atlantic—stepped up to a first-run policy temporarily with a switch from their usual subrun family programs. They played date-and-date with the screen offering of "Macabro," an adult, episodic product being distributed by Trans American Films. . . . The Pinecrest Drive-In's carload price for the quadruple screen programs presented Saturday nights by Capt. and Mrs. Hans Vige has been raised from $1 to $1.25, but the other small, independent drive-ins of the area have firmed their carload price at $1. . . . WOMPI members in the MGM branch office will serve as hostesses for the annual Christmas party of the WOMPI membership. . . . Film Row's earliest Yule party of the year came the evening of Dec. 3 at Charley's Oyster House when W. A. "Bill" McClure and his staff at Universal celebrated the Christmas season with a number of invited guests from other offices. . . . The new Cinema 41 Theatre in Fort Myers—on Florida's lower west coast—is scheduled to have its grand opening on Dec. 23. It is owned by South Trail Ventures, Inc., and Pete Dawson of the United Booking Service in Miami is the booker. . . . Mike Seravo, Warner Bros. salesman, left here for a pre-Christmas swing through his territory. . . . LaMar Sarra, legislative representative of the Motion Picture Exhibitors of Florida for many years, has been named among the 10 most influential lobbyists in Florida, according to the findings of a legislative study which was made in Tallahassee, the state capital, and reported here by Hank Drane, political writer of the Florida Times-Union, local morning paper. Sarra is also a vice-president and general counsel of Florida State Theatres. . . . Harry Botwick, FST's south Florida supervisor, reports that the Miami chapter of the National Council of Jewish Women is sponsoring a benefit premiere of "Hawaii" when it opens at the Colony Theatre in Miami Beach. . . . Mark DuPree, director of FST's Silver Springs, and Mrs.

DuPree have proudly passed the information to friends that their first grandchild, Jill Rae DuPree, a girl, has been born to their son and daughter-in-law, Frank and Janet DuPree, in the Panama Canal Zone.

MIAMI, FLA.

Cecil Allen, Park Theatres, Winter Park, arranged to procure large quantities of fortune cookies and distributed them in shopping centers to promote the opening of "Fortune Cookie." Some of the cookies contained passes to see the film. In addition, the operator of a local Chinese restaurant also distributed the cookies free to customers. . . . Jack Harris, New York division manager with Loew's Theatres for 23 years, is now a Miami Beach resident. . . . Cliff Poland is handling the camera on Thunderbird Productions' "Pit Stop," which is now shooting at the Studio City Complex. . . . Don Stewart is now manager, Mayfair Art. He was formerly with RKO Theatres, New York. . . . Joan Blackman has been signed by Ivan Tors Films to co-star in "The Unkillables," which has started shooting at Tors Miami Studios, with exterior shots in the Miami area. . . . The Carib, Miami Beach, will join the three other Lincoln Road "roadshow" houses on Feb. 7 with the opening of "The Sand Pebbles." The Carib has been on a continuous showing policy since it opened in 1950. The other hard-ticket houses on the famous Miami Beach boulevard are Brandt's Lincoln and Beach, and Florida State's Colony. The Carib is a flagship of Wometco Enterprises, Inc. . . . Staggering opening times in the two auditoria of Florida State Theatres' Sunny Isles Twin is a big feature of the soon-to-be opened newest unit of the chain, according to FST regional director Harry Botwick. "A Funny Thing Happened on the Way to the Forum" will be the premiere showing in the Driftwood and Aquamarine—the aptly-named auditoria, a departure from the usual directional or numerical nomenclature of twin theatres. Botwick stated that the one-hour-apart feature starting times "will put an end to some of the annoying, suspense-killing experience of coming in mid-way of a movie." Robert E. Collins is architect for the Sunny Isles, which is designed with each auditorium branching off from a center rotunda which serves as the common lobby. . . . A special screening "for grandmothers only" of the new Elvis Presley film, "Spinout," resulted in a full column of unusual publicity for the film by Miami News amusement page editor Herb Kelly. Kelly attended the screening along with 325 grandmothers, 100 grandfathers, and a few grandchildren, as guest of Wometco's Jack Mitchell. Kelly decided to interview some of the grandmothers in an effort to find out why so many of these women are loyal fans of Presley after so many years. The almost unanimous opinion was that Presley had never been involved in scandal, his service record was clean, and he was very good to his parents. . . . Wholesale Confections Division of Wometco Theatres has offered cash prizes to the various confection units for the best Christmas decorations, with judging to begin Dec. 15.

NEW HAVEN-HARTFORD

Lou Cohen, retired Loew's Theatres Hartford city manager, and his wife, Rose, are marking their 47th wedding anniversary. . . . Helen McNamara, wife of Ray McNamara, resident manager for New England Theatres, Inc., the regional American Broadcasting Company affiliate, checked out of St. Francis Hospital, Hartford, following surgery. . . . General Cinema Corporation has decided to keep the Blue Hills Drive-In, a Hartford first-run, open through the winter; in-car heaters are now being provided on a free basis. GCC's Meadows has had heaters for a number of years. Jeffry Alperin, son of Alfred Alperin, GCC's metropolitan Hartford supervisor, and Mrs. Alperin, announced his engagement to Miss Elena Leventhal of West Hartford. The prospective groom is a student at Dartmouth College. An August, 1967, wedding is planned. . . . Al Swett has resigned as account executive at Rothwell Associates, New Haven advertising agency, to join Perakos Theatre Associates, independent Connecticut circuit, as administrative assistant for advertising to circuit vice-president and general manager Sperie P. Perakos. Swett will also supervise the first-run Beverly, Bridgeport, replacing Joe Leitizio, who has left the circuit. Previously, Swett was New England zone advertising publicity manager for Stanley Warner Theatres. . . . Several small-town theatres in the New York Catskill Mountain area, just over the Connecticut line, have shuttered indefinitely. The Amenia Playhouse, Amenia, N.Y., and the Highland Theatre, Highland, N.Y., are closed. The Amenia theatre was unique in that it offered, for a number of years, to refund admission to anyone displeased with the attraction after watching for a while. This notice was prominently displayed at the boxoffice. The Highland, another small town situation, has posted this message on its street marquee: "To Those Who Patronized Us—Our Thanks!" The Woodbourne Theatre, Woodbourne, N.Y., has closed, but is expected to reopen during warmer weather. . . . The Meadow Glen Twin Drive-In, Medford, Mass., is providing free gasoline during cold months. . . . The first-run Empire, Portland, Me., has closed for complete renovating. . . . Sperie P. Perakos, vice-president and general manager of Perakos Theatre Associates, independent Connecticut circuit, and his wife, Nikki, have returned from the Acapulco International Film Festival. Mr. and Mrs. Perakos attended the Mexican function as part of the U.S. delegation. . . . In West Springfield, Mass., Cinema III, a sister showcase to Redstone Theatres' Cinema I and II complex, is nearing completion. The projected winter opening will mark initial triple-theatre unit in western New England. John P. Lowe, Redstone division manager, is supervising construction. A similar triple-theatre plan is also underway at the Redstone Cinema I and II complex, Lawrence, Mass. . . . Robert A. Carney, Hartford resident manager for Stanley Warner Theatres, hosted the purchaser of the 100,000th ticket to Strand's engagement of "Doctor Zhivago" and escort at a Hotel America dinner, courtesy of Hotel Corporation of America.

PHILADELPHIA

The projection booth being built in Dave Milgram's Fox Theatre building is nearing completion, and it has been rumored that it will be one of the most modern private screening room in the entire territory, including kitchen facilities for luncheon screenings. It will be only a matter of a couple of steps for the personnel of the Milgram Booking offices to visit advance showings of product as they are situated just a few scant yards from the screening room. . . . Our deepest condolences to the family of the late Nathan Fierstein, the octogenarian projectionist at the Palace, who met with a fatal accident in his home last week. . . . Milt Young, eastern publicity representative for Columbia Pictures and newly elected president of the Motion Picture Associates of Philadelphia, has engineered a unique

(*Continued on next page*)



Seen here with actress Charlene Holt at the showing of Paramount's "El Dorado" are Coley O'Brien, Larry Conjar, and Nick Eddy, three of Notre Dame's 62 football players, all of whom were present at the special studio preview of the film. They were invited by the studio during their trip to Los Angeles for their game against U.S.C.

CLARK TRANSFER, INC.

Terminals:

- **BOSTON, MASS.**
  100 Gibson Street, Dorchester 617-282-2099
- **NEW YORK, N. Y.**
  610 W. 47th Street 212-246-0815
- **NORFOLK, VA.**
  316 South Main Street 703-545-3832
- **PHILADELPHIA, PA. (Executive Offices)**
  829 North 29th Street 215-232-3100
- **RICHMOND, VA.**
  312 South 17th Street 703-648-6083
- **TAMAQUA (Hometown), PA.**
  RD #2 717-668-1727
- **WASHINGTON, D. C.**
  3194 Bladensburg Road, N.E. 202-526-4800

PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.
240 N. 13th St. • PHILADELPHIA, PA. 19107
35 Years of Theatre Construction and Maintenance

BLUMBERG BROS., Inc.
Everything for the Theatre
WALNUT 5-7240-41
1305-07 VINE STREET
PHILADELPHIA, PA. 19107

Crown Int. Expansion Plan Sees Office In Every Exchange Center

HOLLYWOOD—Crown International Pictures, Inc., will take an important step in 1967 to become a major independent distributor—world wide, it was announced by Newton P. Jacobs, president.

Jacobs declared that Crown International's expansion program was prompted by the lack of a strong independent organization "which many producers and production companies are looking for today." "These producers," he said, "want an independent organization where the features can get the special handling required to secure distribution in depth and maximum film rental." Jacobs defined special handling with regards to advertising and sales. He claims that the majors are not equipped to handle the modest budgeted features or art films because they must concentrate their efforts on the multi-million dollar productions.

Assisting Jacobs will be Mark Tenser, vice-president in charge of advertising; Jules Gerelick, general sales manager; and Albert Schiller, controller.

Crown will have either its own exchange or a franchise distributor in every distribution center in United States and Canada, stated Jacobs.

"Road to Nashville," Technicolor-country musical, which is now playing pre-release engagements in the south, will go into general distribution in the spring. In addition, "Hell on Wheels" is now in production and will also be a spring release. Jacobs is presently negotiating for six additional features which will complete the 1967 schedule of releases.

Jacobs, a veteran motion picture distributor, was RKO's youngest branch manager in 1924. He formed Favorite Films of California, Inc., and became its president in 1948. Favorite Films is the largest independent distributor in the 13 Western States. He formed Crown International Pictures, Inc., in 1962 but felt that the market was not right at that time for the "big move."

With only one month remaining in the "Red" Jacobs Golden Anniversary Sales Drive, which all Favorite branches participated in, Gerelick reports a 20 percent increase in billings over the prior year.

Drive was in honor of Jacobs' 50th anniversary in the motion picture industry.

PHILA. *continued*

teaser campaign for "Murderers' Row," the second of the Matt Helm series and a Christmas week opener at the Stanton. The film features Dean Martin, Ann-Margret, and The Slaygirls. Each day, he sends a photo of a different Slaygirl in the form of a playing card to newspaper, radio, tv and other communications media for a period of 12 mailings. The Slaygirls calendar making the rounds rivals the Esquire Annual in pulchritude and dimensions. For the holiday season, Milt refers to the girls as the "Sleighgirls." . . . Max Miller, crack United Artists p.r. man, came up with a screening of "A Funny Thing Happened On The Way to the Forum" with the guest of honor being the mother of director Richard Lester, who megged "A Hard Day's Night" and "Help" among other noted film money makers. . . . Congrats to the aforementioned Dave Milgram being reelected for an unprecedented fifth term as prexy of the Theatre Owners of Penna. This honor as top man of TOP is the second half of a double, coming right after his being appointed by Mayor James Tate as a member of the board of directors of the Phila. Gas. Commission. . . . Local 307, operator's union, held elections last week and reelected incumbent officers for the next term. Harry Abbott, president; Ben Green, vice-president; and Abbot (Skinny) Oliver, business agent, top the list. Also brought back to serve the members were Abe Sherman, Harry Davenport, Al Van Belle, and Frank Jackson, members of the executive board, and Leon Hecht, Herman Brown, and Lee Breban as trustees. Former pugilist Al Winkler remains as sergeant at arms, and this is type casting par excellence. . . . Jack Vandervere and his Triangle Studio personnel of masters of the brush and hammer have taken a jump on the Vine Streeters with the spirit of Christmas, decorating a window with a mechanical Santa Claus welcoming passers-by with his jolly antics. Jack and the boys are taking kudos for their outstanding displays seen on some of the theatre fronts in central city.

PORTLAND

Exterior and interior remodeling of Trans-Beacon's newest operation, the Broadway, is underway. Exterior painting is nearly complete —a beige. The interior of the big theatre is being repainted, with extensive seat remodeling and new drapes and curtains. For the remodeling, the theatre is now open for only evening performances. . . . Sam Siegel, Columbia's northwest representative, was here working on product, with "The Professionals" reported drawing top crowds in the large auditorium of the Eastgate, $1 million suburban first-run. . . . Jim Beale, formerly Columbia branch manager here and in Seattle for many years, has become Allied Artists manager. Morrie Sherman, formerly of the Portland Columbia office, is now Seattle branch manager. . . . Norman Delaney, San Francisco, 20th Century-Fox press relations head, was here working on product, as was Murray Lafayette of United Artists, also up from San Francisco for a northwest swing. Norm Chessler, Buena Vista representative, was here from Seattle to stage an exhibitors invitational screening of Disney's "Follow Me Boys," which was also a sneak preview at the Orpheum on Dec. 13.

ST. LOUIS

The local Variety Club sponsored a 20 hour telethon to raise funds for various charitable organizations. It was televised from 10 p.m. Saturday, Nov. 26, to early Sunday evening over KPIR-TV. Michael Landon, of "Bonanza" fame, was the headline star. Local performers, businessmen, and civic leaders also appeared. The venture was a tremendous success, having raised $80,000. . . . The Better Film Council of Greater St. Louis's annual Christmas Party for residents of homes for the aged was held at the Fox Theatre. The guests were shown a color movie and then were given a gift of candy. . . . Three new theatres have opened in this area, bringing the total to 18 first-run theatres now operating in St. Louis. They are Wehrenberg's New Crown (formerly the old Savoy) and the General Cinema Corporation's South and Northland. . . . The old Baden Theatre, a Kaimann property, has been sold to developers who will remodel the building into stores and apartments. . . . Calvin Reed, manager of Norside Theatre, has featured a teenage band on Friday nights along with his regular program. It seems to be a hit with the audience and is said to be drawing well among teenagers. Cost is low because most bands want the publicity. . . . Dick Fitzmaurice and Arthur Hayden, both of Mid-American Theatres, are presently vacationing —the former in Florida and the latter in southeast Missouri. . . . The Falcon Drive-In is closed for the winter. Numerous others in the area are on a weekend schedule.

DO SOCKO LOBBY BIZ,
BLUES-FREE
BOOST YOUR TAKE,
BOOK ABC

Increase net profit, forget concession headaches! Let ABC's refreshment concession experts do the job for you. ABC does the work — and the worrying. All you do is bank the check. Make us prove it . . .

Write, or call collect, now.

ABC
CONSOLIDATED CORPORATION

ABC CONSOLIDATED CORP. • 333 S. BROAD ST., PHILA., PA. 19107 • AREA CODE 215 PE 5-5966

In This Issue:

Potential For Growth
Page PE-3

The Urge To Build
Page PE-5

Durkee Goes Modern
Page PE-8

Canada Convention
Page PE-11

PHYSICAL THEATRE • EXTRA PROFITS







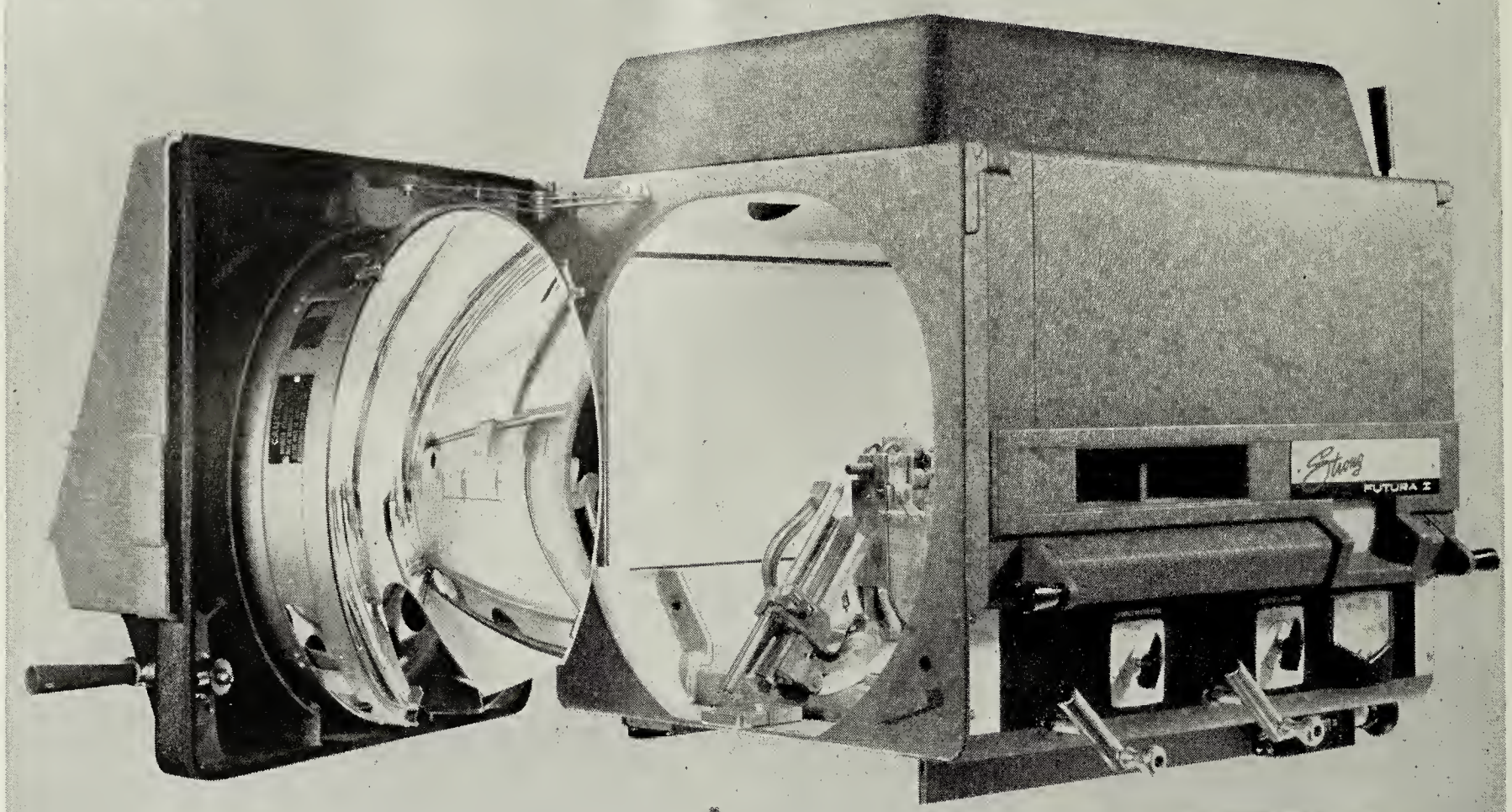


COVER PHOTO • Seen are fine examples of recent construction. Top left, NGC's new Fox East Gate, Carbondale, Ill.; top right, Fine Arts, Shawnee Mission, Kans.; bottom left, Fox Skyline, San Bruno, Calif.; bottom right, Fox Town & Country, San Jose, Calif.

Volume 21 Number 12
December 14, 1966

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

NOW A NEW STRONG PROJECTION LAMP JOINS THE FAMOUS FUTURA FAMILY*



The Powerful, Low Priced

D.C. Angle Trim

130 TO 160 AMPERE FUTURA I

Burns a 13.6 MM POSITIVE TRIM of standard 20-inch carbons. ■ THE MOST POSSIBLE LIGHT PER CARBON DOLLAR. Projects an extra reel per carbon. ■ SIMPLE, POSITIVE MANUAL ARC CONTROL. Just set at desired amperage and forget it. ■ LOW OPERATING TEMPERATURE. No film damage, buckling, nor in-and-out of focus. ■ BLOWER COOLED FEED MECHANISM AND BASE. Forced air cools both surfaces of the 18-INCH TUF-COLD REFLECTOR. Keeps off products of combustion. Mirror is integral with rear door which swings out of the way to facilitate retrimming and cleaning of lamphouse and reflector. ■ WATER-COOLED POSITIVE CONTACTS. ■ SINGLE KNOB CHANGES FROM 35 MM to 70 MM. ■ ARC IMAGER (Eliminates Parallax)—ARC CURRENT AMMETER—AUTOMATIC TRIMMING LIGHT—INSIDE DOWSER SYSTEM. ■ UNIT CONSTRUCTION permits instant removal of components for inspection and cleaning.

Send for complete details

THE FUTURA FAMILY

Look Alikes? Yes.

The Same? No!

FUTURA I 11mm, 75-105 ampere

FUTURA I 13.6mm, 130-160 ampere

FUTURA II 11mm, 100-125 ampere with automatic crater positioning

FUTURA II 13.6mm, 120-160 ampere with automatic crater positioning

THE STRONG ELECTRIC CORPORATION

21 City Park Avenue

Toledo, Ohio 43601

Editorial

Vast Potential For Growth

WITH THE MOTION PICTURE exhibition industry's trend toward growth hacking its way forward through the somewhat perplexing tight money situation, it may be worthwhile to consider the industry's overall situation—film production, audience, and the exhibitors' ability to use both to their most profitable advantage.

Distributors will release an estimated 350 feature films in 1967, half of which will be foreign-made, from miscellaneous sources, and re-issues. This total represents the supply of approximately 18,000 U.S. theatres, including drive-ins, with a total seating or viewing capacity of nearly 16,000,000. They will try to sell this product to the nearly 200,000,000 people in the U.S.

Allowing for those too young, too old, or physically unable to attend theatres, we may estimate that U.S. film exhibitors have a potential audience of 150,000,000 amusement-seeking individuals. The average weekly attendance at this country's theatres and drive-ins, however, is only 45,000,000. Less than one-third of America's potential film audience is accounted for each week! If every U.S. theatre and drive-in were filled to capacity (allowing 2½ persons per car), the demand could be satisfied with only three showings a week. Thus the potential audience and the exhibitors' ability to handle it are both present and accounted for.

Although a great deal of potential profit may be unrealized at present, it can not be denied that the motion picture theatre industry has shown a great deal of initiative. Since World War II, America has become, more than ever before, a "country on wheels." Millions have moved to the suburbs, where a car is a must. Shopping centers and department store suburban annexes have sprung up. There have also appeared many new drive-ins and shopping center theatres, all a tribute to the exhibitors' ability to keep up with the times. The aforementioned "tight money" situation has slowed the momentum of the present growth trend, but it has not by any means stopped it.

One very significant fact concerning the theatre industry's growth trend is that, unlike other industries, the growth of the motion picture industry did not begin shortly after World War II. Due primarily to competition from television, movies declined in popularity after the war. Theatre rejuvenation and new theatre construction did not really get under way until the early 1960's. This growth is continuing despite the tight mortgage money market, but it still has a considerable way to go before it catches up with this country's other industries.

If the present "tight money" situation clears up next year, as it is expected to in some quarters, now might be the time to consider what the industry can do to reach and sell the more than 100,000,000 people in this country who stay away from the movies.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 N. Broad Street, Philadelphia, Pennsylvania 19107. All contents copyrighted and all reprint rights reserved.

MASSEY

THE FIRST NAME IN FINE SEATING

SEATING THAT LOOKS BETTER LONGER

FIRST CHOICE OF LEADING THEATRES

Go to conventions or other trade functions, go anywhere theatre owners gather and listen to their experiences. Very likely you'll learn that they've spent money few independent exhibitors can afford, to pick top resources for all their needs. MASSEY is proud that so many respected theatre owners pick them for all seating rehabilitation and new seating needs. Interested in some of OUR experiences. . . .?

now featuring

MASCOFOAM SEAT CUSHIONS

More durable, more comfortable, safer. Fire and moth-resistant, won't lump, sag or mat. Moulded to "breathe" and may be cleaned. Ask for samples.

MANUFACTURERS:
Foam rubber & spring cushions; coverings.

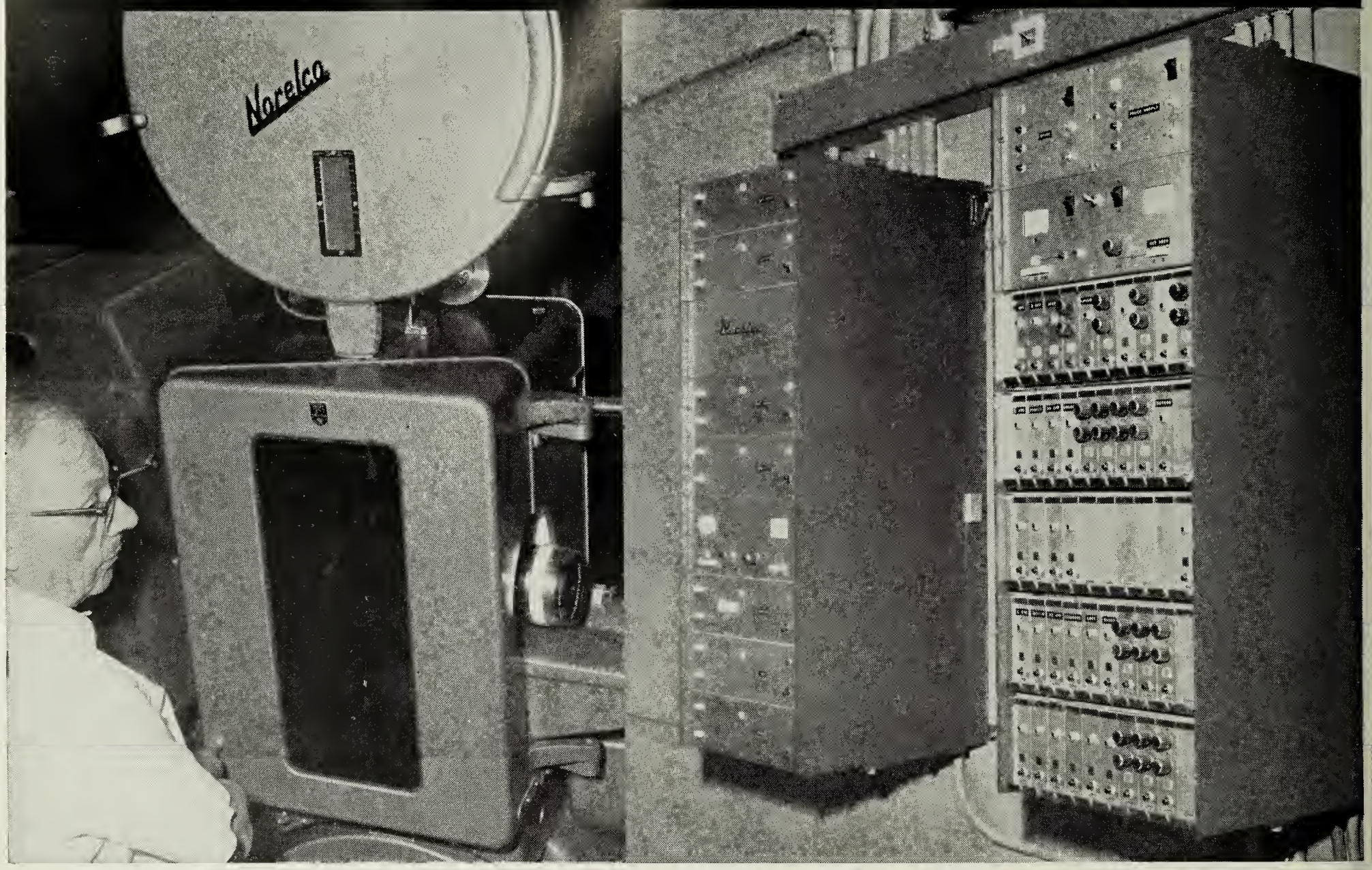
DISTRIBUTORS:
Upholstery fabrics, general seat supplies.

MASSEY
SEATING CO.
100 TAYLOR STREET, NASHVILLE, TENN.
Tel: CHapel 2-2561

For the Best in
THEATRE FORMS
and SYSTEMS
M. P. EXHIBITOR BOOK SHOP

Norelco® projection, of course...

and now *Norelco*® sound, too!



Selected for the Sack Cheri, the first downtown theatre to be built in Boston in years.

Sack Cheri owner Ben Sack built a first run, top rate theatre that has the best of everything in furnishings, decor and equipment. It is also notable for something else. It has the very first Norelco all transistor 6-4-1 sound system installed in a U.S. theatre.

Academy Award winning Norelco AAII 70/35mm projectors were the obvious choice for projection. But the new Norelco sound system gives the Sack Cheri all the benefits of superior Norelco sound as well as sight. Benefits such as six individually adjustable channels capable of attaining perfect acoustical balance anywhere. Pushbutton sound selection of 3 non-sync sources and every type of film track from single channel optical to 6 channel magnetic. All transistor plug-in amplifier units. A built-in self-testing system. And the remarkable achievement of compacting this entire ultra-versatile system into two 15″ wide wall-mounted cabinets.

That's Norelco engineering for you. And now you, too, can install *all* Norelco sight and sound. But you won't be the first.

Your authorized Norelco supply dealer will gladly provide all the facts.

Norelco® MOTION PICTURE EQUIPMENT DIVISION

North American Philips Company, Inc., 100 East 42nd Street, New York

THE URGE TO BUILD

THE INDUSTRY can point with pride to the many new theatres designed with imagination that have been constructed across the nation. Piggy-back theatres, elevated theatres, conventional-drive-in combinations, twin auditoriums—each exciting concept can be found among the new theatres in the booming sixties.

The urge to build continues. Even warnings on over-expansion have not dulled the appetite for new theatres. The continuing expanding population and demand for leisure time entertainment, coupled with a booming economy, are still valid reasons for the optimistic views of theatremen to continue their expansion programs.

Injected into the picture in recent months has been a scarcity of mortgage money creating a so-called "tight money" market.

While there is some evidence that the "tight money" market will loosen in 1967, the small exhibitor might find his new theatre plans stymied either by the money shortage or high interest rates.

Theatre remodeling and reequipping continues at a high rate and is even expected to increase its pace. A factor here is that restrictions on new theatre mortgage money may drive the exhibitor, bent on expanding, to buy older theatre properties and refurbish them.

A query from this department to the heads of a dozen major theatre circuits and independents regarding the effect of tight mortgage money on their expansion plans revealed that most plans have not been affected in any way.

Samples of comments went, *"Since our construction program was one of long range, our plans for* 1967 *were well underway before the so-called tight money situation developed. We do not expect it to have any affect on our building program."*

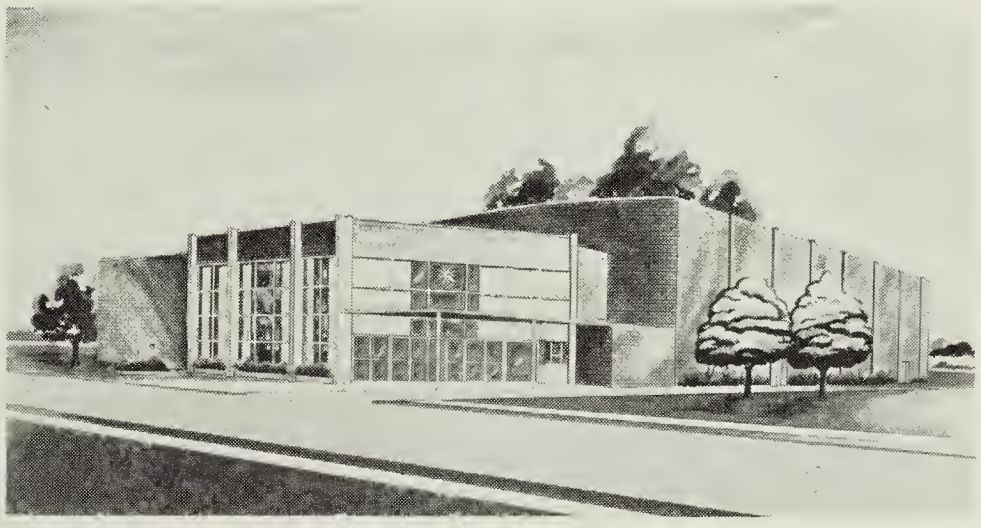
Another executive stated, *"Our con-*



Henry G. Plitt, president of the Balaban and Katz Circuit, Chicago, personifies the industry's urge to build as he does the dig-in honors for a new theatre.



Architect's rendering of Loew's Bayshore in the Southshore Shopping Mall, Bayshore, Long Island. A freestanding structure, it is scheduled to open in June.



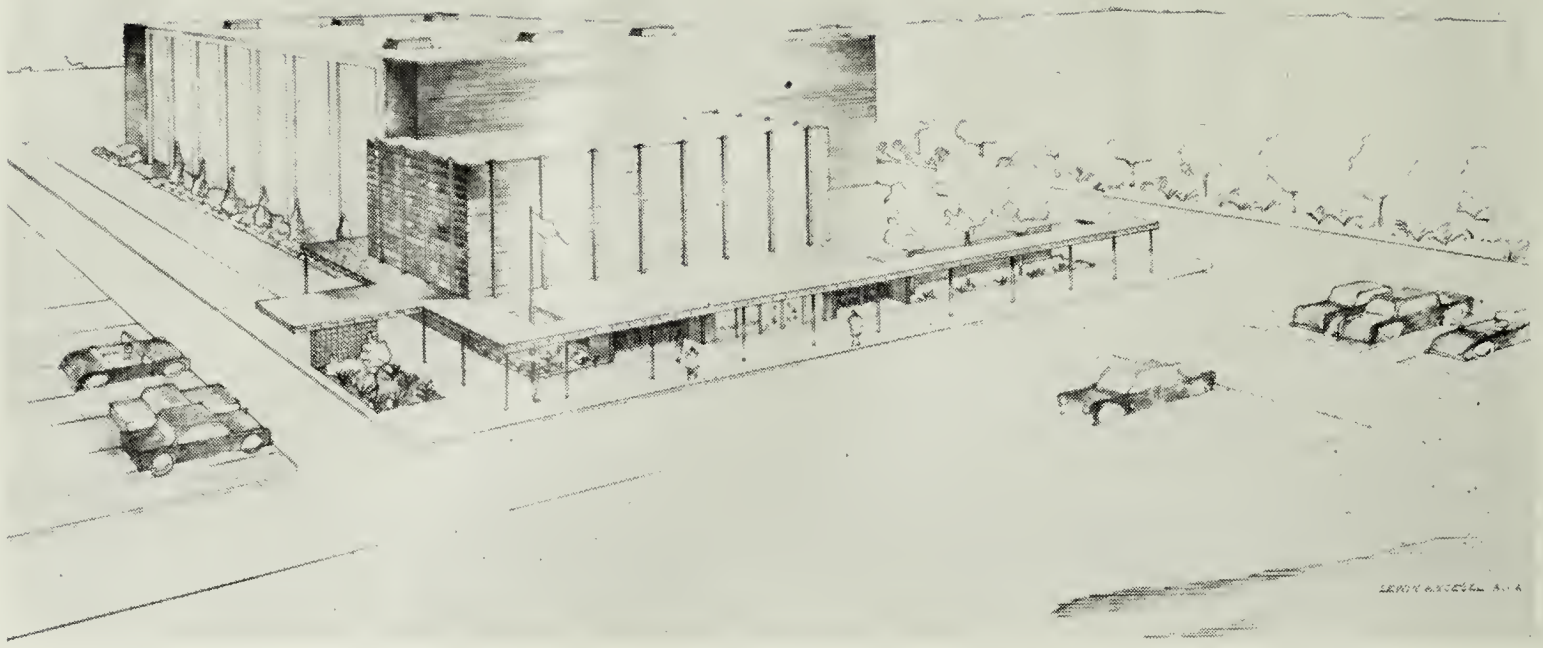
Architectural rendering of Loew's Morse Road, Columbus, O., set for a dual opening with Loew's Arlington on Christmas Day. Its capacity is the same as the Arlington-1250.



Artists conception of Loew's Arlington in the Northwest Shopping Center, Columbus, O., set to open Christmas Day. The theatre will seat 1250 and will provide acres of free parking.



Rendering of Loew's Westchester, presently under construction in the Westchester Shopping Center, Miami, Florida. With seating for 1250 and free parking for 1,000 cars, it will open in February.



Start of construction for the new deluxe 1100 seat St. Ann's Cinema, St. Ann, Missouri, which is to cost half a million dollars, was announced by Edward B. Arthur, president of Arthur Enterprises—St. Louis Amusement Company.

struction, remodeling or expansion plans have not been affected in any way by the present tight money situation."

One comment received was particularly enlightening. This circuit executive stated, *"The drying up of the mortgage money market has freed a lot of scarce labor that will make it easier for us to fulfill our expansion plans."*

A cautious note was struck by one important west coast circuit exhibitor who said they had curtailed some of their expansion plans due to the "tight money" market.

Visual proof of the optimism shared by the majority of the theatre executives queried are photo-shown in this article. They represent theatres on the drawing board, in the ground-breaking stage, and newly opened.

The design and decor of the theatres illustrated emphatically emphasizes exhibition's surge to provide patrons with accommodations esthetically pleasing and the ultimate in comfort. Their efforts have brought theatres squarely to the forefront in the competition for the public's entertainment dollars, a position the industry was in danger of losing not too many years ago.

As long as theatres continue to offer patrons good entertainment amid such surroundings, the industry need not worry about another "fall from grace" period.



Statewide's new Carriage Square, Oxnard, Calif.



The Panorama Theatre in Rochester, New York, is equipped to exhibit D-150, Cinerama, Cinemascope and flat or wide screen projection presentations. It can seat 800.



Architect's view of the recently completed Cinema at the Laurel Shopping Center, Laurel, Md. The theatre is owned and operated by Lipsner Enterprises, Inc.

Why WAGNER for Your Theatre Marquee?



1. **Minimum maintenance.**
2. **Central national location. "We meet opening deadlines."**
3. **Almost indestructible, filon and stainless steel backgrounds plus letters manufactured from new space-age plastic.**



Stainless steel and unbreakable filon background

Drive-in using 18 gauge rust-proof steel marquee



Distributed West of the Rockies by
B. F. Shearer Company
Los Angeles • San Francisco • Seattle

WAGNER
SIGN SERVICE, INC.

Wagner Sign Service, Inc.
3122 Hirsch St., Melrose Park, Ill. 60160

1. Ask a reputable sign manufacturer *or*
2. Write us for additional details regarding your marquee planning.

name_____

address_____

city_____ state_____ zip_____

Durkee Goes Modern In Olde Annapolis Towne



The Plaza Theatre near Annapolis is a far cry from the colonial architecture and atmosphere around the waterfront of the historic site. Many structures in town are circa 1700 and into Continental Congress time.

According to David O. Colburn, resident manager for the four area theatres and the drive-in of F. H. Durkee Enterprises, The Plaza is what residents are looking for. "It's a novelty and a great treat for them to come out from town to something as modern and open looking as this. They come in carsful from as far away as Washington and Baltimore and from Maryland's Eastern Shore across the Chesapeake Bay toll bridge. Downtown, the United States Naval Academy midshipmen and their drags can fill us up in no time in spite of the movies shown on the college grounds."

Tagged "legitimate theatre presentation in a modern motion picture theatre," The Plaza features a truncated wedge shaped design to guarantee no bad seat in the house.

"The roof slopes from the screen toward the lobby and the floor pitches from the lobby toward the screen for elevation, eliminating lost space overhead," Samuel B. Temple, Durkee supervisor, told us. (Other company VIPs include F. H. Durkee, Jr., president; and C. Elmer Nolte, Jr., general manager.)

Nineteenth of the Baltimore-based Durkee chain, The Plaza has a total of 13,500 square feet, with a 50 foot ceiling in the brick and plate glass lobby. The 874 seats face a 21 foot by 45 foot screen.

Over 1200 square yards of attractive, soil-resisting red carpeting has an overall yellow and black abstract pattern running through the traffic-planned aisles, standee section and lobby. "The ease of crowd control here is beautiful; our exits and aisleways are wonderfully planned for a fast outlet," Colburn stated.

William E. Hedges, a 16 year veteran in theatre management, supervises The Plaza with a "Special Policeman for the State of Maryland" framed award on his wall. Vandals and looters are at a minimum here, however. Only access to Catherine Barker's ticket stand is through his office. A marquee letter room is entered from outside the building to alleviate the sound of dropping letters.

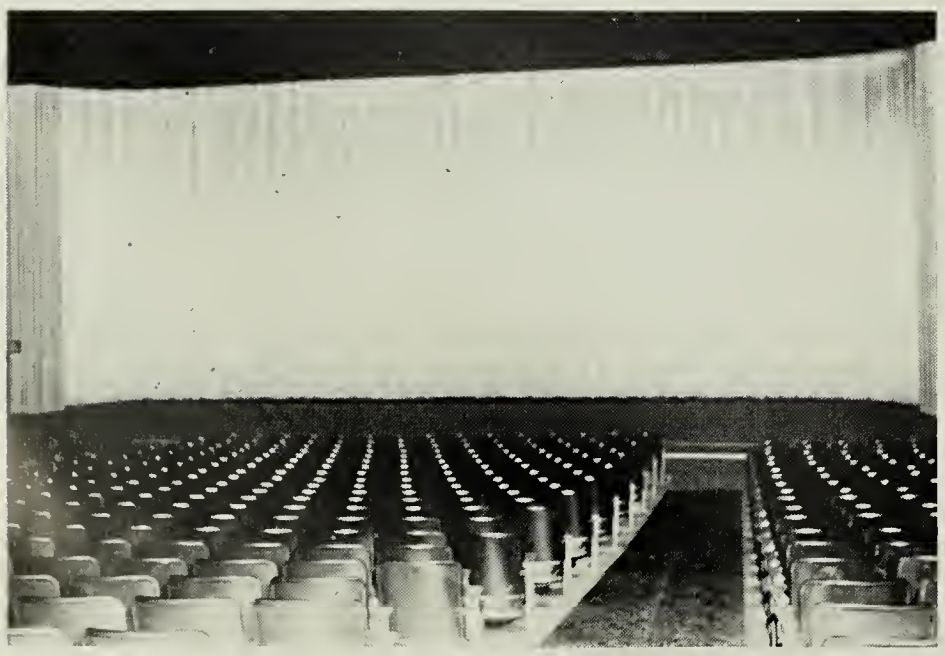
Beginning at two o'clock, the last showing is at 10. Tickets go for $1.50 and 50 cents, although adult prices will probably be upped to two dollars shortly. The management's candy counter has a complete line of refreshments, augmented by soft drink, cigarette and candy machines.

Pride of The Plaza is the art gallery under the direction of Mrs. Elsie Mullinex, who also arranges for showings and insurance for Durkee's Playhouse in Annapolis. Two split-brick walls of stone-embedded cement and one of plate glass extend a silent invitation to theatre goers for a few moments of culture by well-known Maryland artists.

Air conditioning and heat for the lobby and standee space are supplemented by the gallery's hot water base board heat system and overhead air conditioner ducts. There is separate air handling for the auditorium.

The Durkee group has an exclusive hold on Annapolis movie lovers with its new Plaza and the downtown Circle for top products; the Playhouse for art shows; the Capitol for families; and the Colonial Drive-In next to The Plaza. The drive-in has a steel and trasite screen with an overall 100′ by 60′ and space for 680 cars.

Advertising is through newspapers, a weekly direct mail with names and addresses garnered from lobby-located guest books, and spot radio announcements. The last includes "acres of parking," which means the theatre land itself has room for approximately 350 cars plus the great area of Parole Shopping Plaza directly across the road. However, a happy gimmick is the Saturday noon Kiddie Show to accommodate families shopping in Parole; soon there will be additional promotions "to baby sit for the kids during fashion shows" in the center's department stores.



Perfect viewing from each of the Plaza's 874 seats is possible from the auditorium's wedge shaped design.



The refreshment stand is under the supervision of August Nolte, general manager of all Durkee concessions.

"Coca-Cola" and "Coke" are registered trade-marks which identify only the product of The Coca Cola Company



LISTEN CAREFULLY TO THE SOUND OF PROFIT. THEATRES SELL MORE COCA-COLA THAN ALMOST ALL OTHER SOFT DRINKS COMBINED.

things go better with Coke

Drink Coca-Cola

Technikote's Shurpin On Tour; Reports On Theatre Scene Abroad

In its last Physical Theatre issue, MOTION PICTURE EXHIBITOR carried the news that Sol Shurpin, Technikote Corporation, and his wife were leaving on a world tour and would be inspecting many of the theatres in the countries they visited. A recent report from Shurpin concerning film exhibition abroad shows the overall picture to be somewhat less than encouraging.

Out of about 5500 theatres in England, less than 60 percent are presently in use. That figure is continually getting lower, and only one new theatre is under construction. There are reported to be only a few 70mm installations; not many London theatres have good projection and sound. The outlook for the small, independent exhibitor is especially worrisome. Some large theatres are reducing seating capacity, and others are converting to dance halls or bowling alleys.

Business in France's cinemas appears to be somewhat more favorable. Here, there are over 200 70mm installations. The apparent reason for the relatively large number of these installations is that admission prices, which are regulated by law, can be raised when such improvements are made. French theatres are noted for their lobby displays of attractive posters and works of art. The cinemas are generally well kept; Shurpin described the ones he visited as "immaculate."

Rome's theatre business has been described as "fair." Here, there are few 70mm installations and only three cinemas currently playing American movies with Italian titles.

Zurich, Switzerland's exhibitors claim that business should be "better than it is at present." The theatres inspected generally had good sound and projection, but there were few 70mm installations and screens were quite small.

Only the larger theatres in Tel Aviv, Israel, bother to advertise. Shurpin noted a pronounced lack of modern box offices or attractive lobbies. He also reported that very little new equipment is being purchased at present.

Shurpin, of course, has had time and opportunity to visit only a limited number of European motion picture theatres. Still, the overall outlook as presented by him is not especially good. Some American equipment is in use, but since its cost is twice that of European, there is small hope that it will achieve any appreciable increase in popularity among any but the major theatres.

EPRAD Sound Systems

TOLEDO, O.—EPRAD Corp. announced that its all-transistor sound systems were recently installed in the following new theatres: Lakewood Theatre, Atlanta; Willow Drive-In, Ypsilanti, Mich.; Britton Theatre, Plant City, Fla.; Sherwood Theatre, Gainesville, Ga., and other cities, according to Paul Voudouris, EPRAD sales manager.

Replacement sales, he reports, have been increasing as theatres are dismantling systems that date back 20–30 years. New markets are said to have opened in Canada, South America, and elsewhere; and sales in the overseas markets are keeping pace with domestic orders.

Sales of EPRAD Sound Systems in 1967 are expected to at least double over this year's record sales, Voudouris said.

Massey To Expand

NASHVILLE, TENN.—A transaction is scheduled to take place Jan. 1, 1967, in which Massey Seating Company will acquire the auditorium and stadium seating division of Peabody Seating Company, North Manchester, Ind.

Fred H. Massey, Massey Seating Company's president, has announced that the Peabody operation will be moved to Nashville. The Massey firm has had little to do in the past with the national school market, but the acquiring of the Peabody line will now enable it to offer a complete line of auditorium seating for all markets, including stadiums and municipal auditoriums.

We've stayed with the Gold Standard!

The gold you see on a Kollmorgen Projection Lens symbolizes four points of superiority:

1. Best and fastest American lens.
2. Contrast and image quality is higher due to superior design.
3. Screen brightness is significantly higher, and it is the test standard of American projection lamp makers.
4. Screen distribution is far better due to design quality and extra-large rear aperture.

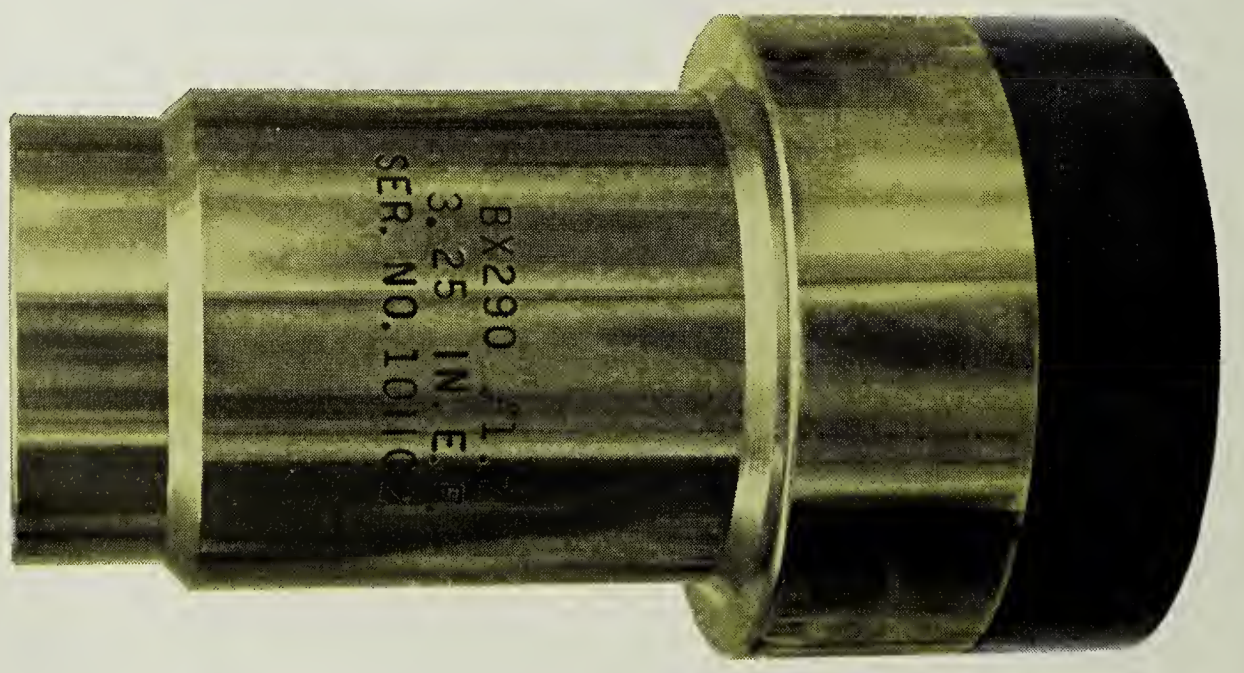
A demonstration will convince you there's no substitute for Kollmorgen's "Gold Standard". Ask your equipment dealer.

AMERICA'S NUMBER 1 SOURCE OF OPTIMUM IMAGE QUALITY

KOLLMORGEN CORPORATION
NORTHAMPTON, MASSACHUSETTS



IT'S WIDE OPEN



Canadian Concessionaires Convene

TORONTO, CANADA — The combined regional convention of concessionaires and major motion picture interests, the first such gathering in this area, was counted a success by all concerned. A convention of major magnitude, it was sponsored by the National Association of Concessionaires, Motion Picture Theatre Association of Canada, Motion Picture Theatre Association of Ontario, Canadian Motion Picture Distributors Association, Film Advertising Circle, and Canadian Picture Pioneers. An estimated 450 delegates were in attendance.



In a huddle at the Showa-Rama combined convention and trade show of the Motion Picture and Concession industries are (l-r) Frank Lawson, Odeon Theatres (Canada) Limited; Don Watts, Twentieth Century Theatres; J. J. Fitzgibbon, Jr., co-chairman of the program; Charles Sweeney, Odeon Theatres (Canada) Limited; Frank C. Troy, Theatre Confections Limited; and George Pettigrew, Singer Foods.

Numerous business sessions were conducted during the four-day conclave, and many prominent speakers in diverse fields of the concessions and motion picture industries were featured. A sizeable trade show, consisting of 75 booths, was in progress, where many new items of food-drink equipment and products were on display, as were exhibits by many motion picture producing companies.

In a speech welcoming the delegates, Jack O'Brien, NAC president and vice-president of New England Theatres, reminded them that today's public is more sophisticated and better informed than ever before. To keep up with the public, theatremen must strive for better efficiency and remain open to suggestions, he said.

George K. Brown, vice-president of Wyandot Popcorn Company, Marion, Ohio, spoke on the subject "Your Popcorn Profits." In dealing with popcorn promotion, Brown said that concessionaires must appeal to the senses of sight, smell, taste, hearing and value and stressed these points: "The popcorn machines must be placed in the most advantageous location in the center aisle, if possible, and spotlighted tastefully; cleanliness of equipment, counters and concession personnel are a must; build mass displays of loose popcorn in the machine and of butter cups displayed in a rack under heat lamps. Appeal to the sense of smell by popping at peak times and using a filter that removes grease particles, but not all the odor." As to taste, he suggested giving three to four kernels as a sample in a nut cup to stimulate the appetite; schedule intermissions in drive-in theatres late enough so that everyone has a good appetite and never serve stale, tough popcorn. In appealing to the sense of hearing have doormen or concession attendants give a personal sales pitch for popcorn. Train concession attendants to use conversions, such as: when a patron asks for a drink, suggest a drink and popcorn; when they ask for popcorn, suggest butter corn; when they ask for butter corn, suggest the large or giant size.

In appealing to the sense of value, Brown suggested several ideas such as putting a free pass to the theatre in every 20 boxes; giving a coupon with the admission ticket that is good for five cents off on a box of popcorn or 10 cents off on a cup of butter corn; giving a free drink with each 25 cents or 35 cents butter corn purchase.

L. L. Sheppard, president, S & S Vending, Toronto, spoke about the technological changes being made in the vending industry. In discussing cold drink machines, which he said are most widely used in theatres, he strongly advised that the finished drink should be served at 38 degrees. He also emphasized that placement and lighting are two important factors in attracting patron's attention to the machines which augment the snack bar at peak periods. Theatres operating their own



During the Indoor Theatre session, the Canadian winners in the 1966 "Concession Idea Man of the Year" contest gave visual and oral explanations of their business-building promotions. They are (l-r) Bob Yeoman, Patrick R. Sanders, Lloyd M. Taylor, Bert Brown accepting the award from Charlie Doctor, Ivan Ackery, J. J. O'Brien making a presentation, and Murray Lynch.

machines should set up standards and procedures for sanitation and wiping up spillage when it occurs.

NAC executive director Louis L. Abramson spoke of the important role which trade associations play in industry and briefly outlined many of NAC's effective member services. "One of the best ways to keep abreast of happenings in our industry," he said, "is through active participation in an organized group or trade association, where business leaders in our field gather periodically to exchange experiences and ideas."

"Today," Abramson continued, "there are enormous opportunities for concessionaires in all segments of the multi-billion dollar amusement-recreation industry. More people, more leisure time, more spending power and greater mobility are the four often repeated reasons for creating these opportunities." "This growth pattern," he said, "brings with it a great responsibility on the part of the operator to constantly meet the public's needs, and the progressive operator who stands to benefit most by this rapid growth will be fortified with authoritative information on all aspects of his refreshment facility operations."



Seen here cutting the display ribbon at the opening of the NAC-MPTAC Trade Show are (l-r) J. J. Fitzgibbon, Jr., Theatre Confections, Toronto; Harry Prygrocki, president, Manitoba Motion Picture Exhibitors Association; and F. Gordon Spencer, vice-president, Maritime Motion Picture Exhibitors Association. Holding the ribbon are Miss Trade Show '66 and Miss NAC '66.

On Nov. 8, there were two separate merchandising forums, one dealing with drive-in theatres, moderated by Gerald Dillon, Theatre Confections Limited, and the other on indoor theatres, chaired by Martin Simpson, Twinex Theatres Corporation.

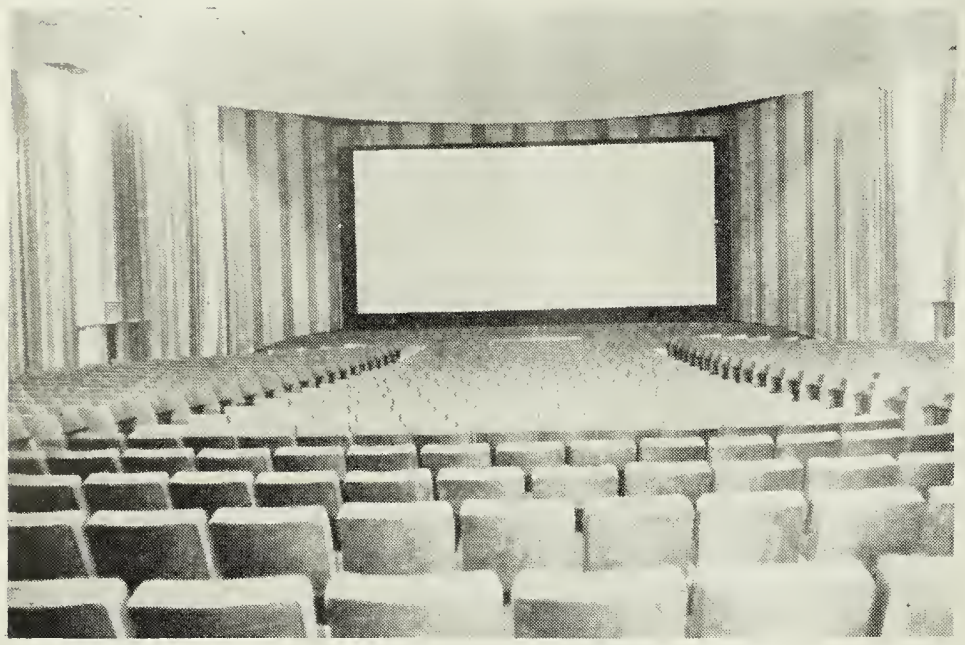
At the drive-in session, Bob Yeoman, Odeon Theatres Limited, gave a visual display describing the facilities of the new Odeon Parkway Drive-In Theatre. The concession area consists of a twin cafeteria, long counter design combined with a fast service "Pop and Corn" bar. Yeoman said that they found the long self-serve cafeteria style operation to best fill the requirements for fast, efficient, high volume service with lower capital investment and operating expense. He also said that the long bar with minimum traffic lanes reduces patron confusion, thereby speeding up service and allowing a tighter control of line-ups, reducing the congestion in the concession area and a free flow of traffic through the building.

In their drive-in operation, said Yeoman, Odeon has found that from 85 to 90 percent of the total volume is accounted for by such old reliables as pop, popcorn, hot dogs, hamburgers, shrimp rolls, coffee and confectionary; the remaining 10 to 15 percent of the volume being accounted for by ice cream, milkshakes, and pizza. With a completely new staff, said Yeoman, the Parkway has been merchandised

(*Continued on page PE-16*)

EXTRA PROFITS

Seen here is the screen of Statewide's new Carriage Square, Oxnard, Calif. The Carriage Square was equipped under the Ballantyne all-in-one package plan.



Pictured here are the lobby and concession area at the new Carriage Square, Oxnard, Calif. Note the carpeting and the use of glass to provide a daylight effect.



Statewide's Modern Carriage Square

THE NEW Carriage Square Theatre, Oxnard, Calif., is the latest star in the growing Statewide Theatre circuit of Fred and Robert Stein, the father and son team behind Statewide.

Carriage Square is a new "shopping area" theatre designed for exceptional comfort, beauty, and first class technical reproduction of sound and picture. All equipment and installation supervision was provided under an All-in-One package plan through Ballantyne Instruments and Electronics, Inc., Omaha, Neb., division of ABC Consolidated Corporation.

The Carriage Square is a 900 seat house. Sound and projection includes Ballantyne-Norelco FP-20 projectors and Ballantyne 6-4-1 Solid State plug-in sound. Other booth equipment includes Neumade film handling equipment, Strong Futura II arc lamps and B & L and Kollmorgen lenses, Technikote screen.

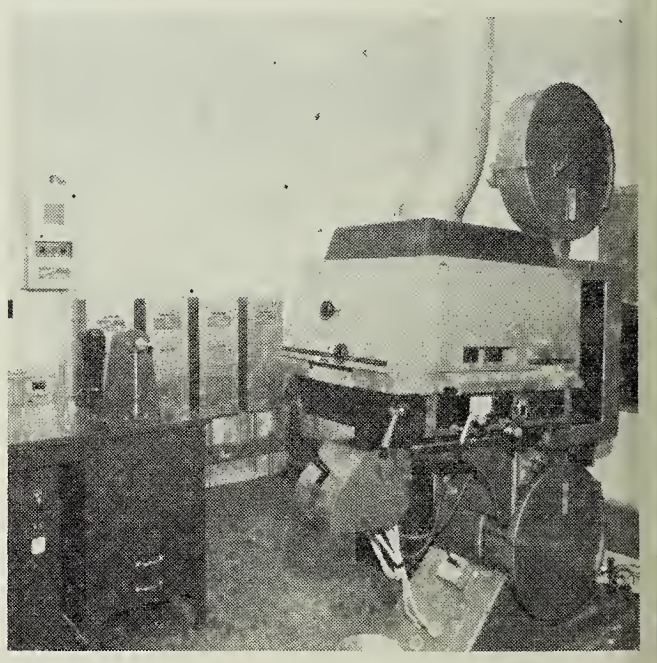
The carpeting by Mohawk is an attractive combination of light green and sienna yellow, complemented by a black geometric design. Accented by concealed cove lighting are draperies by Grosh of alternating burnt orange and old gold.

Carriage Square features an extra large lobby designed for comfortable traffic flow, an exceptionally wide aisle, and ample off the street parking. The extensive use of glass gives the lobby a spacious and rich appearance.

Construction of Carriage Square, as with other Statewide Theatres, was under the direction of W. (Rick) Ricord.

The king-size concession area, under the supervision of Confection Cabinet Division of ABC Consolidated, is designed for rapid and highly efficient service.

The new Carriage Square is the 68th theatre furnished under the Ballantyne All-in-One package.



Interior of the new Carriage Square projection booth. Equipment includes Ballantyne-Norelco FP-20 and Futura II arc lamps for projection.

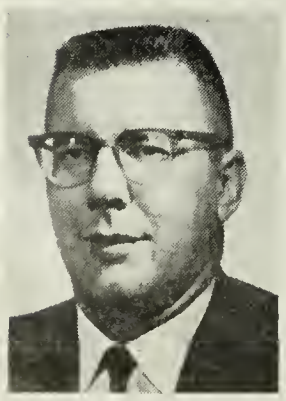
Strong Electric Corp. Adds To Sales Force

TOLEDO, O.—Expansion of the sales force of Strong Electric Corp., Toledo manufacturers of 35mm and 16mm motion picture projection lamps, arc and incandescent follow spotlights, and carbon and Xenon arc slide projector, has been announced by Nelson Alexander, marketing manager.

Joining the force are:

Tom McGuire, formerly with the industrial electronic sales division of Hillebrand Electronics Co.; James T. Strong, son of the company founder, who has been operating a commercial photography studio for 28 years; Gene Schaefer, who has been employed in other departments for nine years; and Vernon Sydlaske, in the technical department for 16 years.

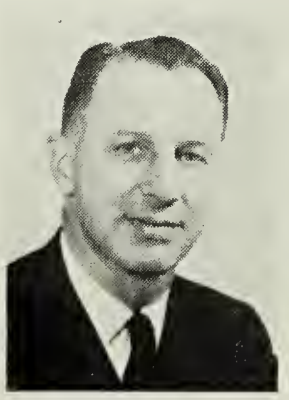
They will join with Robert Konz, five years in Strong sales, and William P. "Bill" White, a 40 year veteran in sales.



McGUIRE



STRONG



SCHAEFER



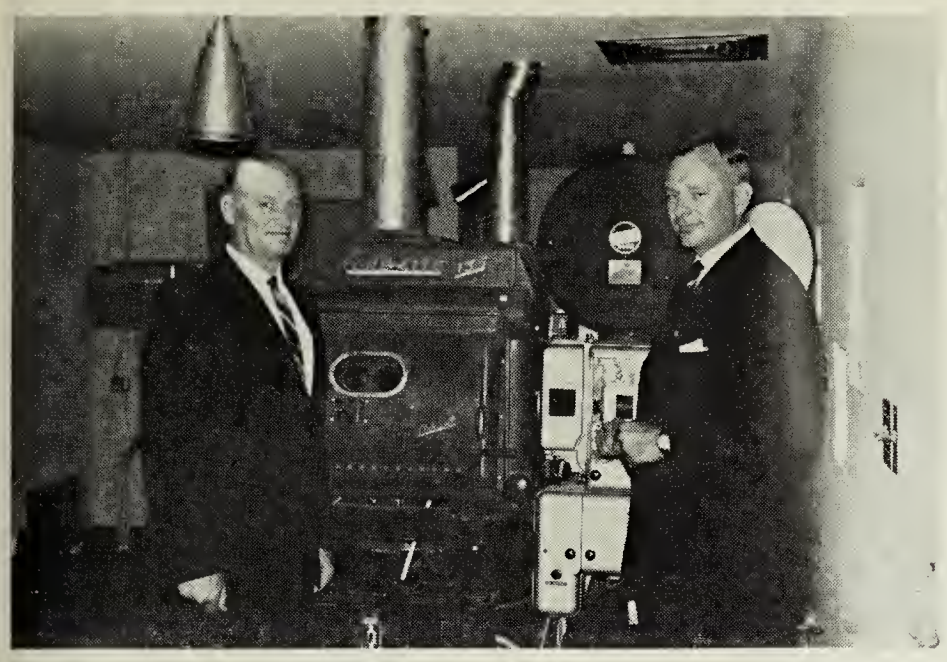
SYDLASKE



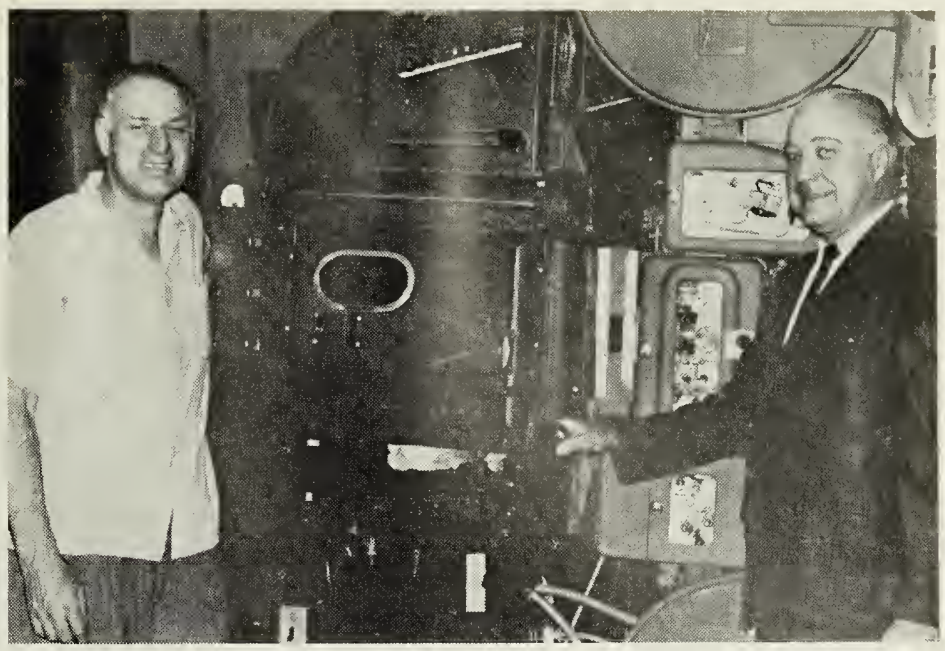
KONZ



WHITE



Pictured is Claude Schlanger (right) and Bill Hutchins. Schlanger operates the Budco circuit of indoor and drive-in theatres in Pennsylvania, Delaware, and New Jersey. When he recently opened his Cinema Theatre in Vineland, N.J., it became the sixth theatre in his Budco chain to be equipped with Ashcraft Core-Light arc lamps in the past 14 months. Hutchins is manager of National Theatre Supply Company's Philadelphia branch who sold the Ashcraft arc lamps and rectifiers as well as the Simplex equipment.



Frank Coniglio, (left) business manager of I.A.T.S.E. local 253 and chief projectionist at Loew's Pittsford Theatre, Rochester, N.Y., and Loew's manager Frank Lindkamp discuss the merits of Ashcraft's Super Core-Lite arc lamps and Century Model JJ-3 35/70mm projectors equipped with the new Cine-Focus attachment. Coniglio said, "With this new equipment, we have as perfectly projected a picture as is possible to have in any theatre." The installation was made by the Capitol Motion Picture Supply Corp., N.Y.

Storm Wrecked D-I Rebuilt

NEW YORK—The brand-new, totally rebuilt Auto Drive-In of Parma, Ohio, opened recently after extensive construction designed to make it one of the most deluxe drive-in theatres in the Cleveland area.

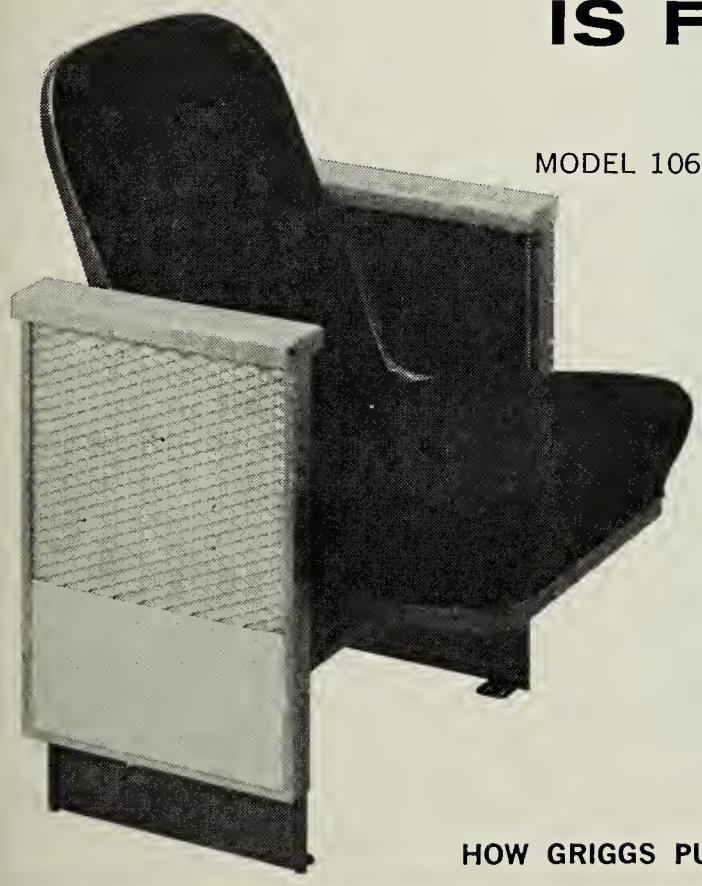
Installation of all new projection, sound, marquee and box office equipment was handled by the Cleveland branch of National Theatre Supply Company.

The new Auto Drive-In, with a 1100-car capacity, is the first in northern Ohio to install a four-lane car check system at the general register box office. The late-model Simplex XL projectors are equipped with Screenscopes, Bausch and Lomb lenses, and Futura II arc lamps with bipower rectifiers. New Simplex speakers have been added to the sound system. Simplex NT81 ramp control, car heaters and a Selby screen tower complete.

THE EASIEST WAY TO THE CONCESSIONS...

IS FROM Push Back® CHAIRS

...from Griggs, of course!



MODEL 1060

Patrons go to the concession stand more often — and without causing others to stand — when you have the convenience of Griggs PUSH-BACK chairs.

Like a magnet, the living room comfort of the deep coil spring cushions bring them back again and again.

Ladies love having the seats always down — it's sure seating with less crumpled dresses and coats.



HOW GRIGGS PUSH-BACK CHAIRS WORK

When you are ready for a full house day after day and heavy concession traffic by patrons who enjoy the comfort and convenience of Griggs PUSH-BACK seating, let us tell you the complete facts. Remember, when patrons don't stand but just push back to let others pass, everyone leaves happy — to come back again soon. That's profit building traffic!

GRIGGS Equipment, Inc. • P. O. BOX 630, BELTON, TEXAS 76513

American Seating Featured In Carnegie Hall Renovation

NEW YORK—The $115,000 installation of 2,272 specially designed, high-backed, wood-framed upholstered audience chairs has marked the completion of a general physical rehabilitation program of Carnegie Hall, celebrating its 75th anniversary this season.

There are 1,020 chairs on the main floor and 1,252 chairs in the balcony and dress circle. Design, manufacture and installation was by American Seating Company, Grand Rapids, Mich.

All chairs are upholstered in deep red-rose plush nylon, similar in appearance to mohair. The upholstery is keyed to the rest of Carnegie Hall's interior decor.

Seats are roomy, self-rising and have both serpentine springs and polyurethane rubber for maximum comfort.

All backs have thick polyurethane pads. Upholstered front panels are attached to rear wooden panels by concealed fastenings. The rear wood panel is one-inch higher and one-inch wider than the front panel, thus providing a rich one-inch wooden frame around the panel's perimeter.

Wooden aisle standards are matte black pigmented lacquer finish with aisle lights inserted on the underside of each standard. Wooden arm rests are finished with the same matte pigmented lacquer as the standards.

Seat number plates are polished brass with black enamel numbers, fastened to the wooden portion at the top of the back of orchestra seats and to the embossed seat pan in the balconies.

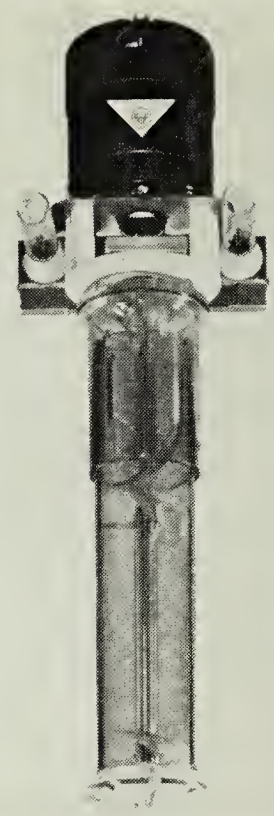
Gold letters on black plastic letter plates match the brass background on the number plates. Letter plates are fastened to wood arm rests on aisle ends.

Selby Offers Complete Drive-In Planning Service

WEST RICHFIELD, O.—Selby Industries is offering complete planning services for drive-in theatre construction. At a recent convention in Atlanta, the company displayed numerous photographs of drive-ins which were constructed with its aid. It also brought along a full contingent of drive-in theatre consultants and planners.

Selby Industries constitutes a fully integrated planning, designing, manufacturing, and constructing group of drive-in theatre specialists.

New Non-Carb Unit



ESSEX, CONN.—American Machine and Foundry Company is offering a new pump/impeller unit as standard equipment in their non-carbonated beverage dispensers.

The item's design reportedly provides a consistent 360° "waterfall" washdown effect with no uneven flow or dribbling. In addition, the unit is said to feature a completely adjustable orifice which can be set for any opening from 1/64" to 1/8", permitting beverage solids or viscosities, including pulpy juices and heavy syrups, to be dispensed with little fear of clogging.

~~~

Trans-Lux Moves West

NEW YORK—Trans-Lux theatre holdings were extended further west when Richard Brandt, president, signed a lease with Green Tree Associates to operate a new Trans-Lux Theatre in southern Indiana's largest shopping center, Green Tree Mall in Clarksville. The 1,000-seat theatre will be one of the most modern in the entire state and the first one to be built in southern Indiana in 40 years.

The 60-acre shopping complex will serve a population in excess of 250,000 persons, drawn primarily from seven Indiana counties. Fifty tenants will be housed under 500,000 square feet of air conditioned stores and malls. Trans-Lux anticipates completion of its theatre by Christmas of next year.

Architect for the new Trans-Lux is Herbert Tannenbaum, New York, whose commission calls for a structure of contemporary design.



CARBON ARCS . . . FOR FINEST PROJECTION . . . Compact Xenon Arcs

Lorraine Arc Carbons division

• Brighter Light on Screen
• Longer Burning per Carbon
• More Economical . . .

XETRON® products division

XETRON LAMPHOUSES • XETRON POWER SUPPLIES

CARBONS, INC., BOX K, CEDAR KNOLLS, N. J. 07927
~~~

Cine-Focus Demonstrated

NEW YORK—Larry Davee, president of Century Projector Corporation, demonstrated Cine-Focus and the UVIR-2 Heat and Fade Control Filters to an interested audience of pioneer projectionists at the Twenty-Five-Thirty Club meeting. According to the club's recent bulletin, the demonstration was enthusiastically received. Davee was commended for bringing forth "a new set of eyes" for the industry.

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ **ASHCRAFT MFG. CO., C. S.,** Projection Lamps, High Reactance Multi-Phase Rectifiers
- ☑ **BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.,** Theatre Planning; Theatre Precision Equipment
- ☐ **CARBONS, INC.,** Lorraine Arc Carbons
- ☐ **CHRISMAN POPCORN CO.,** "Rocket" Popcorn
- ☐ **COCA-COLA CO.,** Coca-Cola
- ☐ **EASTMAN KODAK CO.,** Eastman Films
- ☐ **GRIGGS EQUIPMENT, INC.,** Push-Back Chairs
- ☐ **KOLLMORGEN CORP.,** Projection Lens
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco Projection and Sound Systems
- ☐ **NOVELTY SCENIC STUDIOS, INC.,** Theatre Decoration, Wall Coverings
- ☐ **STRONG ELECTRIC CORP., THE,** Futura Arc Lamps, "Bi-Powr" Silicon Stack Rectifiers
- ☐ **T.E.D.A.,** Theatre Equipment Dealers Association
- ☐ **UNION CARBIDE CARBON PRODUCTS DIV.,** "National" Arc Carbons
- ☐ **WAGNER SIGN SERVICE, INC.,** Theatre Marquees
- ☐ **XETRON DIV., CARBONS, INC.,** Xetron Lamp houses, Power Supplies

LIST ITEMS .....

.....

.....

ISSUE OF DECEMBER 14, 1966

NAME .....

THEATRE .....

ADDRESS .....

CITY, STATE .....

MOTION PICTURE EXHIBITOR

317 N. Broad St., Philadelphia, Pa. 19107

nobody likes a dark screen

The Bi-Powr silicon stack rectifier provides dependable power for two lamps and with the new D.C. switching unit (optional accessory) affords double protection against power failure. It provides for emergency operation of two arc lamphouses from the single power source. The Bi-Powr furthermore costs considerably less than two separate single rectifiers . . . even low priced ones . . . and requires one-third to one-half less floor space.

Send for literature.

THE STRONG ELECTRIC CORPORATION

21 City Park Avenue • Toledo, Ohio 43601

I've added this CHRISMAN'S

to this fine brand of popcorn Rocket POPCORN

CHRISMAN'S

NOW it's Rocket POPCORN

SKY-HIGH IN QUALITY— AT A DOWN-TO-EARTH PRICE

I am proud of this new and modern popcorn processing plant, completed in September 1965 . . . and happy to have the opportunity of serving my many friends in the industry. And I am dedicated to supplying excellent quality hybrid popcorn, with good service, on an honest and dependable basis.
We are prepared to ship promptly to all sections of the country. I look forward to shipping to **you.**

Ed Chrisman

CHRISMAN POPCORN COMPANY

Originally established in 1947

101 E. POPLAR ST. MURRAY, KY. 42071 PHONE (502) 753-1722

PROCESSORS AND PACKERS OF SPECIAL HYBRID POPCORN

"Pepsi Pours It On" Ad Theme To Get Big Play In All Media

NEW YORK—Pepsi-Cola Company's new ad campaign theme is "Taste that beats the others cold . . . Pepsi pours it on." The campaign began recently in national and local media, including three major television networks, radio, Life Magazine, TV Guide, Ebony, Progressive Farmer, and Southern Living.

Sidney M. Maran, vice-president of marketing services, explained: "The campaign is based on this premise: Pepsi-Cola cold tastes better than any other soft drink cold." The campaign capitalizes on the fact that Americans prefer to drink their soft drink cold. Maran noted that "Pepsi-Cola's objective is to pre-empt 'coldness' in the soft drink business. When consumers want a really cold drink, the one we want them to think of automatically is Pepsi-Cola."

According to Maran, the new campaign represents something of a change of emphasis in Pepsi's advertising. Originally, the company's ads were designed to cause the public to recognize and accept the product. Now that Pepsi is a universally accepted item, the attention is being shifted to its distinctive taste characteristics.

The company's assertion as to the superior taste of Pepsi-Cola as a cold drink is being supported with humor and histrionics in all media. Full page, four-color magazine ads, for example, will feature copy that is concise and convincing and photographs that please and persuade. They illustrate the exaggerated extent to which people will go to drink Pepsi cold. Newspaper ads, both black-and-white and color, will carry the same copy and photographs as magazine ads. Television commercials will stress that "Pepsi pours it on" after "people pour it on" through a variety of vigorous activities. Some of the radio commercials will be directed at teenagers and will feature a rock-n-roll beat sung by various groups, while others will be handled by a singing group using a contemporary beat to appeal to all age groups.

The advertising agency is Batten, Barton, Durstine and Osborn.

ASHCRAFT

SUPER CORE-LITE
CORE-LITE
CINEX SPECIAL
35/70

PROJECTION LAMPS
AND HIGH REACTANCE
MULTI-PHASE RECTIFIERS

★

World's Standard
Of
Projection Excellence

STAGE CURTAINS
Tracks—Motors—Masking
FABRIC WALL COVERING
& Rockwool
Velour Rope—Stanchions
by
NOVELTY SCENIC STUDIOS, INC.
432 E. 91 St., N. Y., N. Y. 10028
212-TR-60800—Inquiries Invited

Kiernan Directs Planning For General Precision

TARRYTOWN, N.Y.—Frank J. Kiernan has been appointed director of planning of General Precision Controls, Inc., a subsidiary of General Precision Equipment Corporation.



KIERNAN

Kiernan's major responsibility will be to develop long-range marketing plans and programs, and to coordinate all functions in this area for General Precision Controls and the companies that are part of it—Controls Company of America, Graflex, Inc., The Strong Electric Corporation, and National Theatre Supply Company.

Kiernan has been vice-president of planning and administration of Graflex, and previously had been vice-president and general manager of Graflex since 1962. He joined General Precision Equipment Corporation in 1961.

He has an MBA in Marketing from NYU, and graduated from Seton Hall in 1951 with a BS in English. He served in the Marine Corps. from 1946–48.

The father of eight children, he lives in Rochester with his family.

TEDA Conference Set; Corwin To Address Meet

NEW YORK—The sixth annual conference of the Theatre Equipment and Supply Manufacturers Association will be held at the Sheraton Hotel, Fort Lauderdale, Fla., from Jan. 28 through Feb. 1.

The program was arranged by Theatre Equipment Dealers Association chairman E. H. Geissler with the help of Harold Hornstein, TEDA, and Lee Jones, TESMA, at a recent meeting in Fort Lauderdale. Said program will include two dinners, a formal affair, three lunches, three cocktail parties, numerous open house suites, and a series of serious meetings of the manufacturers and dealers, both separate and combined. There will be a separate program for the ladies.

The keynote speaker will be noted theatreman Sherrill S. Corwin, head of Metropolitan Theatres and president of NATO. The names of other speakers are as yet unannounced. Concerning Corwin, Spero L. Kontos said in a news report, "He is an extremely knowledgeable man of great integrity, and we are pleased to have him address our convention."

CANADA— *continued*

and equipped to handle only those top seven lines to assure maximum efficiency and service and guarantee top quality food. Additional items will be added as the basics are mastered, not only from the viewpoint of staff training but also the merchandising equipment and methods to be used.

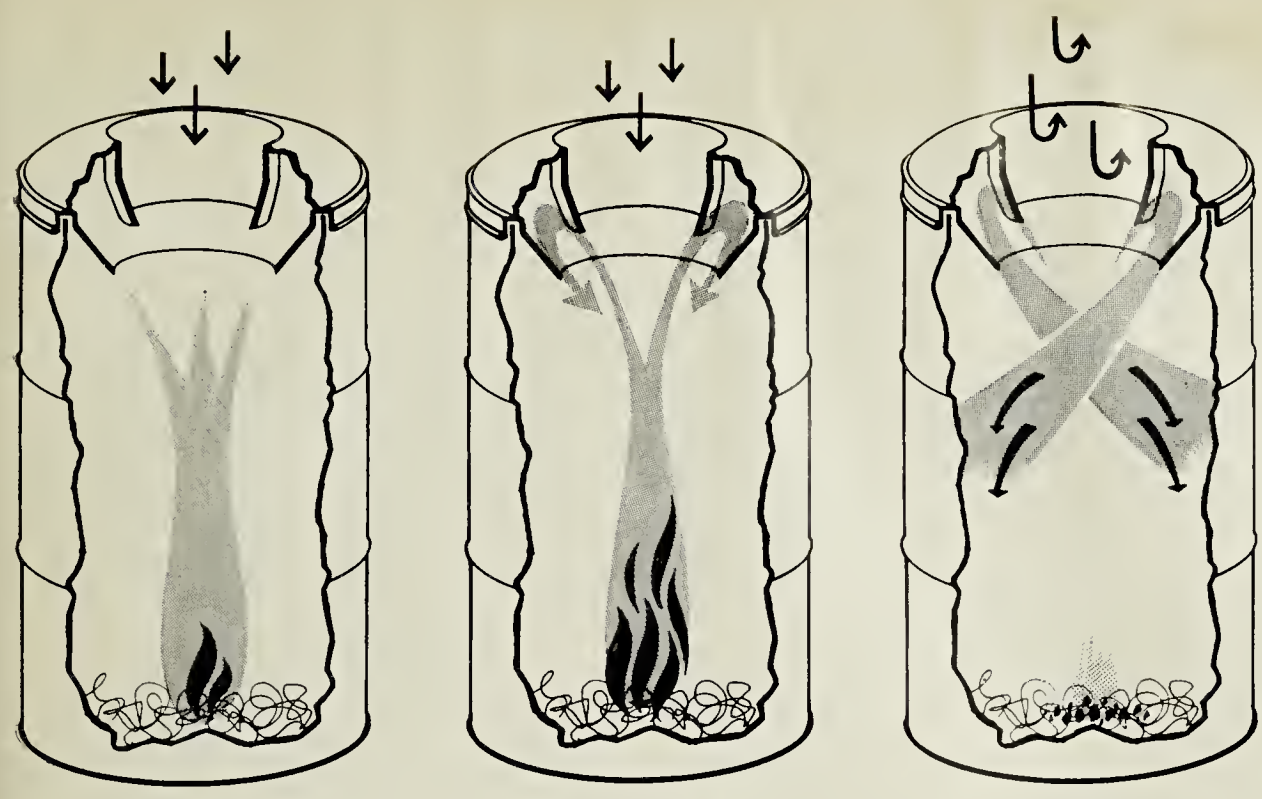
Joseph A. Whitmore, assistant to the president, Coca-Cola Ltd., addressed the delegates on the subject "Polish Your Image." Patrons today, regardless of their economic status, he said, desire personal attention and recognition and concessionaires who adhere to this practice will be the ones to benefit most and improve their public image.

"In the final analysis," said Mr. Whitmore, "our whole world is built around ourselves and our families, their health, their happiness and their welfare. And whether we go to a store, a restaurant, a theatre or a concession stand and look at anything with intention of buying, the courtesy which is extended and the recognition given to us adds to our own personal dignity, our sense of self-importance and our personal pride. I am told that these are perhaps the greatest motivating forces in the world today."

Heading up the committees were J. J. Fitzgibbons, Jr., and H. C. Dick Main, convention co-chairmen; Frank C. Troy, trade show; C. L. Sweeney and George Pettigrew, program; Don Watts, J. R. Nairn, and Frank Lawson, publicity; and Dan Krendel and Arch H. Jolley, registration.

NAC Events Announced

CHICAGO—The National Association of Concessionaires has made public its schedule of coming events. It includes a midyear board of directors meeting at the Sheraton-Blackstone Hotel, Chicago, on May 23–24 of the coming year; the annual convention at the Americana Hotel, Bal Harbour, Fla., on Oct. 16–20, 1967; and a trade show, also at the Americana Hotel, Fla., on Oct. 17–20. The latter event will take place in conjunction with the annual convention and will be labeled the "Motion Picture Theatre Equipment and Concessions Industries Trade Show."



SECOND 1

FIRE STARTS, COMBUSTION PRODUCTS RISE.

SECOND 2

COMBUSTION PRODUCTS TRAPPED IN COVER, BAFFLE REVERSES FLOW.

SECOND 3

IN LESS THAN 3 SECONDS COMBUSTION PRODUCTS CUT OFF OXYGEN, FIRE DIES OUT.

Fire-Proof Waste Receptacle Bows

CHICAGO—A revolutionary new waste paper receptacle, which in less than three seconds snuffs out any fire that may start inside, has been announced by Justrite Manufacturing Company.

Designed for use in industrial plants, offices, schools, theatres, hospitals, store entrances—wherever paper is disposed of—the safety receptacle will carry the approval of Underwriters' Laboratories and Factory Mutuals Engineering Division for its fire protection characteristics. In answer to the hazards of careless smoking, carlessly discarded matches, and other ignition sources, the approved Justrite container stands guard against fire.

The new waste paper receptacle was developed on the fact that fire can be snuffed out by its own products of combustion. When a fire starts inside the container, combustion products rise toward the dome-shaped cover and are trapped underneath. A baffle reverses their direction and sends them across the opening of the cover. Oxygen from outside the container is thus kept from entering, and the fire—without oxygen—is immediately suffocated.

The opening in the cover allows waste paper to be dropped in quickly and easily. The cover itself, which contributes to a neat appearance by hiding the refuse inside, removes easily for emptying the container when filled.

Justrite's waste paper receptacle is available in capacity sizes of 55, 30, 15 and 12 gallons. Heights of the containers are 35, 29, 25 and 20 inches, respectively. They are constructed of heavy gauge steel for durability, yet are light in weight for easy handling.

Exterior finish of the drums in all four sizes is a grey enamel; interior finish is a clear enamel. Covers for the 55- and 30-gallon containers, designed for large areas, are yellow for easy identification. Covers for the 15- and 12-gallon receptacles, for offices and small rooms, are a neutral grey, which fits with any interior decor.

The Justrite receptacles may be purchased as complete units, or covers alone may be purchased for application to standard containers of appropriate sizes. Virtually any standard metal drum now used for waste paper can thus be made fire-safe.



The Ashcraft Manufacturing Company display booth at the NATO convention was designed to cause prospective buyers to take a "second look." Ashcraft grouped 15 theatre photographs of new installations on a colorful blue and white backboard which served as a striking background to display their projection lamps and rectifiers.

BALLANTYNE EQUIPMENT...

PROVEN IN USE FOR 35 YEARS

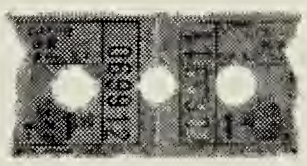
Ballantyne's famed Transistorized Sound, Dub'l Cone and Single Cone Speakers, amplifiers for indoor and outdoor theatres and Norelco projectors are giving top-quality performance in hundreds of theatres across the land. Whether your threatre is indoor or outdoor, on the drawing board or in operation, Ballantyne-made equipment and installation know-how will pay off for you. Remember, quality equipment is the most inexpensive you can buy.

Get the full story. Write or phone today.

Ballantyne

INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC CONSOLIDATED CORPORATION
1712 JACKSON STREET OMAHA, NEBRASKA 68102
PHONE 342-4444 AREA CODE 402

Member of TESMA



It's no box office secret...
every ticket purchaser expects and deserves a well-lighted screen presentation

NATIONAL TRADE MARK
ARC CARBONS
The No. 1 Choice for
- Uniform Light Distribution
- Superior Arc Stability
- True Color Fidelity
- Unequalled Light Efficiency

UNION CARBIDE CARBON PRODUCTS DIVISION

Loew's To Open Two In Columbus On Dec. 25

COLUMBUS, O.—Loew's Morse Road and Loew's Arlington, de luxe suburban theatres opening Dec. 25, were completed in the record time of 100 days. Dual ground-breaking ceremonies were held last August.

The 1200-seat houses join Loew's Ohio, 3000-seat downtown house which was opened on March 17, 1928. Loew's Morse Road is located just east of Interstate Route 71, near the giant Northland Shopping Center. Loew's Arlington is an integral part of the new Northwest Shopping Center at Henderson and Reed Roads in the booming Upper Arlington area.

Announcement of the dual opening was made by Bernard Diamond, general manager of Loew's Theatres, at a press, radio and television luncheon at the Sheration-Columbus Motor Hotel. Ernest Emerling, Loew's vice-president, and Herbert Brown, Loew's division manager, Cleveland, also were speakers.

Opening attraction at Loew's Morse Road will be "After the Fox." Inaugural feature at Loew's Arlington will be "Arrivederci, Baby." The two houses will maintain a policy of first-runs.

The theatres were designed by Harold S. Schofield Associates, architectural firm of Gahanna, Ohio. Builder was Trans-America Building Corp. of Columbus. Loew's Theatres own the Morse Road property. William Hadler Realty Co. of Columbus owns the Arlington property.

Joseph Schuler, Rochester N.Y. designer, designed the interiors, employing bold colors in Kelly green, royal blue, purple and black. Foyer areas are encased in 28-foot high plate glass windows. Patrick Casey, Rochester muralist, executed the montage designs in the 75-foot murals in black and white monotones, using familiar film symbols.

Rein Rabakukk is managing director of Loew's Morse Road. Harold Walton is managing director of Loew's Arlington. Brown will supervise both houses.

Drive-In Versatility

LAUREL, MD.—The new 1000-car Laurel Drive-In Cinema at the Laurel Shopping Center has installed Strong Futura projection lamps, plus a Strong Trouper carbon arc follow spotlight for possible use in lighting live attractions. The theatre is a year-around operation. A patio on each side of the projection booth provides a contour seating arrangement for 250 patrons. Lloyd G. Wineland is the circuit's president and Fred L. Wineland is the circuit's vice-president and treasurer.



MAY WE BE OF HELP?

✓ **Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.**

ADVERTISING ACCESSORIES
- Attraction Boards
- Banners, Flags
- Display Cases, Easels
- Fireworks
- Letters, Silhouette
- Marquees
- Marquee Letters
- Poster Frames
- Posters, Heralds
- Signs
- Trailers
- Trailers, Special Announcement

AIR CONDITIONING
- Air Conditioning Systems
- Air Filters
- Blowers
- Diffusers
- Fans

CONCESSIONS
- Bags
- Beverages
- Beverage Dispensers, Fountain
- Boxes
- Bun Warmers
- Butter Dispensers
- Candy
- Coffee
- Coffeemakers
- Chocolate Drinks
- Chocolate Drink Dispensers
- Concession Stands
- Concessionaires
- Canned, Prepared Foods
- Cups
- Cup Dispensers
- Display Cases
- Food, Frozen
- Food Preparation Equipment
- Fountains
- Gum
- Hamburger Grilles
- Hot Dog Machines
- Ice Cream
- Ice Cream Cabinets
- Ice Cream Dispensers
- Ice Machines
- Malt, Shake Machines
- Nuts
- Pizza Equipment & Supplies
- Popcorn
- Popcorn Machines
- Popcorn Seasoning
- Popcorn Warmers
- Refrigeration Units
- Shrimp Rolls
- Soft Drinks
- Snow Cones

COIN VENDING MACHINES
- Candy Venders
- Cigarette Venders
- Coffee Venders
- Coin Changers
- Drink Venders, Cup
- Gum Venders
- Hot-Cold Cup Venders
- Ice Cream Venders
- Juice Venders
- Milk Venders
- Nut Venders
- Popcorn Venders
- Sandwich Venders

DECORATION FURNISHING
- Carpets
- Carpet Cushions
- Crowd Control Equipment
- Curtains, Stage
- Curtain Controls & Tracks
- Decorators, Designers
- Draperies
- Drink Fountains
- Fabrics, Wall
- Flooring
- Lounge Furniture
- Mats, Rubber
- Paint
- Sand Urns
- Stage Rigging
- Tile
- Traffic Control

HEATING
- Fans
- Furnaces
- Heat Pumps
- Humidifiers
- Insulation, Thermal, Acoustic

LIGHTING
- Aisle Lights
- Batteries
- Color Wheels
- Dimmers, Controls
- Directional Signs
- Emergency Lights
- Spot & Flood Lights
- Switchboards
- Transformers

MANAGEMENT
- Theatre Forms and Systems, Personnel Training
- Uniforms, Shirts

PROJECTION
- Aperture Plates
- Blowers, Lamphouse, Porthole
- Carbons
- Carbon Savers
- Changeovers
- Dowsers
- Film Cabinets
- Film Cements
- Film Coolers
- Film Magazines
- Film Reels
- Film Rewinders
- Film Splicers
- Lenses
- Motor Generators
- Projectors
- Projection Arc Lamps
- Projector Parts
- Pedestals
- Rectifiers
- Reels
- Reel End Signals
- Reflectors
- Rewinds
- Rheostats
- Screens
- Sound Equipment
- Sprockets
- Television, Theatre
- Transformers

SAFETY SUPPLIES
- Door Hardware
- Exit Devices
- Fire Alarms
- Fire Extinguishers
- Fire Hoses
- Kick-Push Plates
- Ladders

SANITARY SUPPLIES
- Carpet Cleaners
- Chrome Cleaners
- Deodorants-Disinfectants
- Floor Cleaners
- Glass Cleaners
- Hand Dryers
- Mops—Brushes
- Soap Dispensers
- Upholstery Cleaner
- Vacuum Cleaners

SEATING
- Auditorium Seats
- Drive-In Seating
- Seat Covers
- Seat Cushions
- Seat Reconditioning
- Upholstery Material

SOUND EQUIPMENT
- Amplifiers
- Inter-Coms
- Exciter Lamps
- Microphones
- Pre-Amplifier Cabinets
- Public Address Systems
- Recording Equipment
- Sound Equipment, Theatre
- Sound Heads
- Sound Service Companies

TICKET OFFICE
- Admission Signs
- Boxoffices
- Cash Control Systems
- Change Making Machines
- Coin Sorters
- Tickets
- Ticket Boxes
- Ticket Machines
- Ticket Registers
- Turnstiles

DRIVE-INS
- Admission Control Systems
- Attraction Lights
- Benches
- Directional Lights
- Dust Control Systems
- Fences
- Fireworks
- Floodlights
- Insect Controls
- Flares, Light
- Heaters, In-Car
- Miniature Trains
- Paint
- Picnic Tables
- Playground Equipment, Rides
- Pools, Swimming
- Post Lights
- Quarter Midget Racers
- Ramp Lights
- Screen Facing
- Screen Paints
- Screen Towers
- Seats, Walk-In Patron
- Speakers, In-Car
- Speaker Cords
- Speaker Covers
- Speaker Posts
- Speaker Repair
- Sweepers
- Underground Cables

Information on above items will be sent without charge or obligation to managers, projectionists, equipment buyers, etc. Please include name of your theatre or company. Information WILL NOT BE SENT if your affiliation is omitted.

Name ..... Theatre .....

Address ..... City, State .....

Check items, fill in coupons, tear off on dotted line and mail to

MOTION PICTURE EXHIBITOR
317 N. BROAD ST., PHILADELPHIA, PA. 19107

**Have you remodeled your theatre recently? Redecorated?
Put in new seats, carpets or furnishings?
New Marquee or lobby? We would like to know about it.
Just drop us a card or letter with details—photos if available.**

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29-year-old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO
Vol. 76, No. 18
December 14, 1966

ALLIED ARTISTS

Run For Your Wife

COMEDY DRAMA
97M.

Allied Artists
(Technicolor)
(Techniscope)
(Dubbed in English)

ESTIMATE: Novel comedy-drama.

CAST: Ugo Tognazzi, Marina Vlady, Rhonda Fleming, Juliet Prowse, Graziella Granata, Carlo Mazzone, Ruth Laney, Sharon Obeck, Cherie Latimer. Produced by Henry Chroscicki and Alfonso Sansone; directed by Gian Luigi Polidoro.

STORY: Ugo Tognazzi, an Italian bachelor, arrives on a business visit to the U.S. with his boss and is met by a boyhood friend, Carlo Mazzone, who married an elderly rich widow to become an American citizen, divorced her, and married a beautiful girl on a settlement from his former wife. He winds up living in luxury in the suburbs. Tognazzi is overwhelmed and determined to try the same thing in the brief time that he has instead of returning to a drab existence and an uninspiring fiancee in Italy. Mazzone takes him to Miami to search for the proper mate, but he brushes off older women and winds up with Juliet Prowse in her trailer home. He soon finds out she is married and has a child so he tries again. At the beach he falls in with a wealthy man who invites him to come along to a big party. He finds himself in a plane piloted by wealthy Rhonda Fleming on the way to her Texas ranch for a barbecue blowout. The next morning, he finds himself stranded with little money and unsure English, but he manages to get a partial ride back on a commercial airliner, where he meets Graziella Granata, an Italian-speaking airline hostess. They make love, but she laughs at his desire to do the right thing and marry her. He hitchhikes to New Orleans, where after some misadventures with a teen ager, he meets divorcee Marina Vlady, who has two children and a house in the suburbs. They become friends and even discuss marriage. He gets to meet her ex-husband and expresses amazement that he would let go of such a fine wife, wonderful children, etc. He sells the husband on a reconciliation, and once again he is out in the cold. He finally reaches New York, where he even proposes to a call girl, but she has other plans. He has no alternative but to return to Italy with his furious boss.

X-RAY: When a foreigner tries to become acclimated and Americanized on a brief initial visit here, the results are sometimes funny and sometimes emotional. America, some of its people and cities as seen through the eyes of the newcomer come off a bit different than when probed by a native. Ugo Tognazzi, competent Italian actor, is quite good as the visitor, who would love to become a citizen through marriage. However, the uneven situations and plot don't permit the viewer to settle down into a comfortable groove and keep one off-balance. It can serve in the art spots as well as in a number of regulation houses. The use of color provides a good assist, as do the "names" in the cast. The original story is by Rudolfo Sonego with the screenplay by Rafael Azlona, Ennio Flaiano, G. L. Polidoro.

AD LINES: "The Land of Opportunity Provides Fun and Drama"; "A Foreigner Visits America With Highly Entertaining Results."

AMERICAN INT.

Hallucination Generation

DRAMA
85M.

American International
(Filmed in Spain)

ESTIMATE: Slow-moving but exploitable shocker on LSD theme.

CAST: George Montgomery, Danny Stone, Tom Baker, Renate Kasche, Marianne Kanter, Steve Rowland. Executive producer, Robert D. Weinbach; associate producers, Jerome A. Siegel and Morton M. Rosenfeld; produced by Nigel Cox; written and directed by Edward Mann.

STORY: Young American Danny Stone, supported by an allowance from his wealthy mother, joins his friend, Tom Baker, for fun and games on an island off the coast of Spain. They become part of a group of expatriates who follow the lead of older ex-college teacher George Montgomery. They have rejected society and devote themselves to the thrills of drug-taking and sexual promiscuity. The group tries to get Stone to indulge in LSD, but he refuses. Stone meets Renata Kasche, a German girl working in Barcelona, and they fall in love. They marry, settle in Barcelona, but the idyll comes to an end when Stone's mother cuts off his allowance. Stone fancies himself a writer, but is totally unproductive. Kasche and he fight over this, and he runs away, returning to the island and rejoining Montgomery's group. He smokes marijuana, gambles with money he doesn't have, and winds up deeply in debt to Montgomery. The latter suggests that Stone rob a wealthy antique dealer and slips him a dose of LSD. After a series of frightening hallucinations, Stone agrees to perform the robbery. Baker accompanies him and continually keeps him drugged. The robbery is a mess, and Baker is forced to kill the antique dealer. He convinces Stone that he committed the murder, and they flee. Witnesses lead the police to Baker and Montgomery is also implicated. Stone wanders into a monastery, confesses the crime and waits for the police.

X-RAY: The current controversy over the use of hallucinatory drugs provides the springboard for this low-budget offering. As a result of the subject matter, it is certainly exploitable for some situations. Generally, it is a lacklustre piece of work, dragging in some spots and striving to shock whenever possible. This is done more in scenes of violence than sex, and as a result, the film should be seen only by mature viewers. Of course, the mature might well be repelled by such scenes as well. Hallucinations are depicted in color, and generally involve the murder victim with blood streaming down his face. A little of this sort of thing goes a long way. George Montgomery is the only recognizable name in a cast primarily composed of new young performers portraying a gang of juvenile drifters. They are all supposedly protesting something and using sex and drugs as an escape, but a more vacuous band of protestors has seldom been portrayed. All in all, this shapes up as an unsuccessful attempt to cash in on some of today's more sensational escapades of youth. It can be exploited and sold to the undiscriminating, but even they will find they have bought more talk than action. Release is through AIP's specialty film division Trans American Films.

AD LINES: "Today's Youngsters On A Rampage"; "An Empty Whirl Of Sex And Drugs . . . Where Were They Going?"

COLUMBIA

A Man For All Seasons

DRAMA
120M.

Columbia
(Technicolor)
(Filmed in England)

ESTIMATE: Impressive, well-made drama should draw considerable acclaim.

CAST: Paul Scofield, Wendy Hiller, Leo McKern, Robert Shaw, Orson Welles, Susannah York, Nigel Davenport, John Hurt, Corin Redgrave, Colin Blakely, Yootha Joyce. Produced and directed by Fred Zinnemann; executive producer, William N. Graf.

STORY: In the year 1528, Paul Scofield as Sir Thomas More is a devout Roman Catholic and a member of Robert Shaw's (King Henry VIII) high council. He's caught in a political vise. The King is determined to divorce Catherine of Aragon, presumably because she has not given him an heir, and to marry his mistress, Ann Boleyn. The Church had already allowed him a special dispensation when he married Catherine, his brother's widow, and it is now unlikely that he will be granted a divorce that will antagonize Catholic Spain. One of the most beloved and respected Roman Catholics in Europe, More is pressured by the Chancellor of England, Cardinal Orson Welles, to influ-

ence the Pope in the King's favor, but Scofield refuses on the grounds of private conscience. The matter lies dormant until Welles dies and Leo McKern as Sir Thomas Cromwell succeeds him as Chancellor. The King, determined to have his way, breaks with Rome and forms the Church of England with himself as its head. He divorces Catherine, marrying Boleyn. Scofield has no choice but to resign from the King's service, hoping to be able to retire into private life and obscurity. He bases his hopes for survival on keeping his opinion regarding the King's actions completely to himself. The King, however, goaded by ambitious advisors, takes Scofield's silence as a personal rebuke and has him imprisoned. He maintains his silence, but the King wants a statement of approval. Scofield refuses and is forced to stand trial on a trumped-up charge. The outcome is obvious, and he is declared guilty of high treason. He is sentenced to death and beheaded.

X-RAY: Herein is recreated an historical dramatic conflict between a statesman—scholar and man of principle and a ruling monarch. The King, while he appreciates his opponent's honesty and devotion, must establish his superiority by virtue of his position. A high level of drama and integrity is reached early in the film when it is apparent that the hero will refuse to abandon his conception of right despite pressures. The unfolding of the story takes place on this plane. The stage version was acclaimed far and wide, and there is every reason to believe that its film counterpart will receive similar reaction. There are fine performances, sensitive and quietly powerful direction, and impressive production values. The use of color provides a soft, yet vivid background against which the deepest feelings of the principals are laid bare. Scofield is admirable in the lead, and his position is strengthened greatly by the competent people around him. The film has the bearing, interest, and quality to label it as something out of the ordinary and presumably worthy of special roadshow designation. Robert Bolt has written the screenplay, based on his own play.

Murderer's Row

MELODRAMA
108M.

Columbia
(Technicolor)

ESTIMATE: Matt Helm to the rescue again, accompanied by gals aplenty.

CAST: Dean Martin, Ann-Margret, Karl Malden, Camilla Sparv, James Gregory, Beverly Adams, Richard Eastham, Tom Reese, Duke Howard, Ted Hartley, Marcel Hillaire, Corinne Cole, Robert Terry, Dino, Desi and Billy. Produced by Irving Allen; directed by Henry Levin.

STORY: When evil Karl Malden decides to destroy Washington, D.C., as part of a plan to conquer the world, he needs the talent of scientist Richard Eastham and his formula. He has him kidnapped while on vacation on the French Riviera, but Eastham refuses to talk. Meanwhile, U.S. counter-espionage head James Gregory tries to enlist the talents of Dean Martin to find Eastham, but he refuses until an attempt is made on his life. While it is unsuccessful, they let it be known that Martin was killed, which causes undue suffering in many feminine quarters. Under an alias, Martin proceeds to the Riviera, where a girl agent is found dead, and he is almost blamed for her murder. He makes the acquaintance of the dead girl's friend, Ann-Margret, who also happens to be the daughter of Eastham, on the scene to try to find him. Martin promises to help and tangles with Malden a few times. Finally, they both invade Malden's stronghold and manage to rescue Eastham. Malden takes it on the lam, but they pursue and are instrumental in seeing him destroyed. Naturally, Ann-Margret is grateful, which is all right with Martin.

X-RAY: Once again, a film maker has proceeded on the theory that if one film makes it big, why can't a second in the same vein repeat the process? On the credit side, going for this entry is the success of the first in the series, "The Silencers," which whetted appetites; also Dean Martin and his unique delivery and popularity; also some fun bits, action, color, gimmicks, etc. On the other side of the viewer's ledger, one should take into account Ann-Margret, who screams, screeches, bounces, and mugs her way through the proceedings; the slight and familiar story that has many a gap between start and finish; and the excessive length. Despite the latter, all will emerge in a silver lining spotted with flecks of gold as box-office registers hum a merry tune. Of course, the entry lends itself to some active campaigning which should help. Also of value are the adequate performances, the average direction, and the good production values including numerous gimmicks.

AD LINES: "Dean Martin's Back With Mirth, Mayhem, And More Pretty Gals"; "A Fun Adventure Thriller In The Best Tradition of Today's Secret Agents."

PARAMOUNT

Funeral In Berlin

DRAMA
102M.

Paramount
(Panavision)
(Technicolor)
(Filmed abroad)

ESTIMATE: Engrossing espionage yarn should do well.

CAST: Michael Caine, Eva Renzi, Paul Hubschmid, Oscar Homolka, Guy Doleman, Rachel Gurney, Hugh Burden, Thomas Holtzmann, Gunter Meisner, Heinz Schubert, Wolfgang Volz, Klaus Jepsen, Herbert Fux, Rainer Brandt, Ira Hagen, Marte Keller. Produced by Harry Saltzman and Charles Kasher; directed by Guy Hamilton; written by Evan Jones, from the novel by Len Deighton.

STORY: Reluctant British spy Michael Caine is assigned to help top Russian officer Oscar Homolka defect to the west from his Berlin post. Caine does not trust Homolka after an initial meeting but sets up the escape with the assistance of fellow agent Paul Hubschmid and sinister Gunter Meisner, a professional arranger of escapes from east Berlin. Caine is picked up by beautiful model Eva Renzi, and decides that she too has a stake in the dangerous game he is playing. He suspects everyone is after the 20,000 Pounds he is to pay Meisner for Homolka's escape, but it turns out there is more interest in documents provided by British Intelligence employee Hugh Burden to assist in the escape. They belong to an ex-Nazi and Renzi, an Israeli intelligence agent, wants them so that Israel can recoup money in a Swiss bank account. Meisner's escape plan involves arranging a funeral and replacing the corpse in the coffin with Homolka. All goes off according to plan, but it turns out to be a very dead Meisner in the coffin. Homolka had designed the entire plan to get rid of Meisner and embarrass the British. Caine and Hubschmid report their failure and it is revealed that Hubschmid is the ex-Nazi with the funds in Switzerland. Burden is assisting him for a piece of the action. In a showdown at the Berlin Wall, the Israelis kill Hubschmid as Caine allows them to take the documents and manages to keep Britain's name clean.

X-RAY: This exciting, colorful sequel to the surprisingly successful "Ipcress File" should win new fans for the likeable agent Harry Palmer, portrayed with rare style by fast-rising Michael Caine, who impresses more in every screen appearance. An intricate but always engrossing plot keeps interest on high throughout, and suspense builds well to an action-filled climax. Photography, production, and direction are first rate, and the scenes in Berlin are detailed, colorful, and fascinating. While no superman in the Bond tradition, Caine plays Palmer as an intelligent, resourceful man. Dialogue is sharp and amusing, and Caine has a way of throwing away a laugh line that generates more real fun than if he tried to punch it across. To sum up, this is a superior entry in the rash of secret agent tales currently making the rounds with no let-up in sight. It leaves one with the feeling that he has been well entertained and that the next visit of Harry Palmer will be a welcome one indeed. Newcomer Eva Renzi is beautiful, and veteran character actor Oscar Homolka etches an interesting portrait of the shrewd, very human Russian officer. All these plus factors are frosting on a very well-baked cinematic cake.

AD LINES: "Harry Palmer Didn't Know Whose Funeral It Would Be . . . He Just Hoped It Wouldn't Be His."

20TH-FOX

The Quiller Memorandum

DRAMA
105M.

20th Century Fox
(Filmed abroad)
(Panavision)
(Color by DeLuxe)

ESTIMATE: Interesting suspense drama.

CAST: George Segal, Alec Guinness, Max von Sydow, Senta Berger, George Sanders, Robert Helpmann, Robert Flemyng, Peter Carsten, Edith Schneider, Gunther Meisner, Robert Stass. Produced by Ivan Foxwell; directed by Michael Anderson.

STORY: A man makes his way down a lonely Berlin street and steps into a phone booth, but before he can complete his call, he is shot and killed. It turns out he was a British intelligence agent working on the rise of neo-Nazis in Germany today, and it is evident he was killed because he had some valuable information. He is succeeded by agent George Segal, who is briefed by senior intelligence agent Alec Guinness and assigned to find the headquarters of the group and the leader. He is followed by another agent but soon makes it clear that he likes to work unhampered. He tries to get himself recognized as a follow-up to the dead agent to bring the undercover forces out in the open. He arrives at a school where a teacher was uncovered and arrested as a war criminal, and there he makes the acquaintance of teacher Senta Berger, who took the other's place. He poses as a journalist, and they agree to meet again. His goal of notoriety is effective for he is doped and taken prisoner, finding himself in a mansion facing the leader of the Nazi movement, Max von Sydow, who questions him with the aid of drugs but gets little. He is ordered killed but finds he has been released instead to lead followers to his control point. He manages to lose his followers and checks in by phone. He later meets Berger, who introduces him to some people who can possibly help him. He locates the mansion, leaving Berger to call for help if he is not out soon,

but she is taken a prisoner and he is recaptured. He is told that he must return soon to reveal the address of his headquarters or she will be killed. Outside, he is followed and prevented from using a phone. He eludes a trap loaded with explosives which is detonated, making von Sydow's men think that he is dead, which permits him to return to Guinness. Police are sent to arrest von Sydow, his men, and to gather in records and equipment. After the raid, when he learns that there was no trace of Berger, he goes to her school, and finds that she is well, claiming to have been released unharmed to teach the youngsters of Germany. He leaves after bidding her farewell.

X-Ray: Suspense and drama dog the footsteps of secret agent George Segal. His method of operation is a bit different from the numerous other secret agents on the market these days in that he uses less of the flamboyant and more of the deductive to aid his work. Still, there is some action and quite a bit of movement in and around the Berlin of today. The fact that the tale was based on a recent book that sold well will, of course, prove helpful at the boxoffice. A campaign of sorts will also prove valuable in this regard. The acting is generally good, and the direction and production values are efficient. The use of mobile cameras gives audiences a chance to view modern-day Berlin and some of its inhabitants, and the effort is aided by color. The screenplay is by Harold Pinter, based on a novel by Adam Hall.

Ad Lines: "A Thrilling Tale Of Suspense In The Berlin of Today"; "Today's Headlines Create a Thriller Of Unusual Proportions."

UNITED ARTISTS

After The Fox

Comedy
103M.

(Panavision)
(Color by DeLuxe)
(Filmed abroad)

Estimate: Uneven comedy has many fun angles.

Cast: Peter Sellers, Victor Mature, Britt Ekland, Martin Balsam, Akim Tamiroff, Paolo Stoppa, Tino Buazzelli, Mac Ronay, Lidia Brazzi, Lando Buzzanca, Maria Grazia Buccella, Maurice Denham. Produced by John Bryan; directed by Vittorio de Sica.

Story: When a large gold bullion robbery takes place in Cairo, the international police know that there are few people who can handle its disposition in Italy. One of these is Peter Sellers, known as The Fox, but since he is in jail, they are not too concerned about him. He is able to offer his friends and relations little luxuries and isn't interested in getting out to become involved in the gold caper. However, he does break out when he hears that his kid sister, Britt Ekland, is on the streets. He is successful despite precautions and finds that his sister indeed is flirting on the street, but only playing a part in a movie. He breaks it up and takes her home despite her objections. Sellers makes contact with Akim Tamiroff, mastermind behind the robbery, and his girl front, Maria Grazia Buccella, and he agrees to bring in the gold for a split. He finds that Ekland is on the loose again in a gang of adoring teenage fans surrounding aging movie star Victor Mature. This gives him an idea that he can implement his plan to land the gold by posing as a director shooting an off-beat film on the shores of a seaside town. The bars of gold can be landed as part of the plot. He hoodwinks the police chief into cooperating as well as Mature, who sees this as a chance for a comeback despite objections by manager Martin Balsam. The gold arrives eventually as the cameras grind. Tamiroff runs off with the truck with Sellers in pursuit. He in turn is pursued by the Rome and international police. All are caught, and since Sellers is caught in the act on his own film, he admits all and is sentenced to another jail term. He promises to get out again, perhaps this time to pursue a career as a film director.

X-Ray: Talented Peter Sellers, once again, gets a change to demonstrate his flair for the comedic as he rushes through a variety of roles earmarked for fun. The story is light in weight, serving as a slight frame which permits Sellers to swing into action. Sometimes it's frantic and quick on the move; other times, it's much ado about very little. Some audiences will appreciate both Sellers and the story more than others. An active campaign can help boost grosses. The cast is broadly efficient, and direction and production are capable. Victor Mature steals considerable footage as an aging star. Neil Simon, a playwright with an impressive record, wrote this, his first screenplay. The use of color helps, and it can go in either the art spots or in regulation outlets.

Ad Lines: "Watch Your Girl . . . The Fox Is Loose"; "Guard Your Gold . . . The Fox Is Loose"; "Hold Your Funny-Bone . . . The Fox Is Loose."

FOREIGN

The Brides of Fu Manchu

Melodrama
94M.

Seven Arts
(Color)
(Filmed aboard)

Estimate: Exploitable meller.

Cast: Christopher Lee, Douglas Wilner, Marie Versini, Tsai Chin, Henrich Wilhelm Drache, Howard Marion Crawford, Harald Leipnitz, Rupert Davis. Directed by Don Sharp; a Hallam Production.

Story: At the secret headquarters of Christopher Lee (Fu Manchu), there is not only a large quantity of electrical equipment with which he hopes to conquer the world, but also a dozen girl captives. Each is a member of the family of some powerful political or industrial figure, who are forced to collaborate or see the captives die. He needs the final assistance of the father of Marie Versini to complete his plan, but several attempts to kidnap her are foiled by her fiance, Heinrich Wilhelm Drache, a young scientist. The kidnappings, meanwhile, have drawn the attention of Lee's unyielding antagonist, assistant commissioner at Scotland Yard Douglas Wilner and his colleague, Howard Marion Crawford. Versini is eventually abducted, after which her father is summoned. Drache impersonates her father. Wilner, meanwhile, pinpoints his location and arrives on the scene to get help from a French fort. They start on proceedings to rescue the girls and capture Lee. Drache escapes with the aid of an Arab servant and shows Wilner the location of a secret entrance. Meanwhile, in England, the British Broadcasting Company uses its equipment to jam an explosive ray calculated to destroy a prominent British landmark. Wilner arrives, rescues the girls, and realizing that the installation will be blown-up, departs the scene as the equipment is overloaded, resulting in a tremendous explosion. Lee and his daughter escape through a secret passage, and it's inevitable that the world will hear from him again.

X-Ray: Actually, the title is a misnomer and should have conceivably been called "The Hostages of Fu Manchu," for that is what a dozen beautiful captives are in a plot wherein he uses them to force cooperation from families in his goal to conquer the world. The story proceeds at a fairly interesting pace; the acting is adequate; and the production and direction are capable. It should show up well enough as part of the show with a bit of extra exploiting providing a plus factor at the boxoffice. The use of color helps. The screenplay is by Peter Welbeck, based on the stories by Sax Rohmer.

Ad Lines: "The Fabulous Fu Manchu Strikes Again"; "One Of The Great Villains Of The World In A New Plot To Conquer The World."

IT'S THIS EASY: fill in data below . . . attach cash, check or money order in the desired amount . . . and send this stub to—
MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Pa.

Please check √
ONE YEAR 50 Issues $2.00
TWO YEARS 100 Issues $3.50
THREE YEARS 150 Issues $5.00
Foreign—$5.00 per yr.

Theatre or Firm _____
Mailing Address _____
_____
City _____ State _____
If copies are to be addressed to an individual, please state:
Individual's Name _____ Title _____

Opinion Maker of the Motion Picture Industry!



There is no other service as complete, as accurate, or as accessible as the
REVIEWS
at which you are looking
•
TO HAVE IT SERVE YOU REGULARLY, BECOME A REGULAR SUBSCRIBER TO
MOTION PICTURE EXHIBITOR

ALPHABETICAL GUIDE TO 73 FEATURE REVIEWS

This index covers features reviewed thus far during the 1966–67 season in addition to features of the 1965–66 season, reviewed after the issue of Aug. 31, 1966.—Ed.

A

AFTER THE FOX—103m.—UA 5479
ALL THE OTHER GIRLS DO—90m.—For. 5470
ALVAREZ KELLY—116m.—Col. 5457
ANY WEDNESDAY—109m.—WB 5464
APPALOOSA, THE—98m.—U 5455
AROUSED—82m.—Misc. 5474

B

BIBLE, THE—174m.—Fox 5458
BOLSHOI BALLET '67—75m.—Para. 5458
BRIDES OF FU MANCHU, THE—94m.—For. .. 5479

C

CHRISTMAS THAT ALMOST WASN'T, THE—95m.—For. 5467
COUNTERFEIT CONSTABLE, THE—86m.—For. 5474
CRAZY QUILT—75m.—Cont. 5465
CUL-DE-SAC—104m.—For. 5470

D

DEAD HEAT ON A MERRY-GO-ROUND—104m.—Col. 5461
DEFECTOR, THE—106m.—Misc. 5470
DR. GOLDFOOT AND THE GIRL BOMBS—85m.—AIP 5473

E

EL GRECO—95m.—20th-Fox 5455

F

FAHRENHEIT 451—111m.—U 5469
FOLLOW ME BOYS—134m.—BV 5461
FORTUNE COOKIE, THE—125m.—UA 5463
FRANKENSTEIN CONQUERS THE WORLD—98m.—AIP 5453
FUNERAL IN BERLIN—102m.—Para. 5478
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—99m.—UA 5458

G

GAMBIT—109m.—U 5470
GEORGY GIRL—100m.—Col. 5462

H

HALLUCINATION GENERATION—85m.—AIP . 5477
HAWAII—189m.—UA 5459
HERO'S WIFE, THE—91m.—For. 5467
HOTEL PARADISO—96m.—MGM 5454

I

I DEAL IN DANGER—85m.—Fox 5463
IS PARIS BURNING?—173m.—Para. 5469

J

JACK FROST—79m.—Emb. 5462

K

KALEIDOSCOPE—103m.—WB 5456
KNOCKOUT #2—50m.—Misc. 5460

L

LET'S KILL UNCLE—92m.—U 5459
LIQUIDATOR, THE—103m.—MGM 5454
LOVES Of A BLONDE, THE—88m.—For. 5467
LOVING COUPLES—113m.—For. 5467

M

MAN FOR ALL SEASONS, A—120m.—Col. 5477
MARINE BATTLEGROUND—88m.—For. 5460
MASCULINE FEMININE—104m.—For. 5468
MISTER BUDDWING—99m.—MGM 5454
MURDERER'S ROW—108m.—Col. 5478

N

NASHVILLE REBEL—91m.—AIP 5473
NAVY VS THE NIGHT MONSTERS, THE—87m.—Misc. 5456
90 DEGREES IN THE SHADE—90m.—For. 5474
NOT WITH MY WIFE, YOU DON'TI—118m.—WB 5459

O

OH, THOSE MOST SECRET AGENTS—96m.—AA 5461
ONE SPY TOO MANY—102m.—MGM 5462
OSS 117—MISSION FOR A KILLER—84m.—Emb. 5453

P

PENELOPE—97m.—MGM 5466
PISTOL FOR RINGO, A—97m.—Emb. 5465
POPPY IS ALSO A FLOWER, THE—100m.—Misc. 5466
PROFESSIONALS, THE—117m.—Col. 5465

Q

QUILLER MEMORANDUM, THE—105m.—20th-Fox 5478

R

RAGE—103m.—Col. 5473
RETURN OF THE SEVEN—95m.—UA 5463
RINGS AROUND THE WORLD—98m.—Col. ... 5453
ROMEO AND JULIET—126m.—Emb. 5457
RUN FOR YOUR WIFE—97m.—AA 5477

S

SECONDS—106m.—Para. 5455
SHAMELESS OLD LADY, THE—95m.—Cont. .. 5465
SPINOUT—95m.—MGM 5462
SWINGER, THE—81m.—Para. 5466

T

TARZAN AND THE VALLEY OF GOLD—100m.—AIP 5453
10.30 P.M. SUMMER—85m.—For. 5464
TEXAS ACROSS THE RIVER—101m.—U 5455
THAT TENNESSEE BEAT—84m.—Fox 5463
TOKYO OLYMPIAD—93m.—For. 5476

W

WAY—WAY OUT—101m.—Fox 5466
WHAT'S UP, TIGER LILY?—80m.—AIP 5457
WHERE THE BULLETS FLY—88m.—Emb. 5474
WOMEN OF THE PREHISTORIC PLANET—87m.—Misc. 5460



December 14, 1966 SECTION THREE
Vol. 76, No. 18

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. —19107.

"Arrivederci Baby" Aids Italian Flood Victims

NEW YORK—New Yorkers had a unique opportunity to aid the victims of the devastating floods in Florence, Italy, by attending a special benefit preview of Paramount Pictures' "Arrivederci, Baby!" yesterday (Dec. 13) at the Forum Theatre on Broadway. A contribution of a dollar or more to the American Campaign for Italian Flood Relief was the ticket of admission to any one of three showings of the Technicolor comedy at 6:45, 8:45 or 11:30 p.m.

Contributions were collected at the Forum Theatre boxoffice by leading Italian and American personalities from the fields of show business, civic government and communications, and 100 per cent of all contributions went to the fund.

Fortune Pope, chairman of the American Campaign for Italian Flood Relief, has just returned from Italy following meetings with government officials on the needs of the flood victims. The goal of the campaign, which is already underway through the Italian language newspaper, Il Progresso, is to raise funds to buy household necessities for all families that suffered severe losses during the recent floods in the provinces of Venice, Florence, and Udine. Enough funds have already been raised to provide 1,000 families each with a kitchen stove, table, four chairs, and two beds.



Walter Reade, Jr. (second from right), president of the Walter Reade Organization, and Eli Landau, president of the Landau Corp., chat with three of the new Walter Reade Hostesses (l-r), Anita Screen, Terri Chase, and Mary Kealy. Such hostesses will welcome and assist guests at six Reade theatres in Manhattan.

Trans-Texas Managers Go All Out To Tie-In Films, Local Campaigns

DALLAS—The following campaigns have been submitted by managers of the Trans-Texas Circuit. They are successful examples of local-level promotion activity:

"A MAN AND A WOMAN," the most frank and daring love story of all time had a tremendous four week engagement at Trans-Texas' Fine Arts Theatre in Dallas. The engagement was the southwest premiere and played from Oct. 18 through Nov. 15. Much of the success of this attraction was because we were able to sell out the premiere night to the Mental Health Association of Dallas County.

Another big boost was the fact that we were able to tie-in with the Neiman Marcus French Fortnight. Neiman's is one of the nation's leading department stores. When we found out that their theme for this year's fortnight was to be French and that we were playing a French movie at the same time, we felt that there just had to be a natural tie-in. We contacted Neiman's and made arrangements to have 20 one sheet posters posted around the store and in windows. Also, it was through Neiman's that we found out that the Dallas Mental Health Association was looking for a way to raise funds for their organization. We contacted them and presented the idea of buying out premiere night for a benefit showing for charity. The charity benefit showing was mentioned along with the other coming events in the official bulletin for the fortnight, given to all customers and mailed to charge customers.

The Dallas News ran a beautiful story and two three column cuts on the premiere activities in their Society Section, Sunday, Oct. 9.

The premiere activities consisted of a champagne party at the home of Judge and Mrs. Robert Hughes preceding the 8:30 p.m. performance. A trip for two to Jamaica was awarded to a lucky couple at the champagne party. French chanteuse Mirelle Mathieu sang at the premiere. Neiman-Marcus models were in the lobby wearing the latest in French fashions. Champion French poodles were also on hand in the lobby. The French Consulate arrived in full dress uniform with French flags waving on his car. The motion picture soundtrack album provided the intermission music, and patrons were served gratis coffee and pastry from several pastry carts in the lobby.

We carried copy in all of our ads prior to the premiere night calling attention to the fact that the premiere night was sold out to the Dallas Mental Health Association. We also carried copy through the entire fortnight, reading: "Presented as a part of the Neiman-Marcus French Fortnight." Throughout the entire month of October, we carried copy in our ads tying in with "October is National Movie Month," even though we were not playing movie month presentations.

We received wonderful reviews from both papers—John Neville of the Dallas Morning News said, "Among the very best!," and Virgil Miers of the Dallas Times Herald said, "Bright and beautiful!"

We kept improving upon the ads each week to keep the film alive. This gave us a very successful four week run at the Fine Arts. In fact, we could have gone on into a fifth week, but a film commitment on our next attraction kept us from doing so.

"FANTASTIC VOYAGE" had a very successful six week run in its Texas premiere engagement, playing to capacity crowds from Sept. 28 through Nov. 8 at Trans-Texas' deluxe Capri Theatre in downtown Dallas.

There were many tremendous art breaks and stories in many leading magazines. These advance stories and art breaks were compiled onto a setpiece used in our outer lobby for four weeks prior to opening. This was really an attention getter.

We were fortunate enough to set up a "Fantastic Voyage" contest with Virgil Miers, the amusement editor of the Dallas Times Herald. The contest consisted of a clue to a fantastic object, place, or thing to run for five consecutive days on the amusement page. This went over very big as each day the story had a bold heading reading "Fantastic Contest."

The entrants in the above contest who correctly solved the clues were given tickets to an advance midnight showing. Everyone at that screening had a chance on the drawing for a portable stereo record player. We had thousands of entries and were able to fill the house for the midnight show. Besides the terrific art breaks in the Times Herald on our contest, they ran a nice two column cut Sunday advance, and a two column cut with the review on opening day. Both the Dallas Morning News and the Dallas Times Herald had excellent reviews, as both papers thought the picture was great.

During our engagement, the great State Fair of Texas had its two week run. During the State Fair engagement we tied in with special copy in our ads. Here are a couple of examples: "After you see the FUN-TASTIC State Fair of Texas, be sure and see FANTASTIC VOYAGE" and "Complete your FUN-TASTIC State Fair weekend by seeing FANTASTIC VOYAGE at the Capri Theatre."

To start our fourth week, we decided to change our ads a little and include one of the scene mats from the press book into the body of the ad.

12-Hour Premiere Party Introduces Kansas City Four-In-One Theatre

KANSAS CITY—A 12-hour showing of motion pictures from 5 p.m. to 5 a.m. Thursday, Dec. 8, as a benefit for the Mayor's Christmas Tree fund, opened Kansas City's new Metro Plaza Theatres, the first complex in the world of four theatres under one roof.

The occasion was designated as "Spotlight Premiere." A number of events were held in the lobby and the shopping center in addition to the opening of the theatres.

The Madrigal Singers and Renaissance Players of the Conservatory of Music of the University of Missouri at Kansas City under the direction of Dr. John Lee Swanay appeared in costume and presented selections from their repertory of medieval music. There were multiple ribbon-cutting ceremonies at 7 p.m., performances by high school bands, live radio coverage by stations KMBC and KMBR, more than 100 gifts from Metro Plaza merchants, and an all-night theatre party with live radio broadcast.

The midwest premiere of "Hotel Paradiso," with Alec Guinness and Gina Lollobrigida, was the attraction in Metro Plaza 1 and Metro Plaza 2. "The Glass Bottom Boat," with Doris Day and Rod Taylor, played in Metro 3, and "A Patch of Blue," with Shelley Winters, Elizabeth Hartman, and Sidney Poitier, in Metro Plaza 4.

In a special arrangement with Metro-Goldwyn-Mayer, distributor of all three motion pictures, all of the proceeds went to the Mayor's fund, said Stanley H. Durwood, president of the company which built and will operate the theatres. Regular admission prices were in effect for the benefit performances.

Mayor Ilus Davis and a delegation of councilmen formed the ribbon cutting brigade at 7 p.m., the Mayor at the main entrance, and a councilman at the door of each of the four theatres. Other city officials also attended along with representatives of Durwood Theatres, the center developer, the Metro Plaza merchants, and others.

Performances were continuous in each theatre all evening, according to M. Robert Goodfriend, Durwood general manager. The David Andrews broadcast of "KMBC Night People" was direct from the Metro Plaza 3 beginning at midnight and continuing until 5 a.m.

Len Dawson, sports director of KMBC, appeared during the benefit, along with air personalities Mark Foster, Dave Robinson, Don Burley, Jim Gammon, Johne Pearson, Steve Bell, and Stan Major.

The manager of the theatre complex is Melvin L. Tull, who formerly was manager of the Empire Theatre. The assistant manager is Phillip Niemann, who formerly was assistant at the Roxy Theatre.

The cluster of four theatres is unique in the motion picture industry, and gives Kansas City a first in this development. Four theatres in one location enables the theatre company to provide an unusual degree of variety as a family film entertainment center, Durwood said. The company is now operating 15 theatres in greater Kansas City.

The Metros will seat about 1,200 persons, theatres number 2 and 3 being slightly larger than 1 and 4. Entrance is via a central lobby. Regular operation of the theatres began Friday, Dec. 9.



Radio City Music Hall was represented, as always, in Macy's Thanksgiving Day Parade. The float has a revolving carousel and a singing ensemble. It traveled the length of the parade route to Herald Square, where it was joined by the Rockettes and Ballet Company for the nationwide telecast.

Tate A Top Cover Girl

NEW YORK—Metro-Goldwyn-Mayer is distributing 10 thousand copies of a four-page color brochure on Sharon Tate to exhibitors and press representatives throughout the country. The brochure shows the enormous coverage the young actress received in the international press this year while filming "13" and "The Vampire Killers" in Europe.

During the filming of both pictures at the Bordeaux and London production sites, scores of reporters and photographers were daily visitors on the sets.

"Grand Prix" Merchandising Plans Disclosed At Meet

NEW YORK—An intensive two-day "Grand Prix" merchandising meeting, attended by 80 members from Metro-Goldwyn-Mayer's advertising, publicity, and exploitation departments, was held at the Americana Hotel here.

The purpose of the meeting was to present a comprehensive picture of the "Grand Prix" campaign and to explore every merchandising outlet for the roadshow attraction, which has its world premiere on Dec. 21 at the Warner Cinerama here. The meeting was conducted by Emery Austin, assistant director of advertising, publicity and exploitation.

MGM field press representatives and division managers from throughout the country arrived here for the meeting, which was also attended by many home office executives, representing the sales and music/record divisions, in addition to advertising, publicity and exploitation personnel.

Attention was focused on advertising/publicity aims, personal apeparance tours, music/record/book tie-ins, and the special accessory and photographic material that has been prepared for "Grand Prix." An in-depth report on the many promotions with leading manufactoring firms was also presented.

The Georgian Ballroom at the Americana was decorated with colorful "Grand Prix" material for the occasion. One of champion driver Jo Bonnier's Formula I racing cars was prominently displayed, and models showed the "Grand Prix" fashion ensemble. International singing star Francoise Hardy, who makes her English-language film debut in "Grand Prix," was one of one luncheon guests.

During the meetings, merchandising campaigns for the following films were outlined: "Blow-Up," "The Dirty Dozen," "The 25th Hour," "Don't Make Waves," "The Vampire

(*Continued on next page*)



MGM's "Grand Prix" float provided nationwide exposure for the John Frankenheimer film via the televised broadcast of the Macy's Thanksgiving parade over the NBC color network. Featured on the float are songstress Francoise Hardy, making her English-speaking debut in "Grand Prix" (she's on the highest platform), and 1966 Grand Prix World Champion Jack Brabham (standing between two championship cars he built and drove).

GRAND PRIX *continued*

Killers," "Happily Ever After," "The Biggest Bundle of Them All," "Double Trouble," "Penelope," "The Venetian Affair," "Hot Rods To Hell," "Doctor, You've Got To Be Kidding!" "Welcome To Hard Times," and "Wild, Wild Planet." Print campaigns, television trailers, promotional films and radio spots on many of these productions were presented.

MGM executives who addressed the meeting included Mort Segal, Andy Sullivan, William O'Hare, Dick Winters, Bill Golden, David McGrath, Sid Glaser, Dave Jacobson, Lillian Tookman, and Mike Beinner, from advertising, publicity, and promotion; Mel Maron, Herman Ripps, Lou Formato, and Zep Epstin, from sales; and Arnold Maxin, Mort Nasatir, and Frank Mancini, from the music-records division.

MGM's entire field press force was represented at the meeting. Members include Tom Baldridge, New Orleans; Larry Barbier, Los Angeles; Ron Boatman, Dallas; Phil Brochstein, Chicago; Kal Bruss, Detroit; Hilda Cunningham, Toronto; Karl Fasick, Boston; Howard Herty, Los Angeles; Ed Gallner, Philadelphia; Mike Gerety, Atlanta; Tom Gray, Chicago; Eunice McDaniel, Dallas; Norman Pader, New York; Jim Sheahan, Washington; Robert Smith, Detroit; John Barcroft, Columbus; Ted Barker, Cleveland; Jimmy Boyle, New York; Bob Lotito, Denver; Jack Matlack, Portland; Howard Pettengill, Miami; J. E. Watson, Cincinnati; Nate Wise, Cincinnati; and Jack Wodell, San Francisco.

Division managers attending the meeting included Saal Gottlieb, eastern division; Lou Marks, central division; William Madden, midwest division; Herb Bennin, southern division; Fred Hull, southwestern division; and William Devaney, west coast division.

Shirley Loves Hats

NEW YORK—Gaily bedecked in a Givenchy hat designed especially for her, Shirley MacLaine gazes out from a full page in the December issue of Town and Country, now on the stands.

Citing her current starring role in Joseph E. Levine's Embassy production, "Woman Times Seven," now shooting in Paris under the direction of Vittorio De Sica, the magazine calls Shirley "our American in Paris," and notes that the famed actress "commutes between Tokyo, France and California, depending on her film schedule and that of her husband."

In the color portrait in Town and Country, Miss MacLaine, who "loves mad hats," wears a mass of red plastic Christmas ribbon on a doll's cushion.

UA Boosts "Marat-Sade"

NEW YORK—United Artists has launched a major national campaign on "The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade" with a special brochure, which has been mailed to key members of the press, radio, and television as well as colleges and little theatre groups in 20 key cities.

This brochure is the first in a series of special communications to be distributed throughout the country, and includes stills from the film, a production story, information about producer Michael Birkett, director Peter Brook, and the Royal Shakespeare Company, plus excerpts of the rave reviews accorded the original stage play.

British Showmanship

by Jock MacGregor

CHELMSFORD HAS BEEN A CULTURAL DESERT, AND JAMES F. BURLEIGH and his staff were pretty pessimistic when they learned that one day hard ticket stands of opera and music films were to be tried. At first, there were no suitable mailing lists, and the schools did not want to hear of "A Night With the Royal Ballet." This proved a spur rather than deterrent. To his delight, he found that there had been a wind of change in local taste, and all bookable seats had been taken well in advance of playdate. "The Bolshoi Ballet" was immediately dated for similar presentation, and the news was broken to the obvious delight of the captive audiences who were invited to make diary notes. It was decided that this should be a concurrency with the Odeon, Colchester, 22 miles away, and that a joint campaign could be mounted so that the fullest effect of the exploitation which geographically had to overlap would be reaped. Patrons could then go to the theatre which was the more convenient to them. Advertising, leaflets, posters, etc., credited both theatres, and in each case, phone numbers were included to facilitate bookings. A slide was projected at the Brentwood Odeon (15 miles away), which had already played the film. Things were easier this time, and there was some school cooperation (many parents also took their children to the 4:40 performance privately). The trailer was shown for two weeks, which included the successful run of "Greatest Story Ever Told," which attracted the audience to whom ballet would appeal. Reading that two 11-year-old local girls had gained scholarships to the Royal Ballet School, he obtained parental assent for them to attend the evening performance. The county educational authorities, however, while allowing them to make personal appearances on the stage, would not let them dance. This story received press coverage. Included in Burleigh's report is an excellent public relations idea which could be copied anywhere. He had tied up with the editor of the children's corner in the local weekly and offered a guest ticket to writers of published letters describing their favorite film star. As he adds, it is an attendance builder—the parents who bring them have to pay! More important is that it gets youngsters interested in movies.

HARRY BOLTON OF THE WOOLWICH ABC, SOUTH EAST LONDON, CELEbrated his Saturday Minors Club 11th anniversary by promoting 11 birthday cakes, each of which depicted a nursery rhyme character. These were presented to the Children's Hospital at a ceremony attended by the Mayor and Mayoress, and afforded pictorial and editorial press coverages. The minors must also have got a kick from the Model Motorway Racing Car system that was set up by a sports firm in the foyer to plug "The Great Race." . . . A. A. Allen of the ABC, Sidcup, borrowed a parachute from a nearby airfield to create a dramatic background for photographs of parachute jumping in a foyer display when he played "The Lost Command." Incidentally, he has found a unique way of disposing of old film stills. Each week, eight ABC minors attending have the number of their admission ticket called from the stage and are invited to select a star portrait or an action still in the foyer at the end of the show. . . . Immediately Bill Ritchie was appointed, his assistant manager, Albert E. Hallam, ABC, Nuneaton, saw that he met the important people in the town—the police superintendent, welfare and youth leaders, local editors, and the like. After three months, when he had thoroughly settled into theatre and had a good grounding in the activities of the borough, Hallam decided that a press write-up about background of his second in command was in order. The editor of the Nuneaton Observer concurred, and once again, the ABC was in the spotlight. For a return run of "Alfie," he mounted an effective campaign of the "Alfie's Back" angle and featured teasers such as "Did you miss me?—See you at the ABC next week." . . . Playing "Born Free," Kenneth D. Edmondson, Odeon. Chester, borrowed a 14 month old hand reared lion cub and invited youngsters from a children's home to the first performance. The combination made front page photos. A somewhat similar stunt was worked by W. Reid for the same picture at the Odeon, Weston-super-Mare. He borrowed a four month lion cub from the Marquess of Bath's Longleat Lion Compound, and photos with his dachshound got excellent press coverages.

THE FILM PUBLICISTS GUILD, TO WHICH THE TOP INDUSTRY'S TOP publicists belong, has completed an admirable deal with London Transport whereby many central and country buses carry "Go to the Cinema—Catch a Bus" posters on their fronts. Whenever any buses in the fleet have fronts unoccupied by paid advertising, the "Go to the Cinema—Catch a Bus!" goes up on one side of the destination board and "Catch a Bus—Go to the Cinema!" on the other without cost to the industry. The posters were designed by MGM's advertising manager Doug Eames. With government squeeze, general advertising money is getting short, and more sites become vacant to the industry's advantage. Theatre interests in other cities world-wide might make approaches regarding such cooperative beneficial advertising. . . . H. T. Bolton, ABC, Woolwich, South East London, reports a fine piece of cooperation between opposition theatres. Learning that the Granada was stopping its Saturday morning children's matinees, he obtained permission to distribute circulars and membership forms to those attending the farewell performance and reports a big increase in attendances at his own ABC Minors Saturday morning shows. For "Around the World Under the Sea," two art students set up easels in the foyer each night during the week prior to playdate and became part of an aquatic display. They drew underwater sketches to the great interest of patrons. Sketches were displayed and book prizes were awarded for the best. . . . With the local authority conducting a campaign to aid the old and the lonely, Albert E. Hallam (ABC, Nuneaton) decided that not only would he join the public relations bandwagon, but at the same time boost his special old age pensioners matinee rate—10 cents Monday through Friday. A local artist produced for free posters reading: "Ever Been Lonely? No Need To Be! Enjoy A Friendly And Family Atmosphere In The Comfort And Warmth Of The ABC Cinema" for display at the theatre and on the Citizen's Advice Bureau notice. He has also arranged for his monthly programs, times of screenings, and details of the concession rates to be displayed by the Old People's Voluntary Service at their various centers throughout the district. The Nuneaton Evening Tribune gladly cooperated with a six inch story suggesting that many were not taking full advantage of the treatment that was being offered.

Dallas Youth Film Forum Fosters New Appreciation Of Movies' Best

DALLAS—The Dallas Youth Film Forum screened their third movie last Saturday at Interstate's Lakewood Theatre.

The group of young people, composed of a boy and a girl from each of the 50 high schools in the Dallas metropolitan area, in addition to students from several parochial schools, junior colleges, and Southern Methodist University, are selected by principals of the schools. The screening review program is sponsored by the Texas Motion Picture Board of Review.

The program was started last month with 100 youths attending a screening of "The Fortune Cookie" with Jack Lemmon, and in early November they saw Universal's production of "Gambit."

The screening project is actually a reorganization of a project carried on for several years under the Texas Motion Picture Board's sponsorship to "develop a discriminating audience among young people."

Mrs. Roderic B. Thomas, chairman of the Texas Motion Picture Board of Review, said that "during the year at these meetings, teens will see meaningful motion pictures which will be meaty enough for their thoughtful consideration.

She told young people in attendance at one of the early screenings that "we want you to freely judge the films artistically, esthetically and morally because only in this way can you develop habits of perception, analysis, judgment and selectivity necessary for intelligent living and ultimate enjoyment of filmed programs."

G. William Jones, minister of education at Casa View Methodist Church and a member of the SMU School of Arts faculty, where he teaches courses in film criticism, serves as moderator for the sessions following the screening of the film.

Young people are divided into groups with a spokesman delegated to express the opinions of each group. Jones and members of his staff summarize the thoughts of the different groups and answer any questions by group members.

A total of eight films are scheduled monthly through the school term. Dallas distributors and exhibitors are cooperating with the Texas Motion Picture Board of Review by furnishing the films and theatres, thereby making it possible to conduct the screening and reviewing sessions.

In some cases, this has meant rescheduling of current films at a specific theatre, including canceling of some Saturday matinee productions. Theatre officials have also invited forum members to stay over to view the regularly scheduled movie, free of charge.

According to Mrs. Thomas, due to the response to the program, it will be accelerated even more next year. Students have been asked to suggest films they would like to view as well as some they would not care to view.

It was emphasized by Mrs. Thomas that the Dallas Youth Film Forum is not a film censorship board. The program has been organized to help young people express their opinions about current screen fare. This, she feels, will lead to better and more productive movies and help young people enjoy themselves more at the theatre.



Window display for UA's "Hawaii" in the New York Fifth Avenue office of United Airlines, officially designated airline for the Mirisch Corp. presentation. Display includes stills and posters from the film as well as Bantam's special movie edition of the James Michener novel.

Sears Sets "Hawaii" Tieup; Travel Promotion Launched

NEW YORK—Sears, Roebuck and Co. will underwrite one of the biggest promotional merchandising tie-ups in its history on behalf of the motion picture "Hawaii." The campaign will be spearheaded by more than 600 Sears retail outlets after the first of the year. The trans-continental promotion was inspired by the authentic 19th century wardrobe created by Dorothy Jeakins for star Julie Andrews, who portrays the pivotal character of Jerusha Hale in the Mirisch Corporation film version of James A. Michener's best-seller. The picture is now being released by United Artists as a roadshow presentation throughout the U.S. and Canada.

On Dec. 15, Sears will mail to one large group of stores a merchandise list consisting largely of "Hawaii" styles manufactured in Hawaii. Additionally, the stores will receive a complete broadside including recommended merchandise coverage and in-store displays, advertising mats for item ads and line ads for Kai of Hawaii merchandise and other Island-inspired styles.

Suggestions for tie-up promotions with local theatres along with a UA schedule of release dates are also being distributed. Moreover, on Dec. 15, Kai will ship to 200 Sears stores a sampling of six styles as well as posters from the motion picture.

Retail stores in Sears' Chicago area will have displays of Hawaii-inspired styles backed by theatre lobby posters during December.

Sears' national product publicity department will release a series of photos of various Hawaii fashions with copy emphasizing the theme of Hawaii.

"Hawaii" also is the focus of a major advertising and publicity campaign by the Hawaii Visitors Bureau. The promotional drive for the film version of the James A. Michener classic is being tied up with Hawaii's booming tourist trade.

Elizabeth Logue, who appears as Noelani in "Hawaii," has been selected to represent the Islands and will be seen in a special preview film, newspapers and magazine ads, multi-color travel brochures, posters and flyers throughout the United States and Europe.

The Hawaii Visitors Bureau has scheduled a series of national ads beginning January, 1967, which will appear in such prime-readership publications as The New Yorker, National Geographic, Holiday, Sunset, Reader's Digest, Esquire, Clipper, Mainliner, Saturday Review, and Venture. The ads will be geared to spring and fall, Hawaii's big tourist seasons.

The ads, as well as the 15,000 posters and 300,000 brochures to be distributed during the coming year, will include credits for "Hawaii" and photos of Miss Logue from the motion picture and the state of Hawaii.

Special kits designed "to turn the motion picture spectacular into sales" for continental U.S. travel agents will be sent to more than 2,500 agents "to introduce the campaign to the travel industry."

"Slaygirls" On Tour

CHICAGO—As a major segment of an extensive national promotional campaign by Columbia Pictures for the Chicago premiere and early playdates of Irving Allen's "Murderers' Row," nine beautiful Slaygirls, Dean Martin's "spy-companions" in the Matt Helm adventure film, are making personal appearances across the country.

The Slaygirls, Jann Watson, Mary Jane Mangler, Marilyn Tindall, Karen Joy, Lucy Anne Cook, Dee Duffy, Lynn Hartoch, Dale Brown, and Dee Gardner, were selected by producer Irving Allen and nationally syndicated columnist Earl Wilson to be in "Murderers' Row." Their tour will cover Dallas, Detroit, Boston, New York, Washington, and Chicago.

Col.'s Mobile Boxoffice

NEW YORK—In order to supplement its group sales campaign with a direct selling program aimed at individual ticket purchasers on all major college and university campuses throughout the metropolitan New York-New Jersey area, Columbia Pictures is using a mobile boxoffice for the world premiere reserved-seat engagement of Fred Zinnemann's "A Man For All Seasons," which will also double as a street bally for the film.

Staffed with a union boxoffice treasurer, the mobile boxoffice began its visits to the campuses on Dec. 5.



Featured in Macy's Thanksgiving Day Parade, which NBC televised, was Noah's Ark, similar to the Ark used in Dino De Laurentiis' production of "The Bible." Here it is seen beneath what is reputed to be the world's largest billboard, used by 20th Century-Fox to advertise the attraction.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising).

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

EQUIPMENT FOR SALE

NEW JAPANESE LENS, Anamorphics, Century CC R-3 sound heads, used, rebuilt, all makes, models. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

FANTASTIC EQUIPMENT BARGAINS: 50% off list price, practically new, some not used. Two Strong UHI Lamps, complete, list $2150.00 each. One Strong Bi-Power 120/60 amp, 220v, 3-phase rectifier, list $2400.00. Two Water Circulators, new, list $112.50 each. Two X-5FV Cineron Universale Lamps, complete with 5KW Xenon lamps, and silicon rectifiers, list $3246.00 each. One UXL-5000DK Xenon Bulb, list $556.00. Can be seen by appointment in Tuxedo, New York. Call 914–EL 1–4209.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE SEATING

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 247 Water St., Brooklyn, N.Y. 11201.

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

THEATRE WANTED

WANTED TO LEASE, theatre in Philadelphia or New York exchange area. BOX 304, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

THE BEST IN THEATRE FORMS AND SYSTEMS

- Service Kits— $1.30 per set
- Program & Running Time Pads— 30¢ per pad
- Boxoffice Statement Pads—30¢ per pad
- "At-A-Glance" Bookkeeping Book— $1.75
- Weekly Payroll Forms— $1.30 for 26
- Employee Earning Records—55¢ ofr 13

EXHIBITOR BOOK SHOP, 317 N. BROAD ST., PHILA., PA. 19107

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

FLORIDA MANAGER available January. Small independent circuit. Fully experienced. Excell advertising. Honest, sober, eager worker. Reasonable salary. Manager, supervisor, advertising director. Prefer Florida. Go anywhere. **BOX A1130, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

AVAILABLE: General-Resident Manager of Chicago suburb 1400 seat first-run, deluxe theatre, 20 years. Theatre sold in Dec., 1964. Know complete theatre operation, ads, public relations. Will relocate, available now. **R. A. CHRISMAN, 1533 Maple Ave., Downers Grove, Ill. Phone: 312-969-1090. (1130)**

Address all Correspondence to— **The A—MAN Corner** (Motion Picture Exhibitor) 317 N. Broad St., Phila., Pa. 19107

MOVING?

ADDRESS CHANGING?

You won't miss your weekly copy of MOTION PICTURE EXHIBITOR if you are changing your address, or if the Post Office insists on delivering only to a box number, *providing you let us know the new mailing address three weeks in advance of the change.* Send us your new, correct mailing address with the address portion of the wrapper or envelope bringing you your copy. And please include your Zip Code!

Please notify:

MOTION PICTURE EXHIBITOR

CIRCULATION DEPARTMENT

317 N. Broad St., Phila., Pa. 19107

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

TO:

Name . . . . . .

Title . . . . . .

Address . . . . . .

. . . . . .

. . . . . .

. . . . . .

★

☐ Enclosed

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
317 N. Broad St., Phila., Pa. 19107

SPINOUT IS A KNOCKOUT

$1,750,000

at 400 theatres over Thanksgiving week



ELVIS DOES IT AGAIN!



METRO·GOLDWYN·MAYER PRESENTS

SPINOUT

CO-STARRING

SHELLEY FABARES · DEBORAH WALLEY · DIANE McBAIN · JACK MULLAN
WILL HUTCHINS · WARREN BERLINGER · JIMMY HAWKINS · DODIE MARSHA
UNA MERKEL · CECIL KELLAWAY · AND CARL BETZ

WRITTEN BY THEODORE J. FLICKER and GEORGE KIRGO

DIRECTED BY NORMAN TAUROG

PRODUCED I JOE PASTERN

A EUTERPE PRODUCTION IN PANAVISION® AND METROCOLOR

LIONPOWER FROM M-G-M

MOTION PICTURE

EXHIBITOR

DEC. 21, 1966

Volume 76 Number 19

IN TWO SECTIONS · THIS IS SECTION ONE



NATO Broadens Operations Base

(See Page 6)

Foreman Urges U. S. Subsidy Plan

(See Page 7)

Another major achievement for producer-director Robert Wise was the glittering premiere at the Rivoli Theatre in New York last night (Dec. 20) of 20th Century-Fox's "The Sand Pebbles," his third reserved seat attraction to open at the famed Broadway showplace. The first two, "West Side Story" and "The Sound of Music," were multiple Academy Award-winners and enormous financial successes, making Wise the hottest producer-director in the industry today.

A LETTER TO SANTA . . . see editorial—page 4

One in a series of messages to advertisers

No myths or mysteries, just the facts

The finest advertising doesn't have a chance unless it is seen or heard. The circulation of an advertisement is vital to its success. And, circulation is people ... not the number of advertisements printed or anticipated or projected.

No advertiser can afford expensive guessing. Positive proof of circulation should be demanded. Vague generalities should be discounted. Charts, formulas, and promises are not readers, and can lead your advertising off sales target.

The actual circulation figures ... verified count ... of this newspaper are available through the report of the Audit Bureau of Circulations.

Exactly how many units of your advertising are delivered into the hands of paying customers? How much do they pay to see your advertising? Where and how is this advertising being delivered?

This is the type of circulation information that helps keep your advertising and advertising budget aimed in the right direction. No camouflage, just facts and figures.

Insist on circulation proof when you buy advertising – be ABC-sure.

A copy of our latest ABC Report is available on request.

MOTION PICTURE EXHIBITOR

ABC FACTS–THE BASIC MEASURES OF CIRCULATION VALUES

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

MEMBER AUDIT BUREAU OF CIRCULATIONS

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.



Volume 76 • No. 19 December 21, 1966 Our 48th Year

A LETTER TO SANTA

DEAR SANTA CLAUS:

I am an exhibitor and I enjoy being an exhibitor. For many years, I have operated my theatre to the best of my ability, trying to bring good entertainment to my friends and neighbors.

I guess I've played a few pictures in that time that I wish now I had avoided. I know I've played a lot of pictures that I can still recall with a feeling of pride. I've always tried my best to be fair and decent and honest, so I think in this Christmas season, I'm as worthy of your attention as the next fellow. My Christmas list isn't terribly long, but even a few of the items requested would sure help keep me happy and healthy in 1967.

First, if it's possible, could you arrange it so that I know something about the pictures I'm expected to buy? You see, I get a lot of letters asking me to bid for pictures that haven't been screened. Sometimes, I even have to bid on pictures that haven't even been finished yet. As you can imagine, Santa, this makes it very difficult to operate my theatre intelligently. I hate to bother you with this request, but nobody else seems able to do anything about it. Everybody says it's terrible—this blind bidding—but the industry is waiting for the government and the government is waiting for new manpower they're never going to get and so people like me are left just waiting.

Also, Santa, do you think you could leave in my Christmas stocking some pictures bought at reasonable terms? I don't want to cheat anybody, and I'm willing to pay my own way, but I can't really pay out more for pictures than my theatre can possibly gross. Sometimes, I get desperate and go overboard on a bid. I may win the picture, but I lose the war. If little fellows like me could buy films on some realistic sliding scale, the whole industry would be better off. Another thing, Santa, please convince distributors that I know a little something about my own theatre. They keep telling me I can't have a picture unless I play it three weeks or four weeks or something like that. Now I'd be thrilled if I could play pictures that long, but in my theatre, it just can't be done. Any small profit I might make in the first week or two goes right down the drain if the picture limps along too long.

You've been around a long time, Santa, and so have I. I remember when I could buy a picture with a little flexibility so far as playdate was concerned. Today, though, if I can't play on a certain date, I lose the picture entirely. I don't expect distributors to keep pictures on the shelf indefinitely waiting for my date, but with good pictures as scarce as they are, I sure wish somebody would give a little thought to this problem.

At this time, Santa, when a troubled world seeks peace on Earth, it probably seems petty to wish for a peaceful industry, but all great goals come from small beginnings. There is far too much suspicion and distrust in the motion picture industry and too many people blaming each other for its ills. I am proud to be a member and supporter of NATO, and if you can do anything to win them a sympathetic hearing from distributors, I sure would be grateful.

There are a lot of other things I could ask you for, Santa, like earlier trade paper reviews, more pictures, some kind of orderly playoff and clearance pattern, etc., but I don't want to take up too much of your time.

I guess all I'm really asking for is that the other fellow appreciate and understand my problems as I try to understand his. That would make a better industry and a better world.

Just one more thing, Santa:

A Very Merry Christmas To All!

A Review of ROBERT WISE's

The Sand Pebbles

Seldom do we provide review space in the front of our paper for a motion picture. However, Robert Wise's THE SAND PEBBLES looms so spectacularly successful that we are breaking precedent for this review.

The Publisher

The Sand Pebbles

DRAMA
191M.

20th-Fox

(Color by DeLuxe)

ESTIMATE: High rating adventure.

CAST: Steve McQueen, Richard Attenborough, Richard Crenna, Candice Bergen, Marayat Andriane, Mako, Larry Gates, Charles Robinson, Simon Oakland, Ford Rainey, Joe Turkel, Gavin MacLeod, Joseph di Reda, Richard Loo, Barney Phillips, Gus Trikonis, Shepherd Sanders, James Jeter, Tom Middleton, Paul Chinpae, Tommy Lee, Stephen Jahn, Jay Allan Hopkins, Steve Ferry, Ted Fish, Loren Janes, Glenn Wilder. Produced and directed by Robert Wise; screenplay by Robert Anderson, from a novel by Richard McKenna.

STORY: It is 1926 and an explosive time in China as war-lords battle for supremacy and patrol boats of many nations cruise the Yangtze to protect their merchants and missionaries. Sailor Steve McQueen is assigned to the U. S. ship, San Pablo. A loner, he is resented by his fellow "Sand Pebbles" (the crew's name for themselves), especially when he tries to run the engine room in the fleet's manner. All other departments on the ship are run by Chinese coolie labor, and the other sailors like it that way, figuring their only job is to fight if the need arises. McQueen meets and is attracted to teacher Candice Bergen, who works at the U. S. Mission run by Larry Gates. His only other friend is crew-mate Richard Attenborough. They visit a joy palace, where Attenborough falls in love with lovely Marayet Andriane, who owes the house owner $200. This sum will buy her freedom and Attenborough vows to raise it. The political situation worsens and becomes a full-scale Chinese Civil War. The San Pablo is ordered to evacuate Americans from the danger area. They do so. McQueen and Attenborough rescue Andriane and Attenborough marries her. Rebels plant opium on the San Pablo in an effort to discredit Americans. The coolies desert the gunboat which is left in a state of siege. Morale deteriorates, and Attenborough deserts to join his wife. McQueen plans to desert to join Bergen at the mission. First, he visits Attenborough and finds him dead of pneumonia. Rebels try to seize Andriane, and McQueen is unable to save her. He returns to the ship, where a crowd appears to denounce him as a murderer. Captain Richard Crenna refuses to give him up and moves the ship downstream. Marines have landed in Shanghai, where full scale fighting has erupted. Crenna decides to give the humiliated "Sand Pebbles" a final moment of glory and sets out to rescue Gates at the mission. The gunboat smashes a rebel barrier in a wild fight and limps to the mission, but Gates and Bergen, declaring themselves to be "stateless" people refuse to be rescued. Forcing the issue, Crenna is killed as rebel troops close in. McQueen makes his final stand, and he, too, is killed holding back the attacking troops while other crewmen take Bergen to safety.

X-RAY: Producer-director Robert Wise has reached back into time and history to come up with an extraordinary adventure thriller replete with drama, suspense, action and romance. Conflict exists not only on a political scale but also on a personal level as a newcomer finds difficulty becoming acclimated to the peculiar policies of a gunboat patrolling an area of international unrest. Steve McQueen is fine as the volatile sailor-engineer who refuses to conform. His role is bolstered by all around him. Adding to the film's effectiveness are the quality production values, the colorful locale, and the fine direction and camera work. There are several romances to provide a focus of interest for the ladies. The action-packed climax puts an appropriate cap on a film loaded with dramatic excitement. Wise seems to have come through with another noteworthy motion picture achievement.



The above review was written by MOTION PICTURE EXHIBITOR'S New York editor and veteran reviewer, Mel Konecoff. His comment; "THE SAND PEBBLES" can be expected to be another in the long line of successful Robert Wise credits.



Long before actual filming began on THE SAND PEBBLES, Robert Wise and camera scoured Taiwan (Formosa) to absorb the mood and color of its customs and natives. This street scene from the film depicts how successfully the old China of the 1920's is recreated.

IF PAST PERFORMANCE and accomplishment can be a yardstick of judgment for the future, Robert Wise's THE SAND PEBBLES is a guaranteed success.

With such productions as the current fabulous money-maker SOUND OF MUSIC and the Academy Award winning WEST SIDE STORY to his credit, Wise is seemingly headed for new laurels with his fully-mounted new film THE SAND PEBBLES.

As filming of THE SAND PEBBLES in Mainland China was an impossibility, old China and the Yangtze were recreated on the island of Taiwan and in Hong Kong. The production began on the rainy morning of Nov. 22, 1965, in the port of Keelung. Here, the Shanghai Bund, as it appeared in 1926, was fashioned. One of the largest "shots" of the film, it covered an area of two square miles and called for one thousand extras, one hundred sampans, 14 junks, and period shipping in the harbor.

The next location was on a Taiwan military base, "8-Foot Gate," near Keelung. It was at this point that the cast of THE SAND PEBBLES met the "star" of the picture—the USS San Pablo. The gunboat, built in Hong Kong, was brought to Taiwan for four and one-half months of filming. "8-Foot Gate" represented a berth at Hankow.

While THE SAND PEBBLES was filmed at various places near vicinity of Taipei—where rice paddies abound and the countryside resembles Old China—main filming was done at the village of Tam Sui, on the river of the same name, which opens to the Formosan Straits. Tam Sui, representing "Changsha," was home for the company for more than three months.

Also in the Tam Sui area was "Paoshan," where one of the most gripping moments of THE SAND PEBBLES was filmed—"The Death of a Thousand Cuts."

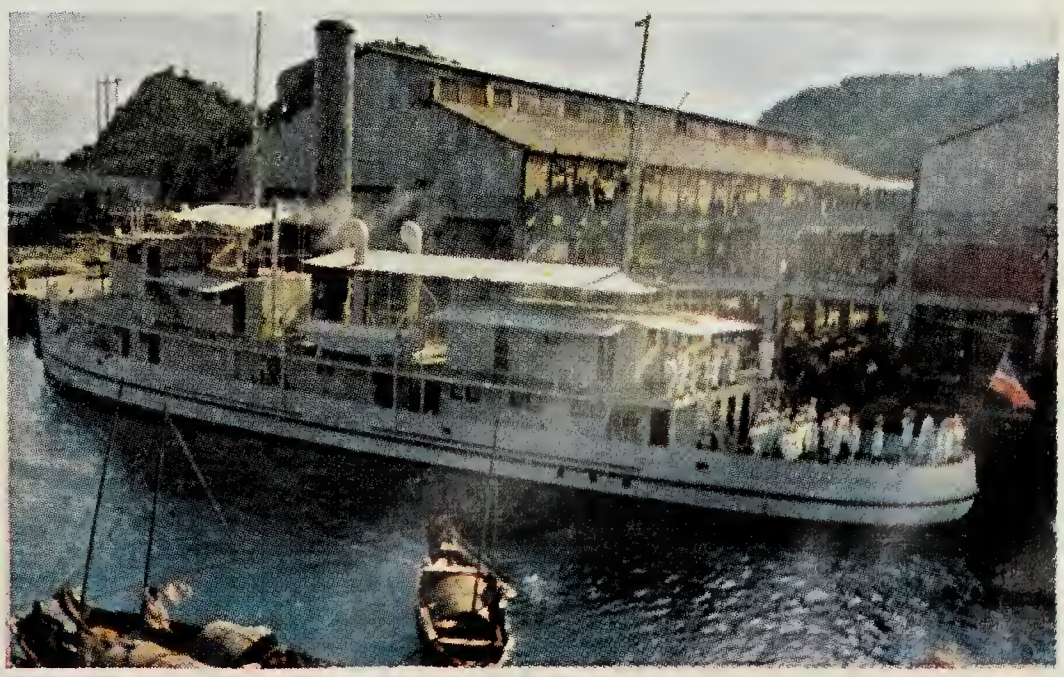
Filming was also accomplished in the narrow, crowded streets of Taipei. Under difficult conditions, a typical Shanghai street was filmed.

The back waters of Hong Kong and its green islands served as deeper water areas of the Yangtze; its waterfront also was changed at the Fire Brigade Dock to represent Hankow Bund. The company filmed on the edge of Red China for a period of two months, culminating with a battle staged in a narrow neck of water at Sai Kung.

The "junk fight" at Sai Kung, wherein the USS San Pablo is faced with a blockade, is one of the most unusual sea battles ever staged. Through the early 1900's, river pirates sometimes blocked off waters with an array of junks bound together by a heavy bamboo rope. The 1,000 foot bamboo rope which linked the junks together weighed 25 tons. This SAND PEBBLES battle scene alone took two months of preparation.



Beside being a great historical adventure of the Far East, THE SAND PEBBLES is also a unique love story. Steve McQueen is the unhappy loner, and Candice Bergen is the lovely young school teacher.



An exact replica of the original, the Yangtze River gunboat, USS San Pablo, is an integral part of the story (the crew call themselves SAND PEBBLES) and is a focal point of much of the exciting action.

NATO Broadens Operations Base

Three Committees Set; Corwin In Blistering Rap On "Race" Of Films To TV; Small Theatres Defended

HOLLYWOOD—The formation of three new national committees, planned to expand the operations of the National Association of Theatre Owners in additional areas of activity, was disclosed by Sherrill C. Corwin, president, in his speech to the Wisconsin Theatre Owners Association convention in Milwaukee.

The NATO leader also blasted at distribution's policies of rushing theatrical features to tv. Other topics he discussed were the future of National Movie Month and aid for the little theatre owner.

Describing the new committees which he had recommended to the executive board, Corwin said: "The public affairs committee will devote its efforts and talents to national promotions, public relations, civic activities, community relations, and other matters in the sphere of public affairs. We will thus have, at the national level, a working group ready to handle matters of such scope as, for instance, a National Movie Month or a Savings Bond Drive. They will also devise and develop new campaigns designed to stimulate business and polish the image of exhibition. They will serve as a clearing house for ideas and be available for many matters of universal concern.

"The new audience trends committee will be composed of film buyers and bookers from all sections of the country and from various types of operations. They will gather periodically to discuss booking patterns, audience reactions, changing tastes, film ideas, and other things which might aid each of us. These experts, whose duty it is to keep a finger on the public pulse and an ear to the boxoffice heartbeat, will, in addition to their meetings, be in contact by phone."

Corwin made it clear that under no circumstances would this committee engage in anything which might be suspect under anti-trust laws. "Their's will be conferences on ways and means of improving business through improved bookings, based on experience throughout the land."

The third new committee will be the Young NATO committee, according to Corwin, who stated that the goal of this group would be to organize into a vital force the youthful members of exhibition, the young executives and, in some cases, the second generation of exhibition's pioneers, who will be looked to for leadership in the NATO of tomorrow. He stated, "When they are rolling in high gear, we will anticipate from them a new, unprejudiced, youthful look at our business and our operations. They will confer and work on items of particular interest to their age group, such as the recruitment and training of new manpower and how to step up the appeal of moviegoing to today's generation."

In treating with the subject of movies on television, Corwin pointed out, "It was not too long ago that video movies were spoken of in terms such as 'pre 48' or 'post 48.' Then it became 'movies of the 50's.' Now we are approaching a point where our living room competition may soon be described as 'last month's movie' or maybe 'last week's'—and we might wake up tomorrow to find that we are playing day and date. Whereas until the past year or so, the features which were telecast 'hot off the screen' were generally second rate movies, now caution, wisdom and logic seem to have been thrown to the wind. Major calibre pictures, the multi-million dollar type of attractions, are being rushed to our customers' 21-inch screens sometimes before they have even finished their first theatrical cycle. Important pictures in some cases are playing on tv concurrent with sub-run showings.

"Why must these films be raced—and that's the best description I can think of—'raced' to TV in a bare 18 months, 15 months, or sometimes a short year after we have used our best efforts to earn money for their distributors in our first-run theatres? I specify 'first-run,' because the periods I have mentioned mean a year or 15 months after the *first* release. This, with today's limited number of prints, means that the sub-runs are being cold-bloodedly ignored and all theatres endangered."

Corwin pointed out what he termed another "fearsome" aspect of the problem—that the present and future treasury of all-time classics is now being raided. He referred to the type of colossal hit which could be brought back several times for re-release to substantial grosses. He named such profitable examples as "Gone With The Wind," now being prepared for future release in 70mm; the many Disney reissues; and, just this year, the re-release of "The Ten Commandments."

Then he said, "But now we read that such block-busters as 'Cleopatra' have been sold to tv long before their full theatrical potential has been explored. Will we read tomorrow that 'Sound of Music' is on its way, too?"

Corwin emphasized that, as yet, no distributor had taken the step of making a condition of tv sales the running of at least a one-minute trailer selling that company's new movie which will be playing in theatres when the older one is on tv.

He stated, "I believe the hour is at hand for company president to answer our challenging queries: Do they want to preserve the primary market—our theatres—which deliver millions and millions in grosses, and which build reputations for their films that make them highly desirable to tv networks? Will the distribution

(*Continued on page* 9)

Northwest Exhib Unit Adds NATO To Name

SEATTLE — The Theatre Owners of Washington, Alaska and Northern Idaho have changed their name to the National Association of Theatre Owners of Washington, Alaska and Northern Idaho, as requested by Sherrill C. Corwin, president of NATO.

Dwight L. Spracher, Seattle, is president; Joseph Rosenfield, Spokane, Wash., vice-president; Harry J. Moore, executive-secretary; and Bud Saffle, treasurer.

Rosenfield will represent the association on the national board of directors, and Fred Danz will be an alternate.





The Richard F. Walsh Silver Anniversary Testimonial Dinner in New York attracted, among others, Jack J. Valenti, Ed Sullivan, Samuel Rosen, Ralph Pries, John A. Shuff, Robert Weitman, Charles Boren, and Eugene Picker. At right, also present at the Walsh Testimonial were Rt. Rev. Msgr. Francis A. Growney, Harry Van Arsdale, William Schnitzler, Walsh, Joseph Keenan, and Sir Tom O'Brien. Back row: Joseph Lewis, Fred O'Neil, Willard Butcher, Conrad Nagel, Hunter P. Wharton, David Sullivan, and Herman Kenin.

Technicolor Vets Gather; 1,200 Years Represented

HOLLYWOOD—Twelve centuries of color motion picture experience were represented by a group of 44 Technicolor veterans gathered at the Los Angeles Club to mark their anniversaries of 25 years or 35 or more years association with the company. Host for the luncheon was Paul W. Fassnacht, president and chief executive officer, himself a 37-year veteran with Technicolor.

"By managing to put up with each other this long," Fassnacht told the group, "we amassed an unequaled store of know-how that is an invaluable asset to the motion picture industry. We have become a team to whom film producers, for both screen and television, turn when they want to be assured of the tops in color quality."

Longest service record in the company is that of Walter J. Feloney, supervisor in the negative assembly department, 45 years with Technicolor. Others in the more-than-35-years group were Robert Riley, who retired in November as vice-president, Rudolph E. T. Cave, shift boss in the control department, both with 44 years of service, and Stanley J. Gillis, supervisor of the negative cutting department, with 43 years.

Also, Edward O. Fairley, who retired this year as supervisor of the wet maintenance department; Richard M. Blanco, vice-president, sales, in the television division; and Wilford W. Rector, shift boss in the negative developing department, all with 41 years service.

Also, Sidney F. McElwee, who retired this year as office shift boss in the transfer department after 40 years; Edwin J. Cook, supervisor in the answer print department, 38 years; Gifford S. Chamberlain, head of the camera department; Charles J. Fitzimmons, receiving department; Frank J. Downey, matrix department; Russell W. Conant, who retired this year as senior photographic engineer; and David L. Balser, supervisor in the answer print department, all 37-year veterans.

Also, James P. McTear, foreman in the control department; Charles E. McGrale, assistant purchasing agent; A. S. Tyson, staff assistant in order services department, 36-year veterans; and Roland R. Forcier, supervisor in the production order department, who has been with Technicolor only 35 years.

The "youngsters" who constitute the 25-year employee group are Gayle C. Weaver, matrix department; Paul Rutan, sales administration manager; Betty Dirr, foreign scheduling section of the production department; Harold M. Hand, assistant corporate comptroller; Emily Brogger, cost accounting department; Chester B. Sanderson, Europe expediter in the production department.

Also, Elsworth S. Primeau, projection gang boss; Emma L. Scanlan, accounts receivable supervisor; William Hammond, news writer in the office of corporate communication; Lloyd R. Brennan, foreman, negative developing department; Martin J. Beck, control department; Samuel Sacks and Charles McFadden, matrix department; John C. Wright, control department.

Also, John Haffner, negative assembly department; Harold Hobart, answer print department timer; Lin M. Raring, matrix department; Max C. Wilkinson, foreman of the transfer department; James H. Babbee, printer in the matrix department; Lou Bertz, control department; and Wayne W. King, shift boss in the matrix department.

Also, John L. Whetsel, dry maintenance department; Edwin H. Brooks, matrix department; and Leonard W. Wurtz and George L. Van Beveren, both in the negative assembly department.

Present at the luncheon, in addition to the honored veterans, were Thomas J. Welsh, chairman of the board; Charles F. Simonelli, executive vice-president; Gary Thomas, vice-president and general manager, consumer photographic division; A. P. Lofquist, Jr., vice-president and general manager of the motion picture division; W. C. Chambliss, vice-president, corporate communication; Robert T. Kreiman, vice-president and general manager, commercial and educational division; J. E. Bluth, vice-president and general manager, vidtronics division; F. W. Hardt, vice-president and general manager, magna crafts division; D. J. Sheaff, vice-president, production, television division; and Norman Pottle, vice-president, personnel.

Foreman Urges U.S. Subsidy Plan To Permit "Risk" In Film-Making

HARTFORD—Speaking before the Greater Hartford Forum audience, producer-director-writer Carl Foreman noted that a subsidy is the key to better films.

Foreman, whose most recent film "Born Free," enjoyed outstanding interest and box-office success, appeared in the last of the forum's four sessions devoted to evaluating films. He said every country except the United States subsidizes its films in some way.

"Without a subsidy," he said, "the New Wave in France would never have taken place and the British film industry couldn't live 24 hours. It's the same for Sweden and Italy." He added, however, that the subsidy should not be a direct government handout.

Foreman also defended the "many talented, honest film makers in Hollywood who have been let down by the public when they have tried to do something worthwhile. If Americans—even those who flock to foreign films—supported 'worthwhile' American films, there would be more of them.

"From time to time," he said, "film makers have gambled on American taste and made something they felt must be made. Most of these films have not been accepted. Each time one fails, it's harder for the next man to aim at something higher than the 12-year-old."

Foreman noted that some form of government subsidy or tax break would make possible the making of more risky films in the U.S. "The film industry has as much reason to be subsidized as the oil industry."

Sweden, he feels, has the best system. Taxes taken in from films are put into a pool and divided three ways. One-third is divided among all films released that year. Another third helps to offset losses of films that were not financial successes. And the other third goes to the makers of the top artistic films made.

Sweden also subsidizes a national film school, and the United States should think about setting up the same sort of school here, he said. He also proposed that film appreciation courses be offered in high schools.

Commenting on current censorship problems, the producer noted that censorship by state and local groups inhibits the subjects American films can treat.

Answering questions from the audience, Forum director Joseph L. Steinberg, and Hartford Times movie critic Bernard L. Drew, Foreman noted that success tends to isolate movie makers. "The more successful they are," he said, "the harder they work, and the more they stay in Hollywood, never seeing the outside world. It would be very healthy for them to take three months off every two years and see things. They should go in to a small moviehouse and see how their films are received. It's a very sobering experience."



Jack Valenti, president, Motion Picture Association, visits John Wayne and Kirk Douglas on the set of "War Wagon," being made for Universal release.

Fox West Coast Names Paulson To New Theatre

LOS ANGELES—Arthur Paulson has been appointed manager of the deluxe, 922-seat Fox Valley Circle Theatre in Mission Valley Center-West in San Diego, Calif., it is announced by John Klee, Pacific Coast division manager of Fox West Coast Theatres, a subsidiary of National General Corporation.

Paulson's appointment to the key post at the new $600,000 motion picture showcase follows a 30 year career with Fox West Coast Theatres when he started as a doorman at the Fox Theatre in San Diego.

Subsequently, Paulson served as manager of the Fox Egyptian, North Park, Calif., and Orpheum Theatres in San Diego, and at the Inglewood Theatre in Inglewood, Calif. His most recent assignment has been at the State Theatre in San Diego.

Soaring skyward on wide pre-stressed concrete wings, highlighting a 40-foot high pylon, the new Fox Valley Circle Theatre will face south on San Diego's Mission Valley Freeway. The theatre will open on Friday, Dec. 23, with a gala premiere performance of United Artists' new Peter Sellers suspense comedy, "After the Fox."

Oscar Nyberg is the district manager for Fox West Coast Theatres in San Diego.

Hawaii V. C. Tent Active

LONDON—The Variety Clubs International's newest tent, established in Hawaii, has increased its membership to 100 in the 10 weeks since its formation. The new barkers include tv and radio station owners, newspaper publishers, and top theatre executives.

The new club's efforts include the raising of $3,000 from the sale of record albums, and its Heart Fund currently stands at $5,000. Several thousand additional dollars are likely to be realised from a premiere of 'The Bible.'

Is The Star System Necessary?

By MARK GIBBONS

Most Say Yes!

HOLLYWOOD—Is the star system vital to the success of the motion picture industry? Many say yes and a few say no. Be that as it may, a survey by MOTION PICTURE EXHIBITOR unquestionably reveals the Hollywood-invented practice of billboarding big names still is the vogue with both producer and exhibitor. The consensus among distributors is only a trifle less starry-eyed.

Jack Warner was asked if the monumental salaries the established stars demand—and get—might be an excellent reason for bypassing the Olympian performers. He shook his head negatively.

"It would never work. We pay 'em, and it's worth it, even if we complain a lot."

How about the boxoffice successes of films without star names, of which there are more than a few with many more, especially among the independents, already in the works?

"It's not going to change," Warner insisted. "Picture making is still picture making, and the stars are part of it. You can't do it with computers."

Marvin Schwartz is a young independent producer who was successful from the start after breaking into production with "Blindfold," with Rock Hudson, at Universal, and who is now producing "The War Wagons," with John Wayne and Kirk Douglas, also for Universal. Schwartz points out that obviously the power of star names is proven or disproven ultimately at the boxoffice. However, he believes, the power starts working at the studio long before the film reaches the public. Exhibitors, he says, for the most part are strong for star names, and the presence of a star in a picture, regardless of its other merits, can make a difference of 1,000 or 2,000 and possibly more in the number of theatres that will display the film. Schwartz believes the stars have a significant effect on the rental or boxoffice percentage of boxoffice receipts that the studio charges for the production. He indicated it is far better to have a high percentage of so-so business at 8,000 theatres than a percentage of strong business at 1,000 theatres.

Schwartz invoked the word "bankability," a word which seems to belong not to the bankers but to the exhibitors. For one thing, he says, bankability has a lot to do with the script.

"You have to write for male stars," he continued. "I guess there are 20 bankable men, stars who'll get you a deal, but probably only five bankable women. The women are fairly distinctive. If you write a picture for Doris Day, for instance, and you don't get Doris Day, well, then you've had it. On the other hand, if you write for a male and you don't get Newman, maybe you get Brando, and if not Brando maybe McQueen, and if not McQueen . . . ad infinitum. You've got perhaps as many as 20 chances . . . and the best dramatic situations are between men anyway. It's a truism in our society that men are active and women reactive."

The youthful producer believes every studio should have a separate executive just concerned with low budget pictures, adding, "You could even get stars for them, on percentage deals. But it's tough to change an industry's way of thinking."

Dassin Says No!

HOLLYWOOD—"The star system used to be the great Hollywood institution . . . (but) . . . it's dying in part because the stars are dying. Clark Gable, Gary Cooper, Marilyn Monroe—they're all dead. I think it is a very painful thing that Charlie Chaplin is 77 and will never act again. And how many more films will Cary Grant make? Or Spencer Tracy?"

Jules Dassin, who made the above statement, is believed to be by many movie-goers (and probably by some exhibitors) a foreign movie maker, but this brilliant American-born producer-director-writer, who has an imposing string of successful films made abroad to his credit, started his career in Hollywood. His "10:30 P.M. Summer" has just been released after being filmed entirely in a village in Spain and on the actual locale of the story. Asked if he encountered many difficulties, Dassin said:

"The question is obsolete. Maybe 10 years ago it merited being asked, but I have met technicians in Spain who have the same qualities, the same high level of workmanship one finds in Hollywood or Paris or London. It's becoming true everywhere. Within five years, I'm quite sure one will be very able to make a good film in an African studio. Actually, it's been easier for me to direct in Europe than in America. And I'm not talking about physical advantages. In terms of administration, one can't match Hollywood. Yet, with all of this spending, the enormous plants, the huge overhead, the herds of executives—where are the stars?"

Declaring the Hollywood studio was once a machine dedicated to create product for a stable of stars, he continued:

"One paid for this in terms of new thoughts, new ideas, new manners of film making. Now, the kind of story is beginning to be told that not only doesn't need a star, but that sometimes can actually be hurt by one. More and more, the producer and director are becoming important figures, and very often they have no intention of merely serving a star. Also, actors move from studio to studio so there is little incentive in spending the time and money to develop stars. With all that, one might think the studios could excuse themselves. But they can't. They have to be considered remiss insofar as they haven't found replacements."

Dassin readily agrees that there are some new stars coming up, but he adds this wry comment:

"They seem for the moment to be coming out of England. Julie Andrews, Albert Finney, Peter O'Toole, Sean Connery, Tom Courtenay, Julie Christie, Vanessa Redgrave, Samantha Eggar are just a few who come to mind. There has been an upheaval in the whole English way of thinking and living, which has produced a new kind of film demanding a new kind of actor.

"In America, there are rumblings of upheaval, too, and I think it's inevitable. I've been struck by the great amount of talent I've seen on U.S. television. That force is so strong that it must eventually be liberated."

Favorite Promotes Leach

SAN FRANCISCO—Bob Leach has been promoted to Favorite Films' San Francisco branch manager by Newton P. Jacobs, president of the distribution company. Leach was San Francisco's Favorite salesman for six years and replaces Hal Gruber on Jan. 1, 1967.

Martin H. Newman Elected Exec V-P Of Century

FLORAL PARK, N.Y.—Leslie R. Schwartz, president of Century Theatres, announced that the board of directors has elected Martin H. Newman as executive vice-president of the company.



NEWMAN

Newman has been associated with Century for over 30 years. He is a graduate of New York University, a certified public accountant, a World War II Naval officer in the Pacific, treasurer of the Brooklyn Jewish Hospital, a director of the National Association of Theatre Owners, chairman of the executive committee of the Metropolitan Motion Picture Theatres Association, and recently elected president of the Inwood Country Club.

Schwartz also announced the election of Leon Greenberg as treasurer, in addition to his present duties as comptroller.

The board of directors also reelected the following officers for the coming year:

Henry C. Miner, Jr., chairman of the board; Leslie R. Schwartz, president; Joseph G. Wickham, secretary; Charles W. Call, assistant vice-president; Walter E. Dunn, assistant vice-president; Harold H. Newman, assistant vice-president; Sylvan Schein, assistant vice-president; Ruth B. Gronert, assistant secretary; and Arthur Blume, assistant secretary.

N. E. Variety Elects

BOSTON—All the 1966 officers of Variety Club of New England Tent 23 were reelected to serve for the coming year. They are James M. Stoneman, chief barker; William M. Kumins, first assistant chief barker; Benjamin Sack, second assistant chief barker; Reuben Landau, dough guy; and Irving Shapiro, property master.

Crew includes Douglass Amos, Nathan Buckman, Malcolm C. Green, Roger Lockwood, Sumner Redstone, Julian Rifkin, Arnold Van Leer, Henry Weiss. International canvassman is Edward S. Redstone.

Silverstein Exits "Catherine"

HOLLYWOOD—Director Elliot Silverstein returned to Hollywood and disclosed that he will not direct "The Great Catherine" for Peter O'Toole's independent production company, Keep Films Ltd. Actor will also star in the screen adaptation of the George Bernard Shaw play.

Silverstein's commitment with Keep Films was terminated as an aftermath of the inability to resolve conceptual differences with O'Toole. Director returned from London where he had been involved with pre-production activities on "The Great Catherine."

Fryer To Produce At Fox

HOLLYWOOD—Robert Fryer, Broadway producer, has entered into a multi-picture producing arrangement at 20th Century-Fox, it was announced by Richard D. Zanuck, vice-president in charge of production. Zanuck also announced the acquisition of the current London comedy hit, "The Prime of Miss Jean Brodie," starring Vanessa Redgrave, as one of the first film properties to be produced by Fryer.

NATO— *(Continued)*

leaders do everything within their power to equalize the harm that is being done us? Will they make a hard, honest and perhaps agonizing appraisal of the dangerous future that impends if they do not act?"

Corwin acknowledged a resolution adopted by the board of the Wisconsin Theatre Owners Association calling for a broad exploration of National Movie Month and containing proposals for its improvement. He said that theatremen everywhere, as well as the trade press, were making similar thoughtful appraisals of the project. The results of the recent "Month" are being thoroughly analyzed from all aspects and will be discussed at the meeting of NATO's executive committee and board of directors in January. At that time, all suggestions, criticisms, and future prospects will be evaluated for discussion when exhibition's leaders visit the film companies' heads.

Regarding the distressing situation faced by small theatre owners, Corwin said that he plans to meet with distribution's sales executives in New York and is hopeful that friendly talks in an atmosphere of mutual understanding will lead to the development of workable and reasonable formulas for the relief of the little exhibitor. He referred to the fact that there are hundreds and hundreds of exhibitors in small towns and in fringe operations in the cities who are fighting for survival, and that these men are all veterans, many of them pioneers, who are deserving of the deepest consideration.

Corwin concluded his remarks by telling his fellow exhibitors—"We will not move mountains in minutes, nor will we prevail in every reform we propose, but we will be ever alert and always the champion of the exhibitor's role and his contribution to the good health of our industry."

"I am pleased that Edward Schuman, of the Walter Reade Organization, has agreed to serve as chairman of the newly-formed audience trends committee," Corwin announced. "Stuart H. Aarons will act as committee counsel, and the committee will be comprised of the following knowledgeable theatremen:

Horace Denning, Dixie Drive-Ins, Jacksonville; Irving Dollinger, Triangle Theatre Service, New York City; Charles Freeman, Wilby-Kincey Circuit, Charlotte; Harvey Garland, Florida State Theatres, Jacksonville; Henry Goldman, Fabian Theatres, New York City; Saul Goldman, Allied Theatres of Illinois, Chicago; Robert Hosse, Martin Theatres, Columbus, Ga.; Joe Jackson, Interstate Circuit, Dallas; Joe Kelly, Redstone Management, Boston; William Kelly, United California Theatres, San Francisco; Ronald Krueger, Fred Wehrenberg Circuit, St. Louis; Lawrence Lapidus, Loew's Theatres, New York City; Norman Newman, Metropolitan Theatres, Los Angeles; Dan Polier, National General Corp., Los Angeles; Fred Schmuff, Durkee Circuit, Baltimore, Md.; Sam Seletsky, General Cinema Corp., Boston; Edward Stern, Wometco Theatres, Miami, Fla.; George Stern, Associated Theatres, Pittsburgh; Joe Strother, Marcus Theatres, Milwaukee; Edward Stuckey, Butterfield Theatres, Detroit; and Ray Vonderhaar, Tentelino Enterprises, Alexandria, Minn.

Robert W. Selig, Pacific Drive-In Theatres, Hollywood, has been tapped by Corwin to head the public affairs committee. The following advertising-publicity executives will serve with Selig:

Henry Capogna, Butterfield Theatres, Detroit; Ernest Emerling, Loew's Theatres, New York City; Sy Evans, General Cinema Corp., Boston; Harry Greene, Welworth Circuit, Minneapolis; Thor Hauschild, Armstrong Circuit, Toledo, Ohio; Fred Herkowitz, RKO Theatres, New York City; Dave Jones, Kerasotes Theatres, Springfield, Ill.; Sam Mills, Panther Circuit, New York City; Russell Mortenson, Standard Theatres, Milwaukee; Ronnie Otwell, Martin Theatres, Columbus, Ga.; Ed Seguin, Balaban & Katz, Chicago; Jack Silverthorne, Hippodrome Theatre, Cleveland; Charles Smakwitz, Stanley Warner, New York City; M. B. Smith, Commonwealth Circuit, Kansas City; George Stern, Associated Theatres, Pittsburgh; B. V. Sturdivant, Arizona Paramount, Phoenix, Ariz.; Morton Sunshine, Independent Theatre Owners, New York City; Joe Vleck, National General Corp., Hollywood; and Ray Willie, Interstate Circuit, Dallas.

The Young NATO Organization (YNO) includes Bruce Corwin, chairman, Metropolitan Theatres, Hollywood; Allan Blank, Central States Theatres, Des Moines; Robert Carpenter, Sunset Drive-In, Hamburg, Ark.; Richard Durwood, Durwood Theatres, Kansas City; Thomas Floyd, Floyd Theatres, Haines City, Fla.; Jerry Forman, United Theatres, Portland; Michael Forman, Pacific Drive-In Theatres, Los Angeles; Richard Kite, Marcus Theatres, Milwaukee; Roger Lockwood, Lockwood & Gordon Theatres, Boston; Richard Mann, Theatre Management, San Francisco; Roy E. Martin III, Martin Theatres, Columbus, Ga.; Harmon Rifkin, Rifkin Theatres, Boston; E. David Rosen, Fabian Theatres, New York City; Robert Stein, State Wide Theatres, Los Angeles; and Herman Stone, Consolidated Theatres, Charlotte.

Columnist Plans Top Super-Film Of All—Encyclopedia Britannica

DALLAS—Paul Crume, columnist in the Dallas Morning News who writes "Big D," wrote the following:

"People say that the most super colossal film now showing at our movie houses is 'The Bible.' True, the New Yorker magazine did imply that a person might learn more just by reading the book, but the New Yorker is not very good on super-colossal matters. It is better at micro-metric nit-picking.

"At any rate, the question is moot because I have come up with a better super-colossal idea. I am in the process of writing a screen play adapting 'The Encyclopedia Britannica' to the movies.

"Let this stand as fair warning to competitive writers and other plagiarists that this subject belongs to me. I thought of it first. The idea hit me like a ton of books the other day when I was dreading having to look up something. I forget what the something was because it became no longer important. When you latch onto a great idea like making a movie out of the Britannica, you have to strike while the iron is hot. A week is none too long to spend on a subject of this magnitude.

"'Here' I remember thinking, with my unusual infallible insight, 'is a book that, as a movie, would be bound to have everything.'

"It should be obvious to anybody, after some genius has thought of it, that the Britannica is the material for the most colossal super-colossal spectacle ever staged here or abroad. It has a giant cast including nearly everybody who has even been heard of in the human race. The action of the book takes place in virtually every scene on the globe, and if you go easy on things like thermodynamics, there is plenty of action. As a book, it is weak on dialogue, but anybody can furnish that.

"As a movie, The Encyclopedia Britannica would be the only device by which you could link together the Taj Mahal, giant pandas, Stonehenge, and Salome carrying the head of John the Baptist. The only other way to do it would be to have an imaginative director, and we're not going to have one. We are going to underplay the whole subject as far as our 50 million-dollar budget will allow.

"At the moment, I lean to allowing Alfred Hitchcock to direct the show because even when you have read some of the paragraphs in the Britannica, you still don't know how they came out.

"There would be a part in the play for everybody in show business, from aardvarks to zygote, though the casting might take a little time.

"Luckily, I am superbly equipped to turn the Britannica into celluloid, for I have spent much of my spare time for 30 years in a scholarly project to find the missing item in it.

"I started out in a hit and miss fashion, thinking up subject after subject, but they all turned out to be in the index. Now, though, I am following a process of deductive reasoning. All you have to do, obviously, is to list every subject included in the book and eliminate these from consideration. The subject not listed is bound to be the missing one.

"Scholarly work of this kind seldom pays. It will be good through the movie to make pocket money."

Fla. Exhib Calls COMPO Industry's "Santa Claus"

NEW YORK—In a note of appreciation forwarded with a check for his COMPO dues, Sam Tournure, an exhibitor of Fort Lauderdale, Fla., called COMPO "the industry's Santa Claus," it was revealed by Charles E. McCarthy, COMPO's executive vice-president.

McCarthy said that Tournure apparently was referring to COMPO's accomplishment in obtaining complete repeal of the Federal 20 per cent admission tax and the exemption of motion picture theatres from the federal minimum wage laws. McCarthy pointed out that this year is the first time in 49 years that the industry has been free from the admission tax.

Loew's Ups Diamond, Lapidus

NEW YORK—Preston Robert Tisch, chairman of the executive committee of Loew's Theatres, has announced the election of two assistant vice-presidents, Bernard Diamond, general manager of the circuit's theatres, and Larry Lapidus, chief film buyer and booker.

Diamond joined Loew's in 1963 following a 23 year association with Schine Theatres. Lapidus was associated with the General Cinema Corp., Boston, for five years prior to joining Leow's in 1965. Earlier, he was employed by the B & Q Theatre Circuit in Massachusetts.





Will the movies that are here today be here tomorrow?

Nothing can improve their chances like color! Virtually all prime-time TV is now in color. Stations and sponsors want their feature films in color, too. So, shoot in color for greater impact in the theater today and for greater TV potential tomorrow. Shoot in color . . . you'll show a greater profit.

For excellence in color, look to Eastman Kodak experience, always and immediately available through the Eastman representative.

EASTMAN KODAK COMPANY

New York: 200 Park Avenue
212-MU 7-7080

Chicago: 130 East Randolph Drive
312-236-7234

Hollywood: 6677 Santa Monica Boulevard
213-464-6131

Industry, World Mourn Disney, Master Of Family Entertainment

HOLLYWOOD—Walt Disney, who built a fabulous entertainment empire by pleasing family audiences, died here last week at the age of 65. The famed producer, who earned more than 900 awards from organizations and governments around the world, including 31 "Oscars," is survived by his wife and two married daughters.

Looking back over his colorful career, Disney recently said, "By nature, I am an experimenter. To this day, I don't believe in sequels. I can't follow popular cycles. I have to move on to new things." Thus, few producers, if any, deserve to be called innovators as much as he. When his "Mickey Mouse" character became a hit, the public clamored for more Disney mice. Instead, he went on to develop the popular "Silly Symphonies." When his "Three Little Pigs" found widespread acceptance, he bowed to public demand and featured them in another cartoon, but was disappointed at the result. His feature-length cartoon, "Snow White," the film industry's first such cartoon, was an instant hit and brought forth a demand for "more dwarfs." Instead, he experimented with "Pinocchio," "Fantasia," "Dumbo," and "Bambi."

Then, the war intervened, and his studio, with all its skill and determination, went into the war effort. Thousands of insignias were produced for as many different fighting units, and hundreds of thousands of feet of film were produced for military briefing and training purposes. Disney said that his studio had acquired from the war "a wonderful education and a determination to diversify our entertainment product."

The years immediately after the war saw the Disney Studios experimenting with living nature subjects and live action features. There occurred about this time the television panic in the movie industry, but Disney, after studying the medium, decided that although it was here to stay, it could never in the foreseeable future replace motion pictures. He further figured that it could be used to aid motion pictures. "If television could sell soap, why couldn't it sell movies?" With this in mind, he went into television. When his feature of Jules Verne's "20,000 Leagues Under The Sea" was about to be released, he tried another experiment. He built an hour-long television show around the making of the movie, for pure exploitation, according to him. That show won an Emmy as the best televised single feature of the year, and was, he said, the greatest single factor in the feature film's success.

An even greater stroke of daring showmanship was displayed in using television to promote movies. Famed Texas exhibitor, the late Bob O'Donnell, suggested that Disney release his three-part ultra-successful television Davy Crockett series as a single, full-length movie. Disney's release was exhibited in O'Donnell's theatres and broke house records in over half of Texas.

After long and rewarding development of live-action and animated cartoon films, he decided to combine the two, and employ every trick known to him in film making, for "Mary Poppins." His friend, Samuel Goldwyn, predicted that the film would gross 35 million dollars. Said Disney, "35 million seemed to outfantasy the picture itself," but when it came true, Goldwyn raised his estimate to 85 million dollars.

When Walt Disney spoke of the work done at his studios or at Disneyland, its progress and success, the pronoun "we" was noticeably dominant. Of the Disney organization, with its three thousand employees, he said, "Only through the talent, the labor, and the dedication of this staff could any Disney project get off the ground." He also expressed profound appreciation to many exhibitors and theatremen to whom he felt his success was owed.

A few months ago, the National Association of Theatre Owners named Walt Disney Showman of the World. In a speech before them, recorded in the last Laurel Awards issue of MOTION PICTURE EXHIBITOR, he said, "I want to make you a promise. I promise we won't let this great honor you have paid us tonight go to our head—we have too many projects for the future to take time out for such a thing. On top of that, after 40 some odd years of ups and downs in this crazy business of ours, we know too well—you are only as good as your next picture."

His death was untimely, because he was determined to remain the active producer he had been in the past.

Because of this, we must not only express sadness for the passing of a great and successful man, but must express regret at the loss of a great promise to our industry—a promise which his truly untimely death kept him from keeping. His enthusiam, however, was contagious, and the projects he started will be carried forward by the company which bears his name. Disney will be known to a generation which may not know the man, but which will be well acquainted with his work. This is his remarkable legacy.



DISNEY

Pacific Names Upham

LOS ANGELES—Veteran theatre operator and concessionaire William Upham was named Pacific's walk-in field supervisor by Art Gordon, division manager.

Upham has been in the field for the past year, familiarizing himself with Pacific's operating methods, since departing an executive post with National General Corporation.

Upham served as NGC's assistant director of merchandising, supervisor of certain of that circuit's San Diego operations, and as National's director of drive-in theatres.

Writers' Strike Averted As New Pact Is Ratified

HOLLYWOOD — A writers' threatened strike against the motion picture industry was averted at the zero hour last week when members of the Writers Guild of America unanimously approved the terms of a new 3½-year contract. Some 500 writers ratified the new pact less than three hours before a midnight strike deadline. More than 600 pickets had been assigned to march outside Hollywood studios the next morning if an agreement was not reached at the midnight deadline.

One provision of the new contract establishes a uniform date for labor contracts for both tv and screen writers. Both will be up for renewal in June, 1970. The agreement also broke another industry pattern by bringing writers into the motion picture health and welfare program while still giving them a five per cent hike in pensions. Early guesses were that the new arrangement may cost as much as eight per cent. Traditionally, producers have insisted that such fringe benefits be kept within the five per cent range.

Another major gain for the writers was 100 per cent increase in two steps on minimum payment for movies budgeted at $1 million or more—which means most film productions. The present $4,500 minimum will go to $8,000 and to $9,000 in 21 months. However, by and large, screen writers make their own deals in excess of the minimums.

Among the fringe gains that writers hold dear is a provision giving them far more prominence than ever before in screen credits and in advertising of pictures.

Bargainers for WGA and the Association of Motion Picture and TV Producers negotiated the contract after one 20-hour marathon session and an additional meeting as the strike deadline approached.

Writers of screen plays also will get the full 1.2 per cent share of gross sales of films for re-use on tv.

Television writers will have to ratify the one-year extension of their contract, but no difficulty was expected since they will be trading the extension for three years' coverage under the industry's health and welfare program.

Third Wave For "Paris"

NEW YORK—The third wave of roadshow openings in the United States for "Is Paris Burning?" rolls Dec. 21–22 when the Paramount-Seven Arts-Ray Stark presentation begins its Christmas holiday engagements in eight cities.

The reserved-seat attraction will debut Dec. 21 at the Cinema 21 in San Diego. The remaining seven new engagements will open the following day, Dec. 22, in the following situations:

International 70, Cincinnati; Palace, Cleveland; Beach, Miami Beach; Broadway, Portland; Cinema I, Louisville; and Cinema I, Toledo.

Sutton To New NGC Post

DENVER—James R. Sutton has been appointed manager of the new $750,000 Century 21, Denver, it is announced by Jack McGee, division manager of Fox Mountain-Midwest Theatres, a division of National General Corporation, Los Angeles.

Sutton's appointment to the key post at the deluxe, 1048-seat motion picture showcase, follows a 20 year career with Fox Inter-Mountain Theatres.

Chaplin's "Countess" Opens March 15 At N.Y. Sutton

NEW YORK—Charles Chaplin's "A Countess From Hong Kong," starring Marlon Brando and Sophia Loren, will have its American premiere as a gala benefit for Research to Prevent Blindness, Inc., of which Jules Stein is chairman of the board of trustees. Stein is also chairman of the board of MCA, Inc., parent company of Universal Pictures, which is presenting the film worldwide.

Research to Prevent Blindness, Inc., a national voluntary health foundation devoted to accelerating progress in the long neglected field of eye research and the prevention of blindness, was founded in 1960 with Stein as co-founder.

Mrs. Albert D. Lasker, Mrs. William M. Greve, and Miss Susan Stein serve as co-chairmen of the American premiere.

The gala charity premiere, to be attended by civic and social leaders, will be held at the Sutton Theatre in New York on Wednesday evening, March 15, it was announced by Henry H. Martin, vice-president and general sales manager of Universal Pictures, and Donald S. Rugoff, president of Rugoff Theatres which operates the Sutton.

"A Countess From Hong Kong" will have its world premiere at the Carlton, London, on Jan. 5 as a benefit for the "Fight For Sight" campaign of the Institute of Ophthalmology associated with Moorfields Eye Hospital, the oldest and largest eye hospital in the world, followed by a gala premiere at the Paris Opera in Paris on Jan. 12 as a benefit for the Fondation pour la Recherche Medicale Francaise. Lady Ogilvie and Mrs. Kenneth Keith are serving as joint chairmen of the premiere committee in London and Madame Alphand, wife of the Secretary General of the French Foreign Office, is acting as chairman for the Paris premiere.

"Woman" Brings Arrest

HARTFORD—Audubon Films' "I, a Woman" has been confiscated by the Hartford police department after completion of an Art Cinema three-week showing, and Ernest A. Grecula, theatre manager, arrested and charged with indecent or immoral exhibitions.

Grecula has posted $500 bond for a Dec. 29 Hartford Circuit Court appearance. He declined to make any statement other than disclosing he would seek legal counsel.

Two members of the Hartford Police Department's Vice Squad "caught" part of the film after complaint from an unidentified source was received. Some nights later, Capt. John J. Roach of the vice squad; Albert Nevins, assistant prosecutor; and Inspector Edward Sterniac of the State Police Department attended a showing.

N. Y. Bookers Club Elects

NEW YORK—Marvin Friedlander was elected president of the Motion Picture Bookers Club for the second year. The club, now entering its 28th year, boasts over 140 members. A special installation dinner will be held during the early part of the year.

Other members elected were as follows: Allen Pinsker, first vice-president; Etta V. Segall, second vice-president; Fred Mayer and Harold Lager, trustees; Lou Solkoff, treasurer; Lee Herbst, financial secretary; Harold Rosen, sergeant at arms; Eddie Richter, Harry Margolies, Kitty Flynn, Jack Birnbaum, Jerry Horowitz, Ralph E. Donnelly, board of directors; and Lillian Bloomberg, recording secretary.

Exhibs Laud Catholics For Aiding "Good" Films

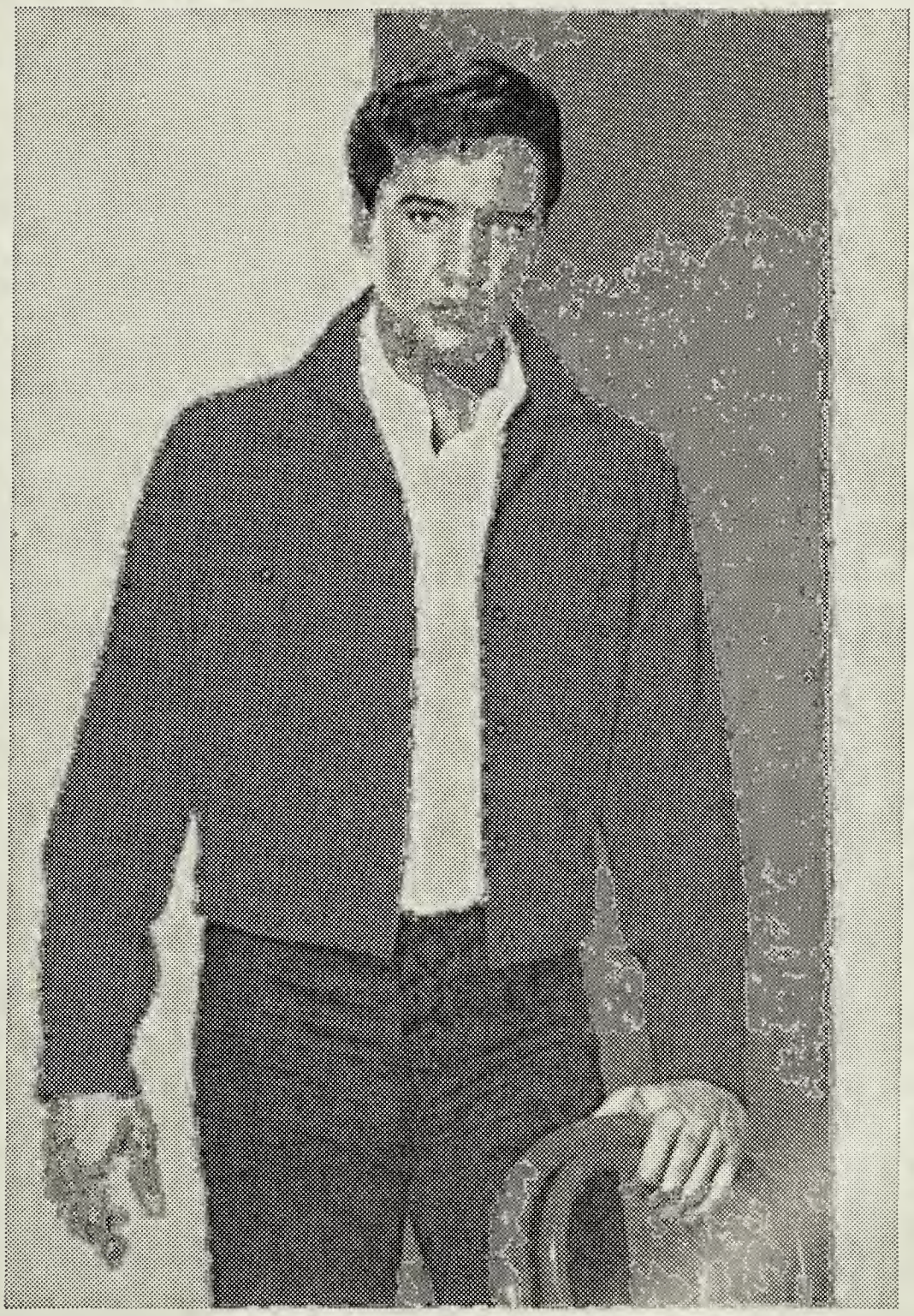
WILMINGTON, DEL.—Cahtolics in the Diocese of Wilmington took the decency pledge of the National Catholic Office for Motion Pictures on Sunday, Dec. 11.

"Delmarva Dialog," weekly newspaper published by Catholic Press of Wilmington, Inc., reported that the promise "to promote by word and deed what is morally and artistically good, and to discourage indecent, immoral and unwholesome motion pictures" did not seem to worry local theatre managers interviewed. "They feel their movies can stand the test," the Dialog said.

Ed Orr, manager, Loew's Aldine, was quoted as saying: "We do not play the so-called condemned movies here at Loew's. I think in the old days of censorship, the bad movies were played up so much that people went to see them who never even would have heard of them. Too much publicity was given the bad movies and the good ones were ignored. The trend is in the other direction, now, which is good. I'm glad to see them pushing the good movies and I hope they continue."

Neither the state of Delaware nor the city of Wilmington has ever had a governmental censor board.

Theatre managers agreed, according to the "Delmarva Dialog" article, "that the best money-makers, after all, are the family-type movies. James Bond thrillers have been big boxoffice attractions, and Disney's 'That Darn Cat' was last year's biggest picture, money-wise, for at least one local theatre."



Seasons Greetings

Elvis and the Colonel

1966

The NEW YORK Scene

By Mel Konecoff

IS THIS CITY SO BIG AND SOPHISTICATED AFTER ALL? MANY SMALL towns and villages that we know of have had general meetings of the inhabitants, sessions with elected officials, etc., known as town meetings, ever since the days of the Pilgrims. Now, exhibitor Sam Horwitz has presented a plan to the Independent Theatre Owners of New York, whereby local theatres would hold open house Town Hall Forums one evening each month.

Local neighborhood residents would thus be brought together in a large place of public assembly to hear dignitaries, elected officials, and city and state department heads discuss problems of interest to the community.

Horwitz, one of the vice-presidents of the ITOA, will act as liaison between interested theatre owners, merchants, and government officials to set these forums, which it is hoped will prove instructive on a city-wide basis. To initiate the activity, Horwitz will hold the first forum in his Tilyou Theatre in Brooklyn during the third week in January. He gives credit to NATO for the suggestion that theatres become involved in community activities.

SUDDEN THOUGHT: FOR SOME TIME, NOW, WE HAVE BEEN BELLYACHING that films have been much too long. The other day, we saw "Funeral in Berlin" with Michael Caine, and we found ourselves wishing that it wouldn't end quite so soon. Caine is the new femme fantasy stirrer, but good.

MAIL: DEAR MEL: ON RETURN FROM A 14-WEEK TRIP TO THE WEST Coast and the Far East, I read three issues of the (New York Tent's) Variety Barker, which I found to be "super" for this type of organization publication. Congratulations on a job mightily well done. Happy holidays to you and yours.

Regards, Leon Bamberger

Dear Leon: Thank you for them thar kind words. By now, either you will have seen or heard the news that we have resigned as press guy of the New York Tent and as editor of The Barker, monthly informational publication. After serving as press guy for three years and as editor of the recently reactivated bulletin, which resumed publication earlier this year, this was not a move that was lightly taken. For your information and at least two others, who we know will be interested, the move was brought on when the Tent hired a new executive director, who is an expert in public relations and who can devote his full time to publication work as well as to matters of fund raising. The results should be an improvement for the Tent, which is what we would like to see.

MURDER: TO RJF AT COLUMBIA—JUST WANT YOU TO KNOW THAT THE girlie calendar on "Murderers' Row" is the hit of the locker room of the New York Telephone Company. How did this come about, you ask. Well, we had a repairman in the office the other day (we've been having trouble hearing our boss when he calls) when in walked the mailman bearing the rolled-up peepshow. When we straightened out the thing, the phone began to ring like crazy as a couple of wires were fused together across the room. So, what else could we do but offer it to the chap, who promised very prominent posting.

THE METROPOLITAN SCENE: DAVID FLEXER HAD A CHRISTMAS "AT Home" reception in the new offices of Inflight Motion Pictures. You would have thought that a party on an air liner would have been in order to show somebody's new film and to show off the latest equipment improvements. . . . That building across the street from Governor Rockefeller's local offices that looks like a fancy apartment house is not. It's a deluxe garage known as The Motor Mansion and is being heralded as "the last word in luxury parking and facilities for motor cars of distinction, foreign and domestic." Getting the feel of the place before it was officially opened were three Lotus-Formula I racing cars used in the filming of MGM-Cinerama's "Grand Prix." . . . Pesky rains were flooding Paramount's efforts to aid the victims of devastating Italian floods via three special benefit previews for "Arrivederci, Baby" at the Forum on Broadway last week. . . . Anyone having a problem balancing exterior sunlight and interior arc or blue light while filming interior scenes can solve it with a patented aerosol spray developed by British cameraman Nicholas Roeg. . . . Guess who plays the part of a secret agent? Why none other than Neil Connery, younger brother of Sean (James Bond) Connery in "Operation Kid Brother." We can hear the thought processes of enterprising exhibitors as they think about besieging UA to be allowed to play a double bill with the brothers Connery next year. . . . Gollee, but those people out west were lucky recently. The first 200 patrons in 100 theatres opening "Spinout" received a pocket-size color photo of Elvis Presley and a 1967 calendar with March 31 included. . . . Anyone spot Natalie Wood's sister, Lana, in "Penelope"? She was in a party scene, we are told. . . . The third edition of the ASCAP BIOGRAPHICAL DICTIONARY is off the presses compiled and edited by The Lynn Farnol Group. It features brief biographies of some 5,238 members—over 845 pages. Woe be unto anyone who doesn't have one when the subject of composing, writing, or publishing music comes up. . . . Holiday greetings in from Disney Productions, Tommy and George Waldman, Ernie Emerling, Ted Arnow, Martha Torge, the Lee Kokens, the Irving Ludwigs, the Charles Powells, the Ernie Grossmans, Joseph Brenner, Allan Lobsenz, Jim Watters, Norman Robbins, Norman Elson, Sol "Shorty" Rissner, Charles Call. . . . To all—our best for the holiday!

Pantages To Filmsync

NEW YORK — Clayton G. Pantages has been appointed executive vice-president in charge of sales, and Peter Fernandez named to the post of secretary of Filmsync-TV, Ltd., it was announced by Jack Curtis, president of the newly formed post-sychronization and dubbing organization.

Pantages was a 20th Century-Fox executive for 12 years before moving to the post of general sales manager for Magna Pictures Corporation. In addition to his duties for Filmsync, Pantages heads worldwide theatrical and television sales for Dorne Films International Corporation, new indie distributor.

"Doc" Gladsden Retires; Sells Paxtang Theatre

HARRISBURG—Samuel "Doc" Gladsden has sold his Paxtang Theatre, for years a popular neighborhood house, and gone out in style—with a farewell tribute in Paul Beers' "Reporter At Large" column in the Harrisburg Evening News. The marquee of the theatre now carries words of thanks to all his old patrons plus, "Merry Xmas, Doc and Mrs."

A native of Atlantic City, "Doc" was a fine athlete and was quite a high diver at Rutgers. He was engaged as a pharmacist in his home city and Washington, accounting for his title of "Doc." His legal name is Samuel Goldstein.

Before coming to Harrisburg and Paxtang in 1947, he had his left leg amputated. A frustrated actor, he went into the movie business, and his first film was a Walt Disney picture. His last appropriately was titled "Born Free."

Now he'll retire to York in February where his son, Dr. Donald F. Gladsden, an optometrist, is located. At the age of 68, "Doc" has the energy and appearance of a man 10 or 15 years younger.

Gen. Cinema Earnings Up

BOSTON — General Cinema Corporation reported that preliminary results for the year ended Oct. 31 indicate that net earnings after taxes rose over 23 percent while sales advanced around 33 percent over the year previous. Richard A. Smith, president, said that company revenues were about $33,590,000 as compared to $25,163,082 in 1965. "Earnings," he said, "are estimated at slightly over $2,000,000 or about $1.60 a share compared to $1,643,558, equal to $1.30 a share a year ago.

Glen Alden Elects List

NEW YORK—Glen Alden Corporation announced the election of Austin List as president of the Opp and Micolas Cotton Mills, subsidiaries of the corporation. List, since 1958, has been a member of the board of directors and vice-president of the corporation.



A mobile box office touring area campuses and shopping centers is being used by Columbia for the world premiere reserved seat engagement of Fred Zinnemann's "A Man for All Seasons" at New York's Fine Arts Theatre. Here, Columbia roadshow ad manager Jerry Levine shows how it works.

Third Stockholder Sues Over Warner Stock Sale

NEW YORK—A third suit has been filed by a Warner Brothers stockholder against Jack L. Warner, Seven Arts, and various Warner Brothers officers to prevent Warner from selling his large stock holdings in WB to Seven Arts.

The suit action, filed by Joseph D. and Florence Ellis, asks that Warner be made to account to WB for all benefits and gains manifested through the transaction. Also asked is an accounting for damages and losses allegedly sustained by WB.

The complaint states that under normal circumstances, the stock would have been sold below value, but that it had not been. Because of the size of Jack L. Warner's holdings, Warner Brothers' major officers and directors followed his decisions on management and policy. The sale of his holdings, according to the complaint, would give Seven Arts "the ability to control and distribute the WB film library for tv exhibition purposes and to determine the prices thereof. Consequently, it charged, the sales will have an adverse effect on, and will possibly serve to eliminate, "WB's own ability to offer and market its film product to tv on a free competitive basis." It is claimed Warner received a premium price on his stock at the expense of WB and for the benefit of Seven Arts.

The board of WB has been charged with a breach of fiduciary duties to the company.

Columbia Earnings Dip

NEW YORK—Columbia Picture Corp. has made public its comparative earnings statement for the 13 week period ending Sept. 24. Income for this period, after taxes, is $647,000, a decrease from $696,000 for the same period in 1965. This represents an earning per share of common stock of 31 cents, as compared to the 33 cent earning in 1965.

The earnings per share of common stock after preferred stock dividends, for both the current year and the prior year, are based on the 1,966,527 shares outstanding. The aforementioned figures have been prepared by the company, and are subject to year-end audit by its independent public accountants.



Sidney G. Deneau (left), executive vice-president of Rugoff Theatres, signs the contract for the exhibition of Charles Chaplin's "A Countess From Hong Kong" starring Marlon Brando and Sophia Loren at the Sutton Theatre in New York with Henry H. (Hi) Martin, Universal vice-president and general sales manager.

LONDON Observations

By Jock MacGregor

BIG, BLUFF SIDNEY JAMES HAWTHORNE WARD IS A PRETTY UNUSUAL personality. Perhaps one should say dual personality since he divides his time between being a steel magnate in the Midlands and producing films with his money in London. And there is no overlapping of activities. Indeed, his friends in the former call him Sid and in the latter Jim. This I found a trifle disconcerting when I went to Wolverhampton for a fabulous party which he staged to mark the opening of his latest film, the follow up to his highly successful "Second Best Secret Agent in the Whole Wide World," "Where the Bullets Fly," in his town.

He brought the principal artists and technicians from London; took the circle at the ABC for some 500 guests; and added all the trimmings of a West End premiere—military guard of honor, stage appearances, fresh flowers, the lot. The theatre looked wonderful. A bar for artists and press was established in manager R. Trevor's office, and from there, it was easy to know how the film was running. Most artists saw it until they were bumped off on the screen. I suppose it is only natural that if one saw oneself killed, one would want a drink—a stiff one, of course!

Afterwards, the champagne flowed at the supper dance until it was hardly worth going to bed. It was then that the third Ward—Hawthorne as he is known in sports circles—emerged. He admits to being golf-mad, and the Sunshine Coach, promoted when a Variety Club Golf Society celebrity team played at his club—at his expense—was handed over. Roger ("The Saint") Moore made the incredibly sporting gesture of personally driving from the studios after work—a round trip of some 220 miles—to make the presentation. He returned almost immediately to be on the set in the morning. What an impression he made! Three guests were prompted to give Jim blank checks to go towards the cost of another coach. We had a grand time.

SPIRITS WERE HIGH AT MACGREGOR SCOTT'S LUNCH FOR THE WARNER-Pathe exchange managers in London for a two day convention. So they should be! This consortium distributes for Warner, Associated British, Hammer, Anglo Amalgamated, and American International, and some really powerful box office pictures are on the way. The Associated British hierarchy, headed by Robert Clark, C. J. Latta, Jack Goodlatte, and J. MacDonald, were present, and there was much leg pulling as it also marked Jim Carreras' return to action—on crutches, admittedly—after his knee operation. "Mac" described the managers as the "great unsung heroes of the business" on which the prosperity of the company depended, and was particularly happy to welcome the road exploiteers as Jim was giving them the "most exciting and exploitable film for years" in "One Million Years B. C." Bob Clark sprung a surprise by announcing the appointment of a marketing expert to the corporation. He claimed that the job was not finished when they sold to the exhibitor—there was the more important job of selling to the public, for a 10 per cent increase in U. K. admissions alone would mean a further $16 million. Warner's Arthur Abeles expressed terrific satisfaction that Seven Arts had bought Jack Warner's holding and not another distributor, which would have meant two men for each job—or a sausage manufacturer, he slyly added.

THE INDUSTRY'S GREATEST WEAKNESS SEEMS ITS RELUCTANCE TO answer its critics—knockers might be more correct—internal and external alike. It should take a hard look at the shorts agitators who are mounting a campaign to force, among other things, 100 of their sort—the ones which win prizes at international festivals and not the commercial type like "Look at Life," Harold Baims, and Pathe Pics—on theatres annually. I attended the conference launching the publication of "A Long Look at Short Films," which is to be their bible, and heard little that has not been said on the subject for at least 30 years to my knowledge—exhibitors won't book them, rentals are unrealistic, they cannot recoup their costs. Once, all exhibitors were to blame; today, Rank and ABC are presented as the villains, and sparse mention is made of independents. With the Monopoly Commission Report floating around, and some government officials culture-crazy, the sponsors may foster sympathisers to the ultimate embarrassment of the industry. Actually, the producers have only themselves to blame for making uneconomic shorts for a non-existent market. They can, as the Report suggests, make their films for tv, industry, and government departments. Nevertheless, exhibitors should put their case against shorts firmly and smash this threat to the liberty of their operation before it is too late.

AS IS CUSTOMARY, THE FEDERATION OF BRITISH FILM MAKERS HELD its December press conference over lunch. Actually, it was its last. On Jan. 2, along with the British Film Producers Association, it will become the Film Production Association of Great Britain. Regrettably, it marked the retirement—I do not really think this is the correct descriptive as he has other film interests and will remain active in the House of Lords—of Lord Archibald, who is planning a leisurely round trip to Australia by cargo ship, stopping off at the places he has always wanted to visit. At the BFPA's last press conference, Admiral Sir Charles Evans reported on the Acapulco Festival, which presents prize winners from international festivals. With five British films—all proven at the box office—he felt that artistic integrity and commercial requirements were being more consistently combined by producers than ever before. . . . Being unable to be in two places at once I had to decline the invitation to the "Is Paris Burning?" preme and champagne supper having accepted for another function. I was able to join Russell Hadley, Peter Reed, and Bud Ornstein at the press lunch for director Rene Clement. . . . The fans and younger generation, plus some old 'uns, turned up at the preme for UA's musical romp, "Finders Keepers," at the Odeon, and gave Cliff Richard and The Shadows a rousing reception both in person and on the screen. It was an extremely well dressed audience, with most girls favoring long dresses in contrast to their daytime minis. Even long haired youths accepted convention and more dinner jackets. . . . I went as MGM's Eddie Patman's guest to the Film Publicists lunch to honor my colleague of many years, Harold Myers, who for health reasons is retiring as Variety's top man in Europe. He is to live in Italy about midway between the Venice and Cannes Film Festivals, and produce Chateau Myro wines. He promises his grapes will never be sour.



United Artists exploiteer Max Miller is seen here presenting a scroll about the film, "A Funny Thing Happened On the Way to the Forum," to Mrs. Harry MacArthur at a screening party that he hosted in Washington. Present at the party were representatives of the White House, the State Department, and the local and national press. Mr. Miller's tailor was commended by all present.

ALBANY

Bishop Edward J. Maginn, apostolic administrator, recently dispatched a letter that was read to Roman Catholics in the 14-county Albany Diocese at the Sunday Mass in which the Legion of Decency pledge was renewed. The letter began, "The frequency with which motion pictures are presented in theatres and even in our homes by television makes more urgent than ever the obligation of each of us to select and judge with Christian maturity." Bishop Maginn said that he realized it was "difficult to make recommendations which would apply to everyone for every film made." His mention of motion pictures seen on television served to emphasize the fact that the diocesan weekly, "Evangelist," prints the official ratings for pictures shown over Albany's television stations. . . . An editing snip eliminated the words "as a buying and booking account" in the report that Thornton Theatres had acquired Reggie Clark's Palace, Lake Placid. Clark, a funeral director, is still operating the film house. . . . Rose Norcus is booker in the new 20th Century-Fox branch. She used to serve as a local United Artists date setter. . . . Harold Sliter, formerly group manager for Schine Theatres in Lexington, Ky., resigned from Panther Theatre Corp., operating the old Schine circuit. He was once director of advertising, promotion, and publicity at its Gloversville home offices, and is the son of Frank Sliter, who is now living in retirement at Menands, near Albany, after many years of service as 20th Century-Fox salesman. Harold is now working for a Lexington tobacco company. . . . Daphna Reznick, 19, daughter of Mr. and Mrs. Ben Reznick, who operate six upstate New York motion picture theatres from a base in Cobleskill, will be married to Merv Weinstein, 23, a New York City architectural student, on June 9 in Great Neck, N.Y.

BUFFALO

Melvyn Berman has been appointed chairman of the Buffalo Variety Club permanent telethon committee, members of which are Richard Aaron, Harold Bennett, Nate Dickman, Michael Ellis, Jr., Thomas W. Fenno, James J. Hayes, Myron Gross, and Robert King. Ex-officio members are Peter G. Becker, Albert J. Petrella, Alex Lebovitz, Dr. Robert Warner, and Barbara Quinlivan. . . . Paul Grummitt has been elected president of the Buffalo Moving Picture Machine Operators Local 233. Other 1967 officers are Alec Cohe, vice-president; Carl Patterson, recording-corresponding secretary; Kenneth Kavanagh, business representative; Thomas Griffin, treasurer-financial secretary; Thomas Gilmartin, sergeant-at-arms; trustees, Arthur Ehrlich, Edmond Ostrowski, and Frank Krenn; executive board-at-large, Floyd Stevens, David Hunter, Jr., and Krenn; delegate to the Buffalo Central Labor Council, Joseph Heckt. . . . Jo-Mor Theatres of Rochester put on a gala Christmas party in the Downtowner Motel. John Martina and Morris Slotnick, heads of the circuit, hosted the party, which was attended by all employees. . . . The children at the Rehabilitation Center of the Children's Hospital, principal charity activity of the Variety Club, were made happy when the Women of Variety, Tent 7, staged their annual Christmas Party at the hospital. Mrs. Gertrude Fisher was party chairman and Mrs. Joanne Reuter, co-chairman. Sam Geffen, Tent 7 canvasman, appeared as Santa Claus. . . . Mannie A. Brown, head of Mannie Brown Associates, announces that his organization now is distributing Pathe Contemporary Films in the Buffalo exchange area. . . . The installation ceremonies for the 1967 officers of both the Variety Club of Buffalo and the Women of Variety will be held early in January. The co-chairmen are Melvyn Berman and Albert J. Petrella. . . . George J. (Chief) Meyer, an assistant manager at the old Empress and Webster theatres, died in the Rochester General Hospital. . . . Dennis Carey, formerly assistant manager, Granada, a Panther house in north Buffalo, has resigned and accepted a position as assistant to Frank Arena, Loew city manager, at Shea's Buffalo.

CHARLOTTE

The Center, Durham, N. C., at a banquet honoring the Duke University football team, presented to Bob Matheson, a defensive back, the annual Center Theatre Trophy, awarded annually to the player voted by his team mates as the most valuable player during the year. Manager Charles H. Lewis made the presentation. . . . An all-cartoon program was shown at 10 a.m. Dec. 3 at the Dunn, Dunn, N.C., the only admission being a new or useable toy, to be distributed to needy children at Christmas. Manager James Yates said the Dunn Chamber of Commerce cooperated in the project. . . . A Volkswagen with lights out driving into an exit of the Tower Drive-In at Rocky Mount, N.C., collided head-on with another car driving out of the exit, resulting in considerable property damage and injury of one of the drivers.

CINCINNATI

Film Row bookers were guests at a delightful Chistmas dinner party given by Ohio exhibitors Henry Davidson, Lynchburg; Harley Bennett, Circleville; and John Hewitt, West Union, at Jack & Klu's Steak House. . . . Ross Spencer, office manager for Columbia's local exchange, is observing his 25th year with the company. At an informal ceremony, Martin Kutner, eastern division sales manager, presented him with a watch as a memento of the anniversary. . . . Hy Carmen, UA advertising manager, and Bob Rehme, field representative, held a seminar for area exhibitors showing future releases "A Fistful of Dollars" and "For a Few Dollars More" at the Guild. . . . The Kennegan Co., local printing firm whose byline is "showmanship in printing," is sending all its customers the 1966–67 "MGM Lion Power" brochure. . . . Dr. W. E. Day, owner of the Pleasant Valley Drive-In, Olive Hill, Ky., has announced his candidacy for Lt. Governor of Kentucky on the Republican ticket. Beside his interests in theatres, Dr. Day is well known throughout the state as an outstanding business man in various other enterprises.

DALLAS

As part of a four city promotional tour in behalf of Metro-Goldwyn-Mayer's Cinerama release, "Grand Prix," Joakim Bonnier, president of the Grand Prix Drivers Association and a racing driver himself, visited Dallas. He is also owner of three Formula I racing cars which were used in the film and will be part of an exhibit of racing cars to be shown in 50 cities. It will come here in early February. The cars will also be on display in conjunction with the film in Fort Worth, Houston, and San Antonio. The film is scheduled for the Capri in a road show engagement. . . . Services were held here for Albert E. McClain, 63, manager of the Jefferson D-I. He had been with Rowley United Theatres for the past 34 years. Survivors include his wife and a son. . . . Hollywood's newest grandfather is Chill Wills, whose son Will, who makes his home in Dallas, and his wife Lugay became the parents of a baby son. . . . George Roy Hill, director, was in Dallas in behalf of "Hawaii," which opens a roadshow engagement on Dec. 21 at the Inwood. . . . Key members of the production team of producer-director Robert Wise were here recently for the special showing of "The Sand Pebbles" at the Inwood. The group included Robert Anderson, screenplay author; Saul Chaplin, associate producer; William Reynolds, film editor; Murray Spivak, sound mixer; and Mike Kaplan, assistant to Wise. . . . Talent Unlimited has been established here by Ann Palmer and Joyce Luther to offer to those making motion pictures in the local area acting talent. Miss Palmer appeared in two films being shot here, "Mars Needs Women" and "Bonnie and Clyde." The new service will offer facilities for the preparation of a three to five minute audition film by local actors and actresses or character players. . . . Jack Scanlan, public relations director for Columbia Pictures' Dallas office, was in charge of the visit of the 12 Slaygirls on a promotional tour for the new Dean Martin film, "Murderer's Row," which opens at the Majestic on Dec. 21. . . . During the last three years there have been

17 full length full feature films shot in and around Dallas. Two of the films, "Mars Needs Women," co-starring Yvonne Craig and Tommy Kirk, and "Bonnie and Clyde," with Warren Beatty and Faye Dunaway, have been filmed in the last two months. "Mars Needs Women" was filmed in 21 days while "Bonnie and Clyde" has just finished shooting.

DENVER

Lou Kolocheski, general manager of Atlas Theatres, has our sympathy in the recent loss of his father. . . . Don Gallagher, who has been with Western Service and Supply Co. here for the past seven years, has been made vice-president of the firm. President Bob Tankersley is president of the Denver theatre equipment supply house. . . . John Roberts, Wolfberg Theatres, has been hospitalized for major surgery. . . . The Chipeta, Ouray, Colo., has been purchased by Mr. and Mrs. V. L. Wrye and will be reopened soon. . . . Manager for the new Fox Century 21 here will be James R. Sutton, from El Paso, Tex. Fox Aurora manager Joe Ungerleider is being transferred to the El Paso spot. . . . The Saratoga, Wyo., house, the Range, operated by Art Siegler, which was closed on account of fire, is slated for reopening soon. . . . The Trail, Evergreen, Colo., has been purchased by R. M. Wilhelm.

DETROIT

Phil Sherman, Universal branch manager invited area exhibitors to a 9:15 a.m. screening of "Tobruk" at the Adams Theatre. Heavy rainfall didn't keep many exhibitors away for this one. . . . Stephen Booth, Detroit area producer for "Brighty Of The Grand Canyon," reports a successful three Detroit area theatre world premiere. Negotiations for national release of "Brighty" are under way, Booth reported. . . . S. Perilman, Cinema V distributor was in town calling on local exhibitors.

The Greater Detroit Motion Picture Council held their annual Christmas party in the lobby of the new Northland Theatre as special guests of Richard and Eugene Sloan. The entire membership was invited to stay for the showing of the current program. . . . Jack Zide, American International, reports the Summit Theatre will open Christmas Day with "Tokyo Olympiad" for a four-week run.

HOUSTON

Jack Bryant was elected chief barker for Variety Clubs International, Inc., Houston Tent 34, for the ensuing year. Other officers elected are Richard Rosenfeld, first assistant chief barker; Buddy Brock, second assistant chief barker; Mack Howard, dough guy; and John Cook, property master. Canvasmen will be Joe Berlowitz, R. M. Bob Derden, Alfred Kahn, G. D. Sonny Look, Joe Polichino, and Al Schulman. The major project for 1967 will be completing plans for a second boys' club in Houston. Funds raised through the visit of Prince Philip to Houston earlier this year will be used for the club. . . . A new missionary film, "Conquest," produced in the Far East to dramatize the pioneering missionary career of Robert Jaffray, was shown at the Christian & Missionary Alliance Church. . . . Rex Allen, Hollywood cowboy singing star, starred in the Christmas party for Muscular Dystrophy patients at the Variety Boy's Club. . . . There was to be a special preview showing of "Hawaii" at the Alabama on Tuesday, Dec. 20, at 8:15 p.m., to be sponsored by Beth Yeshurun Congregation Men's Club to benefit the group's youth activities. On Dec. 21, the showing at 8:30 p.m. will be sponsored by the Assistance Guild of Houston to benefit DePelchin Faith Home and Houston Public Library. "Hawaii" opens its regular road show engagement at the Alabama on Dec. 21, ending the record breaking run of "The Sound of Music" after 89 weeks.



Here are 1967 officers of Buffalo's Women of Variety, Tent 7. Seated, Miss Mary E. Pappalardo, president; Miss Rita O. Inda, second vice-president. Standing, Mrs. Joseph F. Schaefer, corresponding secretary; Miss Ethel Tyler, treasurer; and Mrs. Willard R. Hemedinger, recording secretary.

JACKSONVILLE

Carroll Ogburn, Warner Bros. manager, received the cooperation of Marty Shearn, Center Theatre manager, and his assistant, Bob Jones, in welcoming a sizeable group of exhibitors and local VIPs to a morning screening of "Hotel" at the Center. . . . Eleanor Moon, who recently left the MGM office on a maternity leave of absence, and her husband Eric have become the parents of their first child, a daughter named Paula Ray. . . . Bill Middleton, long a general news reporter on the Florida Times-Union, local morning daily, succeeded Judge May as the Times-Union's film reviewer when Judge moved over to a news desk, and Bill's debut in the "Star Gazing" column was looked upon with favor by exhibitors as he used the same general type of reviewing format as the one used successfully by Judge for many years. . . . Bob Pate, the Jacksonville Journal's entertainment writer, reviewed television instead of motion pictures as the flu bug kept him at home for a few days. . . . Sheldon Mandell had a flareup of advertising for "Alfie" as this crowd pleaser moved into its fifth week at his Five Points Theatre. . . . Ninth and 12th-grade students from 36 local schools attended performances of Shakespeare's "As You Like It" and George Bernard Shaw's "Major Barbara" at the Civic Auditorium. Performers were from Florida's official State playhouse, the Asolo Theatre of Sarasota, who are traveling with a $136,000 Federal grant. . . . The Port Theatre, Port St. Joe on Florida's west coast, has been shuttered by owner D. Rollyn Smith. . . . Pat Roberson, husband of Marjorie Roberson, Bob Capps' secretary at MGM, returned home after a 16-day stay in a local hospital with a kidney ailment. . . . Taken by death was Mrs. Jessie Viola Rehkopf, the wife of "Jake" Rehkopf, veteran projectionist at the Center Theatre.

MEMPHIS

The November meeting of WOMPI was held at 20th Century-Fox, and plans were made for the Christmas charities. Miss Leone Cooper reported the service projects for the past year include Crippled Children's Hospital, Crippled Adults Hospital, Shelby County Hospital, letters and presents for service men in Vietnam, Boys Town, and the Shelby County Tuberculosis Association. . . . Eddie Kaffenberger, office manager for United Artists, began the deer hunting season with great success. He shot an eight point deer. . . . Center-American, Centerville, Tenn., is now called Center Theatre. The new owner is Gary Harber, brother of the previous owner, Ivan Harber. . . . Bob McConaughy is the new owner of Yell Theatre, Yellville, Ark. . . . Drive-in closings include Jacksonville Drive-In, Jacksonville, and 7 Drive-In, El Dorado, in Arkansas; Lake Drive-In, Sardis, Miss.; and Sunset Drive-In, Martin, Tenn. . . . Semo Theatre, Steele, Mo., has closed, as has Pike Theatre, Murfreesboro, Ark. . . . Ernest Emerling, vice-president in charge of advertising and publicity for Loew's Theatres in New York, visited Memphis recently. Thirty-five years ago, the New Yorker managed Loew's Theatres in Memphis. . . . Jim Singleton has closed Tommie's Drive-In, Kennett, Mo. . . . Skyvue Drive-In, Savannah, Tenn., closed, and Savannah Theatre opened the following day. . . . Dixie Drive-In, Searcy, Ark., has closed for the season, as has Lepanto Drive-In, Lepanto, Ark.

MIAMI, FLA.

The Bay Harbour-Surfside Optimist Club is sponsor of the opening performance of "The Bible" at the Bay Harbor Rocking Chair Theatre, according to manager Herb Kaplan. The Jan. 25 opening will put the Bay Harbor on roadshow policy for the first time. The Greater Miami Section, National Council of Jewish Women, has the premiere benefit performance of "Hawaii" on Dec. 21 at Florida State Theatres' Colony. Second night's performance is a benefit for the Hebrew Academy P.-T.A.

NEW HAVEN-HARTFORD

Livio Dottor, assistant to Alfred Alperin, metropolitan Hartford supervisor for General Cinema Corporation, has been named publicity director for the Mattabassett District, Boy Scouts of America. . . . Pat Verducci, Columbia home office exploitation staff, was in Hartford ahead of the eastern premiere of "Rage" at NET's Allyn. . . . There is a talk of tearing down the Abby Theatre, Southington, and using the land for extension of Parking Authority space. Theatre, owned and operated by the Southington Colonial Corporation, has been open weekends only in recent years. . . . Perakos Theatre Associates will reopen the Hi-Way Theatre, on the Bridgeport-Stratford town line, with an invitational premiere of Columbia's "Murderer's Row" Dec. 21. The theatre, currently undergoing complete remodeling at a cost of several hundred thousand dollars, is to be henceforth known as Cinema 1. Circuit vice-president and general manager Sperie P. Perakos anticipates a large New York trade delegation at the Dec. 21 party. . . . UA Theatres will open its third Connecticut theatre, the UA Groton, in the Groton Shoppers Mart, Groton, Jan. 20. Other units are situated in Trumbull and Manchester shopping centers, respectively. . . . Ninety-seven businesses in Hamden, a New Haven suburb, including the S W Cinemart, are participating in a series of newspaper institutional advertising highlighting the advantages of shopping in Connecticut's largest complex.

NEW ORLEANS

It was a sort of homecoming for Dominique Lapierre, co-author of the film version of "Is Paris Burning?" when he visited here to pro-

mote the film, now shownig at the Seanger-Orleans Theatre. He had attended the local Jesuit High School from 1945 to 1947 while his father served as French consul general here. . . . William Tuttle, makeup artist from MGM studio, visited here in connection with "Penelope," the Lakeside Theatre's Christmas attraction. . . . Gulf States Theatres home-office staffers, Jim deNeve, Buck Prewitt, and Harry Thomas, were in town for the reopening of the Westgate Drive-In, which has been closed for several weeks during its conversion from a single-screen to a double-screen theatre. . . . WOMPI's Thanksgiving week humanitarianism program was directed toward the teenage girls of the Dr. Russell L. Holman Vocational and Rehabilitation Center, and the elderly lady residents of St. Anna's Home. . . . Don Kay, president of Don Kay Enterprises and chief barker of local Variety Club Tent 45, flew to New York for the Motion Picture Pioneers Dinner held in Loew's Americana Hotel. . . . The WOMPIs entertained the patients of Charity Hospital's psyehiatric ward with a dancing party and prizes. . . . A. L. Royal, head of the Mississippi theatre circuit bearing his name, made known during his round of film exchanges that his wife has given birth to a baby boy. . . . Some 300 children from seven institutions in Greater New Orleans got to see Santa Claus earlier than usual at a Christmas party sponsored by the Women of New Orleans Better Films Club at Jesuit High School Auditorium. The children were entertained with movies, Christmas carol singing, and refreshments. Gifts of playground equipment were given for each of the seven institutions. Mrs. Jacob G. Long is president of the club, and Mrs. Norman E. Kerth was chairman of the Christmas party. . . . The "Do Something About It" committee for moral safety, Council of Catholic School Cooperative Clubs, has made arrangements to bring back a series of five popular movies of past years. They will be shown on five consecutive Tuesday morning matinees starting at 10 a.m. at the neighborhood Tivoli Theatre. The films will be "The Student Prince," "The Swan," "Annie Get Your Gun," "Little Women," and "Because Your Mine." . . . Fred M. Richards, former manager, Paramount and Cinema, Alexandria, La., units of Paramount Gulf Theatres, has been moved to Shreveport, La.

CLARK TRANSFER, INC.

Terminals:

- **BOSTON, MASS.**
  100 Gibson Street, Dorchester 617-282-2099
- **NEW YORK, N. Y.**
  610 W. 47th Street 212-246-0815
- **NORFOLK, VA.**
  316 South Main Street 703-545-3832
- **PHILADELPHIA, PA. (Executive Offices)**
  829 North 29th Street 215-232-3100
- **RICHMOND, VA.**
  312 South 17th Street 703-648-6083
- **TAMAQUA (Hometown), PA.**
  RD #2 717-668-1727
- **WASHINGTON, D. C.**
  3194 Bladensburg Road, N.E. 202-526-4800

PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.

240 N. 13th St. · PHILADELPHIA, PA. 19107

35 Years of Theatre Construction and Maintenance

BLUMBERG BROS., Inc.

Everything for the Theatre

WALNUT 5-7240-41 1305-07 VINE STREET PHILADELPHIA, PA. 19107

PHILADELPHIA

A double-feature screening and seminar arranged by United Artists branch manager Bob Friedman heralding UA's coming product was held at Vine Street Screening Room last week. Festivities started at 10 a.m. when "A FISTFUL OF DOLLARS" was shown to local exhibitors, followed by a luncheon interlude at the Warwiek's Colonial Room, where UA advertising head Al Fisher, in from New York, revealed the newspaper and teaser trailer campaign for this adventure story. After the luncheon, the group returned to the screening room to see the second of the series, "FOR A FEW DOLLARS MORE." UA hopefully plans to present this duo and others to follow in the same manner as the James Bond and Beatles' films, creating a demand for sequels. . . . Harry Schmerling, eastern publicity representative for Paramount Pictures and noted for pulling surprises for the press, tv and radio, turned the tables and pulled a surprise of his own. He married Barbara Saltzman, who rivals many of the movie chicks Harry squires around town in the charm and pulchritude departments. Harry surprised the office and friends over the weekend when he planed to Las Vegas to make the hitch. Appropriately, Schmerling had to hustle back to the area to play host at a screening of a Paramount pic called "Arrivederci, Baby." . . . William Goldman's Randolph Theatre will have extensive alterations and improvements preparing for M.G.M.'s "Grand Prix," to be presented in Cinerama on a roadshow basis.

SALT LAKE CITY

The Capitol Theatre, Intermountain Theatres, Inc., managed by Ken Coleman and assistants Grant Goodman and S. Smith, featured British color film "Macbeth" to capacity audiences during a special two-day engagement. The shows were held primarily for English and literature students who were admitted at reduced price, and classrooms were notified of the arrangement. . . . The gala benefit premiere of Paramount's "Is Paris Burning?" opened at the Cinerama Villa Theatre, Sugarhouse, and was sponsored for the first two days by the United Nations Association of Utah. Regular scheduled performances followed. . . . "The Sound of Music" is in its second record-breaking year at the Utah Theatre. Next, "The Bible" is scheduled to have its gala-opening at this theatre (a part of the Intermountain Theatres, Inc. chain) during the Christmas season. . . . The Centre, another Intermountain theatre, will soon begin showing "Hawaii." . . . The local State Savings and Loan Association has an arrangement with the Valley Music Hall, wherein it offers free tickets to new account openers. . . . Richard Frisbee is manager of the Fox Intermountain Cinerama House, the only one between Denver and the Pacific Coast. . . . The State Sales Commission has ruled that long-time leases of painted outdoor signs are subject to sales tax. The decision is expected to be appealed to the State Supreme Court. . . . Amateur movie enthusiasts from the western United States, Alaska, Hawaii, and western Canada convened at the Hotel Utah Motor Lodge in Salt Lake City for their annual "The Best of the West" film contest and festival.

SAN ANTONIO

The San Antonio Motion Picture Council met at the Wayfarer Motor Hotel. Ralph Langley discussed the history and purpose of the counеil. The new Motion Pieture Code of Self Regulation was also discussed. . . . It was a sort of homecoming for Herman Sollock when he took over as manager of the downtown Aztee. It was Christmas in 1937 that he went to work as an usher at the Aztec, moving over from the State. It was in the lobby of the Aztec that he met Sammie Farwell, who became his wife in 1938. . . . A special film, "Christmas in the 20th Century," was to be featured at the monthly meeting of the Full Gospel Businessmen's Fellowship International. . . . George M. Watson, city manager, Interstate Theatres Circuit; publicity director Clarence H. Moss; and secretary Lillian Peavy moved into their new suite of offices in the Majestic Bldg. Interstate eity offices were previously in the Aztec. . . . A number of well known Texas drivers are in "Weekend Warriors," story of drag strip racing now in an exclusive run at Mission North and Alamo D-I's. . . . Dr. Donald Shaw presented his travelogue, "Bangkok and the Siamese," in the auditorium of Almo Heights High School. Dr. Shaw appeared under the auspiees of the San Antonio Travelogues, and is the third lecturer of their current series. . . . Film versions of two Spanish literary classics were to be presented by the Cinema-Arts Seminar of St. Mary's University in Reinbolt Auditorium on the Woodlawn campus. Sunday evening's performance was of the feature film "Lazarillo," based on the famous 16th century picturesque novel, "El Lazarillo de Tormes." Directed by Spain's Cesar Ardavin, the film has won the grand prize at the Berlin film festival and seven other international awards. Dialogue is in Spanish with English titles. Prior to the showing of the movie, Dr. William Wilder, S.M., presented pertinent baekground for the literary appreeiation of the film. At 7 p.m. Monday, a companion Spanish literary film was shown, "Don Quixote de la Mancha," in Spanish dialogue without subtitles. . . . Movies are considered to be in a healthy condition in the San Antonio area, borne out by the fact that there have been three new indoor theatres opened in the past two years, as well as one d-i and a new twin d-i which replaced a single d-i at a different location. Cinema elubs and seminars are doing more than a thriving business in their efforts of making it possible for serious devotees of the films to see pietures which are not considered commercial. . . . Sid Shaenfield, new manager, Cinema Arts Woodlawn, has been the assistant manager of Interstate's downtown flagship, the Majestic, since 1952.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphebet, all professional motion pictures offered for dating by the nation's theetres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it es antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, end the last issues of each August will always contain a complete annual index.

Combined, the yellow peper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



DEC. 21, 1966 SECTION TWO
VOL. 76, No. 19

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchenge for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panevision
RE—Reissue
TC—Technicolor
TE—Technirema
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half
6601 **EL CID**—D—181m.—(STE; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue
6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made
6603 **LEMONADE JOE**—C—90m.—Carl Flaia, Olga Schoberova—5397 (5-11-66)—Frantic western spoof has its moments—European-made; dubbed in English
6609 **MAN AND A WOMAN, A**—D—102m.—(EC)—Anouk Aimee, Jean-Louis Trintignant—5425 (7-20-66)—Highly enjoyable import fresh from Cannes triumph—French-made; English titles
6606 **MOONWOLF**—MD—85m.—Carl Moehner, Ann Savo—5397 (5-11-66)—Program filler for the duellers—Foreign-made
6605 **OH, THOSE MOST SECRET AGENTS**—C—96m.—(EC)—Franco and Ciccio—5461 (10-19-66)—Fair comedy for the dualiers—Italian-made; Dubbed in English
6607 **ONCE UPON AN ISLAND—(CRAZY PARADISE)**—C—95m.—(EC)—Hans W. Petersen—5433 (8-17-66)—Generally amusing import for art set—Danish-made—English titles
6604 **PARTY'S OVER, THE**—D—94m.—Oliver Reed, Louise Sorel, Eddie Albert—5397 (5-11-66)—Moody "beatnik" drama is intermittently interesting—English-made
RUN FOR YOUR WIFE—CD—97m.—(TS; TC)—Ugo Tognazzi, Rhonda Fleming—5477 (12-14-66)—Novel comedy-drama—Dubbed in English.
6512 **TERROR IN THE CITY**—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

COMING

6608 **DISK-O-TEK HOLIDAY**—(C)—Freddy & The Dreamers
HOT ROD HULLABALLOO—81m—John Arnold
ISLAND OF THE DOOMED—(C)—Cameron Mitchell
NIGHTMARE CASTLE—Barbara Steele

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6612 **BANG, BANG, YOU'RE DEAD**—MD—92m.—(C)—Tony Randall, Senta Berger, Terry-Thomas—5437 (8-31-66)—Enjoyable spy romp—Filmed abroad
6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens
6522 **BLOOD BATH**—MD—69m.—William Campbell, Merissa Mathes—5381 (3-16-66)—Feir horror offering
6601 **DIRTY GAME, THE**—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassmen, Annie Girardot—5393 (4-27-66)—Interesting esplonage thriller—Filmed abroad
6617 **DR. GOLDFOOT AND THE GIRL BOMBS**—C—85m.—(TC)—Vincent Price, Fabian, Laura Antonelli—5473 (11-30-66)—Incredible—Filmed in Italy (partially dubbed)
6605 **FIREBALL 500**—MDM—91m.—(PV; PC)—Frankie Avalon, Annette Funicello, Fabian—5413 (6-22-66)—Racing car thrills for teen-egers
6608 **FRANKENSTEIN CONQUERS THE WORLD**—MD—87m.—(C; S)—Nick Adams—5453 (9-21-66)—Adequate Japanese monster meller—Japenese made
6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to e heunted house
6609 **GIRL GETTERS, THE**—D—93m.—Oliver Reed, Jane Merrow—5398 (5-11-66)—Well-made tale of resort romances—English-mede
6603 **GREAT SPY CHASE, THE**—CMD—87m.—Lino Ventura, Bernard Blair—5398 (5-11-66)—Cute spoof of spies in action—Filmed abroad; dubed in English
HALLUCINATION GENERATION—D—85m.—George Montgomery—5477 (12-14-66)—Slow-moving but exploitable shocker on LSD theme—Filmed in Spain.
6615 **LA DOLCE VITA**—D—175m.—Mercello Mastroianni, Anouk Aimee, Anite Eckberg—5381 (3-16-66)—Unpleasant but fescinating film depicting dissolute life in modern Roman upper crust—Italien made; dubbed in English—Reissue
6613 **MACABRO**—NOV—90m.—(TC)—Narreted by Marvin Miller—5425 (7-20-66)—More footage on the "Mondo Cane" order
6622 **NASHVILLE REBEL**—MU—91m.—(TC; TS)—Tex Ritter, Sonny James—5473 (11-30-66)—Country music entry better in some areas than others
6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry
6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English
6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English
6607 **TARZAN AND THE VALLEY OF GOLD**—MD—100m.—(PV; EC)—Mike Henry, Nancy Kovack, David Opatashu—5453 (9-21-66)—Satisfactory Tarzan entry
6602 **WHAT'S UP TIGER LILY?**—C—80m.—(C)—Woody Allen—5457 (10-5-66)—Woody Allen's mad dialogue generates chuckles—Japenese-made; dubbed in English
6611 **WILD ANGELS, THE**—MD—90m.—(PV; PC)—Peter Fonda, Nancy Sinatra—5417 (7-6-66)—Unpleasant doings of motorcycle gang slanted for teens

COMING

GLASS SPHINX, THE—(PV; C)—Robert Taylor, Anita Ekberg
HATFIELDS AND McCOYS, THE—(PV; C)—Don Knotts, Phyllis Diller
HOUSE OF DOLLS—(C)—Vincent Price, Martha Hyer
MILLION EYES OF SU-MURU—(TS; C)—Frankie Avalon, Shirley Eaton
ONLY WAY TO FLY, THE—(PV; C)—Burl Ives, Troy Donohue, Daliah Lavi
6621 **PSYCHO-CIRCUS**—(C)—Christopher Lee
THUNDER ALLEY—(PV; C)—Annette Funicello, Fabian
6620 **TRUNK TO CAIRO**—(C)—Audie Murphy, George Sanders

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. National Catholic Office for Motion Pictures classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

After The Fox ..... A2 UA
●After You, Comrade ..... Cont.
Agent for H-A-R-M ..... B U
Alfie ..... A4 Par.
Ali The Other Girls Do ..... For.
Ali The Way (The Joker Is Wild)-Re. ..... B Para.
Alphabet Murders, The ..... A2 MGM
Alverez Kelly ..... A3 Col.
Ambush Bay ..... A3 UA
American Dream, An ..... B WB
And Now Miguel ..... A1 U
Any Wednesday ..... A3 WB
Apache Uprising ..... A2 Par.
Appaloosa, The ..... A2 U

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Arabesque ..... A3 U
Around the World Under the Sea ..... A1 MGM
Aroused ..... Misc.
●Arrivederci, Baby! ..... B Par.
Assault On A Queen ..... A2 Par
●Assignment, The ..... WB

B

Bambi-Re. ..... A1 BV
●Band of Gold ..... Col.
Bang, Bang You're Dead ..... A3 AIP
Band of Outsiders ..... For.
●Banning ..... U
●Barefoot in the Park ..... Par.
Batman ..... A1 Fox
●Battle Beneath the Earth ..... MGM
●Battle Horns, The ..... U
●Beach Red ..... UA
Bellboy, The-Re. ..... A2 Par.
Beau Geste ..... A1 U
Bible, The ..... A1 Fox
●Bigmouth, The ..... Col.
Big T.N.T. Show, The ..... A2 AI
Big Hand for the Little Lady, A A2 WB
●Biggest Bundle of Them All, The . MGM
Billy The Kid Vs Dracula ..... A1 EMB
Birds Do It ..... A1 Col.
●Blackbeard's Ghost ..... BV
Blindfold ..... A2 U
Blood Bath ..... AI
●Blow-Up, The ..... MGM
Blue Max, The ..... B Fox
Blues For Lovers ..... A3 Fox
●Bobo, The ..... WB
Bolshoi Ballet 67 ..... A1 Par.
●Bonnie And Clyde ..... WB
Born Free ..... A1 Col.
Boy Cried Murder, The ..... A2 U
Boy, Did I Get A Wrong Number A3 UA
Brides of Dracula, The-Re. ..... A2 U
Brides of Fu Manchu, The ..... For.
Brigand of Kandahar, The .... A2 Col.
●Bullwhip Griffin ..... BV
●Busy Body, The ..... Para.
Butterfield 8-Re. ..... B MGM

C

●Camelot ..... WB
●Caper Of The Golden Bulls, The .. Emb.
●Caprice ..... Fox
●Casino Royale ..... Col.
Cast A Giant Shadow ..... A3 UA
Cat, The ..... A1 EMB
Cat On A Hot Tin Roof-Re. .. A3 MGM
Cave Of The Living Dead ..... For.
Chamber Of Horrors ..... A3 WB
●Champagne Murders, The ..... U
●Charlie Bubbles ..... U
Chase, The ..... A3 Col.
Christmas That Almost Wasn't, The ..... For.
●Chubasco ..... WB
●Chuka ..... Par.
Cinerama's Russian Adventure . A1 Misc.
●Circus Of Blood ..... Col.
Cloportes ..... C For.
Clouds Over Israel ..... For.
Come Blow Your Horn-Re. .... A3 Para.
●Comedy Man, The ..... Cont.
●Come Spy With Me ..... Fox
Contest Girl ..... A3 Cont.
●Corrupt Ones, The ..... WB
●Cool Hand Luke ..... WB
●Cool Ones ..... WB
Counterfeit Constable, The .... A2 For.
●Countess From Hong Kong, A .... U
●Covenant With Death, A ..... WB
●Cowboy In Africa ..... Para.
Crazy Quilt ..... A3 Cont.
●Criss-Cross ..... U
Cul-De-Sac ..... For.

D

●Dangerous Days of Kiowa Jones .. MGM
●Dangerous Island ..... Par.
●Dark of the Sun ..... MGM
●Day The Fish Came Out, The ..... Fox
Daydreamer, The ..... A1 Emb.
Dead Heat On A Merry-Go-Round ..... A3 Col.
●Deadlier Than The Male ..... U
●Deadly Affair The ..... Col.
●Deadly Bees, The ..... A2 Par.
Dear John ..... C For.
Death Watch ..... Misc.
Defector, The ..... A2 For.
●Department K ..... Col.
Desert Raven, The ..... B AA
●Devil In Love, The ..... WB
●Devil's Own, The ..... Fox
●Dirty Dozen, The ..... MGM
Dirty Game, The ..... A3 AI
●Disk-O-Tek Holiday ..... AA
●Divorce Amercan Style ..... Col.
●Dollar Ahead, A ..... UA
●Doctor Dolittle ..... Fox
●Doctor, You've Got To Be Kidding . MGM
●Dr. Faustus ..... Col.
Dr. Goldfoot and the Girl Bombs .. AIP
Dr. Who and the Daleks ..... A1 Cont.
Doctor Zhivago ..... A2 MGM
●Don't Make Waves ..... MGM
Don't Worry, We'll Think Of A Title ..... A1 UA
●Double Man ..... WB

6614 **VIOLENT JOURNEY**—Anthony Perkins, Salome Jens
VOYAGE TO THE PREHISTORIC PLANET—(C)—Basil Rathbone
6619 **WAR—ITALIAN STYLE**—Buster Keaton

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

184 **BAMBI**—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue
187 **FIGHTING PRINCE OF DONEGAL, THE**—MD—112m.—(TC)—Peter McEnery, Susan Hempshire—5437 (8-31-66)—Good adventure entry with Disney label—English-made
188 **FOLLOW ME BOYS**—CD—131m.—(TC)—Fred MacMurray, Vera Miles—5461 (10-19-66)—Fine family entertainment
186 **LT. ROBIN CRUSOE, U.S.N.**—C—115m.—(TC)—Dick Van Dyke, Nancy Kwan—5409 (6-8-66)—Disney, Van Dyke special should draw family audience
182 **UGLY DACHSHUND, THE**—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

COMING

BLACKBEARD'S GHOST—Peter Ustinov, Dean Jones, Suzanne Pleshette
BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
GNOMOBILE, THE—Walter Brennan, Tom Lowell
HAPPIEST MILLIONAIRE, THE—(TC)—Fred MacMurray, Tommy Steele, Greer Garson
JUNGLE BOOK, THE—(TC)—Cartoon Feature
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

67012 **ALVAREZ KELLY**—MD—116m.—(PV; EC)—William Holden, Richard Widmark, Janice Rule—5457 (10-5-66)—Good action entry
67005 **BIRDS DO IT**—C—95m.—(EC)—Soupy Sales, Tab Hunter, Doris Dowling—5433 (8-17-66)—Unbelievable
66008 **BRIGAND OF KANDAHAR, THE**—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made
66028 **BORN FREE**—D—94m.—(PV; EC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family
o6019 **CHASE, THE**—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama
67013 **DEAD HEAT ON A MERRY-GO-ROUND**—D—104m.—(EC)—James Coburn, Camilla Sparv—5461 (10-19-66)—Well-made, intriguing entry
EVERY DAY IS A HOLIDAY—CD—76m.—(TC)—Karisol, Angel Peralta—5417 (7-6-66)—Okay programmer—(Spanish-made)
67016 **GEORGY GIRL**—CD—100m.—James Mason, Alan Bates, Lynn Redgrave—5462 (10-19-66)—Very good entry for mature audiences—English-made
66030 **GUNS OF NAVARONE, THE**—MD—157m.—(EC; CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue
66020 **LIFE AT THE TOP**—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)
67001 **LOST COMMAND**—MD—129m.—(PV; PC)—Anthony Quinn, Alain Delon, Michele Morgan—5405 (5-25-66)—Interesting action entry—Filmed abroad
66012 **MAGIC WORLD OF TOPO GIGIO, THE**—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the small fry—Filmed in Italy; English language
67006 **MAN CALLED FLINTSTONE, THE**—CAR—87m.—(EC)—Joseph Barbera and William Hanna production—5429 (8-3-66)—Secret agent cartoon cute for youngsters and families
MAN FOR ALL SEASONS, A—D—120m.—(TC)—Paul Scofield, Wendy Hiller—5477 (12-14-66)—Impressive, well-made drama should draw considerable acclaim—Filmed in England
MURDERERS' ROW—MD—108m.—(TC)—Dean Martin, Ann-Margret—5478 (12-16-66)—Matt Helm to the rescue again, accompanied by gals aplenty
66031 **MYSTERY OF THUG ISLAND**—MD—96m.—(EC)—Guy Madison, Inge Schoner, Peter Van Eyck—5413 (6-22-66)—For lower half—Italian-made
67014 **PROFESSIONALS, THE**—MD—117m.—(TC; PV)—Burt Lancaster, Lee Marvin, Claudia Cardinale—5465 (11-2-66)—Good adventure entry
67008 **RAGE**—D—103m.—(EC)—Glenn Ford, Stella Stevens—5473 (11-30-66)—Interesting drama—Filmed in Mexico
66029 **RIDE BEYOND VENGEANCE**—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper
67004 **RINGS AROUND THE WORLD**—NOV.—98m.—(EC)—Narrated by Don Ameche—5453 (9-21-66)—Okay circus film for program—Filmed mostly abroad
66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser
66024 **STUDY IN TERROR, A**—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made
66018 **THAT MAN IN ISTANBUL**—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad
67002 **THREE ON A COUCH**—C—109m.—(PC)—Jerry Lewis, Janet Leigh—5409 (6-8-66)—Jerry Lewis is back
66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(PC)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help
67003 **WALK, DON'T RUN**—C—117m.—(PV; TC)—Cary Grant, Samantha Eggar, Jim Hutton—5417 (7-6-66)—Cute comedy has names and angles
67011 **WRONG BOX, THE**—C—105m.—(EC)—John Mills, Ralph Richardson, Michael Caine—5429 (8-3-66)—Fun-filled import is tops in its class—English-made

COMING

BAND OF GOLD—(PV; C)—Dean Martin, Stella Stevens
BIG MOUTH, THE—Jerry Lewis, Susan Bay
CASINO ROYALE—(PV, C)—Peter Sellers, David Niven, Ursula Andress
CIRCUS OF BLOOD—(C)—Joan Crawford, Ty Hardin—English-made
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
DEPARTMENT K—(PV; C)—Stephen Boyd, Camilla Sparv—Filmed abroad
DIVORCE AMERICAN STYLE—(C)—Dick Van Dyke, Debbie Reynolds, Jason Robards
DR. FAUSTUS—(C)—Richard Burton, Elizabeth Taylor
ENTER LAUGHING—(C)—Jose Ferrer, Shelley Winters
66026 **FRONTIER HELLCAT**—(CS; C)—Elke Sommer, Stewart Granger
GOOD TIMES—(C)—Sonny and Cher
IN COLD BLOOD—Robert Blake
IT'S WHAT'S HAPPENING—(PV; C)—Anthony Quinn, Martha Hyer
67007 **KISS THE GIRLS AND MAKE THEM DIE**—(C)—Michael Connors, Dorothy Provine
LAST OF THE RENEGADES—(CS; C)—Lex Barker
LONG RIDE HOME, THE—(PV; C)—Glenn Ford, George Hamilton, Inger Stevens
LUV—(PV; C)—Jack Lemmon, Peter Falk, Elaine May
MIDSUMMER NIGHT'S DREAM, A—(PV; C)—New York City Ballet Company
NIGHT OF THE GENERALS, THE—(PV; C)—Peter O'Toole, Omar Sharit
SWIMMER, THE—(C)—Burt Lancaster, Barbra Loden, Marge Champion
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
30 IS A DANGEROUS AGE, CYNTHIA—(C)—Dudley Moore, Suzy Kendall—English-made
THUNDER AT THE BORDER—(CS; C)—Rod Cameron
TIGER MAKES OUT, THE—(C)—Eli Wallach, Anne Jackson
TO SIR, WITH LOVE—(C)—Sidney Poitier, Suzy Kendall—English-made
TORTURE GARDEN—(C)—Jack Palance, Burgess Meredith, Beverly Adams—Made in England
66025 **TRAITOR'S GATE**—Gary Raymond, Catherine VonSchell—English-made
WHO'S MINDING THE MINT?—Jim Hutton, Dorothy Provine, Milton Berle
YOUNG AMERICANS, THE—(C)—Connie Karcher, Rick Ciulei

CONTINENTAL (WALTER READE ORGANIZATION)

CONTEST GIRL—D—99m.—CS; C)—Janette Scott, Ian Hendry—5398 (5-11-66)—Interesting import—English-made
CRAZY QUILT—D—75m.—Tom Rosqui, Ina Mela—5465 (11-2-66)—For the art spots
DR. WHO AND THE DALEKS—MD—85m.—(TC; TS)—Peter Cushing, Roy Castle—5405 (5-25-66)—Well made import could trigger popular series—English-made
FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles
GULLIVER'S TRAVELS BEYOND THE MOON—CAR—85m.—(C) Produced by Hiroshi Okawa—5398 (5-11-66)—Good for kiddies and family trade—Japanese-made; English dialogue

GYPSY GIRL—D—102m.—(C)—Hayley Mills, Ian McShane—5413 (6-22-66)—Effective art house entry—English-made
JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-13-66)—Moderately interesting import—French-made English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made meller may have heavy going in U.S.—English-made
SHAMELESS OLD LADY, THE—D—95m.—Sylvie—5465 (11-2-66)—Fine import—French-made; English titles
TIME LOST AND TIME REMEMBERED—D—91m.—Sarah Miles, Cyril Cusack, Julian Glover—5433 (8-17-66)—Touching romance—English-made
WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

AFTER YOU, COMRADE—Jamie Uys, Bob Courtney
COMEDY MAN, THE—Kenneth More, Cecil Parker
OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

604 **BILLY THE KID VS DRACULA**—W—72m.—(PC)—Chuck Courntey, John Carradine, Melinda Plowman—5409 (6-8-66)—Novel western is exploitable
606 **CAT, THE**—MD—87m.—(PC)—Roger Perry, Peggy Ann Garner, Barry Coe, Dwayne Redlin—5418 (7-6-66)—Good programmer
603 **DAYDREAMER, THE**—NOV.—101m.—(EC: Animagic)—Paul O'Keefe, Jack Gilford, Hayley Mills—5418 (7-6-66)—Good entry for families and juveniles
610 **EYE FOR AN EYE, AN**—W—92m.—(PC)—Robert Lansing, Slim Pickens, Gloria Talbott—5409 (6-8-66)—Okay western for the program
618 **IDOL, THE**—D—107m.—Jennifer Jones, Michael Parks, John Leyton—5429 (8-3-66)—Effective drama about today's young people; their problems—English-made
612 **JACK FROST**—FAN.—79m.—(C)—Natasha Sedykh—5462 (10-19-66)—Okay fantasy for the kiddies—Russian-made; Dubbed in English
605 **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**—W—82m.—(PC)—John Lupton, Cal Bolder, Narda Onyx—5410 (6-8-66)—Novel western is exploitable
651 **JOHN F KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS**—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
622 **LOVE AND MARRIAGE**—CMD—106m.—Lando Buzzanca, Renato Tagliani, Eleanora Rossi Drago, Sylva Koscina—5433 (8-17-66)—Mild four-part package for art spots—Italian-made; English titles
611 **MAIN CHANCE, THE**—MD—60m.—Gregoire Aslan, Tracy Reed, Edward De Souza—5413 (6-22-66)—Fair for supporting slot—English-made
608 **MAN CALLED ADAM, A**—DMU—102m.—Sammy Davis, Jr., Louis Armstrong, Cicely Tyson—5418 (7-6-66)—Downbeat tale of Negro musicians has some angles
699 **NIGHTS OF CABIRIA**—D—110m.—Giuletta Masina, Francois Perier—5437 (8-31-66)—Reissue okay for art houses—Italian-made; English titles or dubbed
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
621 **O.S.S. 117—MISSION FOR A KILLER**—MD—84m.—(C; S)—Frederick Stafford, Mylene Demongeot—5453 (9-21-66)—Okay spy action entry—Filmed abroad
614 **PICTURE MOMMY DEAD**—D—88m.—(PC)—Don Ameche, Martha Hyer, Susan Gordon—5437 (8-31-66)—Suspenseful drama for program
613 **PISTOL FOR RINGO, A**—W—97m.—(TC; TS)—Montgomery Wood, Hally Hammond—5465 (11-2-66)—Fair western Filmed abroad; dubbed in English
609 **PLACE CALLED GLORY, A**—W—92m.—(TS; TC)—Lex Barker, Pierre Brice, Marianne Koch—5430 (8-3-66)—Good western—Filmed abroad
617 **ROMEO AND JULIET**—Bal.—126m.—(C)—Margot Fonteyn, Rudolf Nureyev—5457 (10-5-66)—Fine ballet import for discriminating audiences—English-made
501 **SECRET OF MAGIC ISLAND, THE**—NOV.—65m.—(EC)—Narration by Philip Tonken—5438 (8-31-66)—Reissue is cute bit of fluff strictly for the kiddies—French-made
607 **TRAMPLERS, THE**—W—105m.—(C)—Joseph Cotten, Gordon Scott, James Mitchum, Ilaria Occhini—5419 (7-6-66) Okay Western—Made in Italy
616 **WHERE THE BULLETS FLY**—MD—88m.—(C)—Tom Adams, Dawn Addams—5474 (11-30-66)—Okay spoof sequel on secret agent theme—English-made

COMING

CAPER OF THE GOLDEN BULLS, THE—(PV; C)—Stephen Boyd, Yvette Mimieux
HELLBENDERS, THE—(CS; C)—Joseph Cotten, Norma Bengell
MAD MONSTER PARTY—(Animagic) Boris Karloff
SHOOT LOUD, LOUDER, I DON'T UNDERSTAND—(C)—Marcello Mastroianni—Italian-made
619 **SPY WITH A COLD NOSE**—Lawrence Harvey, Daliah Lavi, Lionel Jeffries
TERRORNAUTS, THE—(C)—Simon Oates, Zena Marshall
THEY CAME FROM BEYOND SPACE—(C)—Robert Hutton, Jennifer Jayne
615 **WACKY WORLD OF MOTHER GOOSE**—(PC)—Fairy Tale
WOMAN TIMES SEVEN—(C)—Shirley MacLaine, Alan Arkin, Peter Sellers

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
6625 **AROUND THE WORLD UNDER THE SEA**—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6704 **BUTTERFIELD 8**—D—100m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—5438 (8-31-66)—Reissue is absorbing drama for adults
6703 **CAT ON A HOT TIN ROOF**—D—108m.—(MC)—Elizabeth Taylor, Paul Newman—5438 (8-31-66)—Reissue is well-made filmization of play
6650 **DOCTOR ZHIVAGO**—D—197m.—(PV; MC)—Omar Shariff, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
6707 **GIGI**—MU—116m.—(CS; MC)—Leslie Caron, Maurice Chevalier, Louis Jourdan—5438 (8-31-66)—Reissue is delightful entertainment
6627 **GLASS BOTTOM BOAT, THE**—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
6709 **HOTEL PARADISO**—C—96m.—(PV; MC)—Alec Guinness, Gina Lollobrigida—5454 (9-21-66)—Frantic French farce—Made in France
6628 **LADY L**—C—107m.—(PV; EC)—Sophia Loren, Paul Newman, David Niven—5399 (5-11-66)—Attractive entry has angles and names
6710 **LIQUIDATOR, THE**—MD—103m.—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—5454 (9-21-66)—Okay tongue-in-cheek spy entry—Made in England
6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
6701 **MARCO THE MAGNIFICENT**—MD—100m.—(EC)—Horst Buchholz, Anthony Quinn, Omar Sharif, Elsa Martinelli—5425 (7-20-66)—Sweeping spectacle of Marco Polo's trip to China—Foreign-made
6626 **MAYA**—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops
6706 **MISTER BUDDWING**—D—99m.—James Garner, Jean Simmons, Suzanne Pleshette—5454 (9-21-66)—Moderately successful drama of amnesiac in torment
6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating entertaining Hitchcock entry—Reissue
6702 **ONE SPY TOO MANY**—MD—102m.—(MC)—Robert Vaughn, David McCallum, Dorothy Provine—5462 (10-19-66)—Men from U.N.C.L.E. back on big screen
6711 **PENELOPE**—C—97m.—(PV; MC)—Natalie Wood, Ian Bannen, Dick Shawn—5466 (11-2-66)—Cute comedy sparkles
6623 **SECRET SEVEN, THE**—MD—94m.—(TS: EC)—Tony Russel, Helga Line—5394 (4-27-66)—Plenty of action for the program—Italian-made
6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music
6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western meller for the action program
6708 **SPINOUT**—CMU—95m.—(PV; MC)—Elvis Presley, Shelley Fabares—5462 (10-19-66)—Presley rides again and it's fun

● Double Trouble ..... MGM
Dracula—Prince of Darkness .... A2 Fox
Duel At Diablo ..... B UA

E

● Easy Come, Easy Go ..... Para.
● Eight On The Lam ..... UA
EL CID-Re ..... A1 AA
● El Dorado ..... A3 Par.
El Greco ..... A3 Fox
Endless Summer, The ..... A1 Misc.
Engagement Italiano ..... For.
Enough Rope ..... A3 For.
● Enter Laughing ..... Col.
Every Day Is A Holiday ..... Col.
Eye for An Eye, An ..... A2 Emb.

F

Fahrenheit 451 ..... A2 U
Fantastic Voyage ..... A1 Fox
Fantomas ..... A1 For.
● Far From The Madding Crowd ... MGM
Faster Pussycat, Kill, Kill ..... Misc.
● Fastest Guitar Alive, The ..... MGM
● Fathom ..... Fox
● 52 Miles To Terror ..... MGM
Fighting Prince of Donegal, The . A1 BV
● Finders Keepers ..... UA
Fine Madness, A ..... B WB
Fireball 500 ..... A3 AIP
● First To Fight ..... WB
● Fistful of Dollars, A ..... UA
Flame and the Fire ..... A4 Cont.
● Flim Flam Man, The ..... Fox
Follow Me, Boys ..... BV
● For A Few Dollars More ..... UA
Fortune Cookie, The ..... A3 UA
● Fort Utah ..... Par.
Frankenstein Conquers The World ..... A1 AIP
● Frankenstein Created Woman ..... Fox
Frankie and Johnny ..... A2 UA
● Frontier Hellcat ..... A1 Col.
● Fugitive in Vienna ..... WB
Funeral In Berlin ..... Par.
Funny Thing Happened On the Way To The Forum, A ..... A3 UA
● Fury At Firecreek ..... WB

G

Gambit ..... A1 U
● Games ..... U
● Garden Of Cucumbers, A ..... UA
● Gentle Ben ..... Para.
Georgy Girl ..... A4 Col.
Ghost and Mr. Chicken, The ..... A1 U
Ghost In the Invisible Bikini ..... AI
Gigi-Re. ..... A3 MGM
● Girl And The General, The ..... MGM
Girl Getters, The ..... A3 AI
Glass Bottom Boat, The ..... A2 MGM
● Glass Sphinx, The ..... AIP
● Gnomobile, The ..... BV
● Good, The Ugly and the Bad, The .. UA
● Good Times ..... Col.
Good Times, Wonderful Times .... For.
Gospel According To St Matthew ..... A1 Cont.
● Grand Prix ..... MGM
● Great Catharine, The ..... WB
Great Spy Chase, The ..... A3 AI
Group, The ..... B UA
● Guide For The Married Man, A .... Fox
Gulliver's Travels Beyond the Moon ..... A1 Cont.
● Gunfight In Abilene ..... U
Gunpoint ..... A1 U
Guns of Navarone, The-Re. ..... A1 Col.
Gypsy Girl ..... A2 Cont.

H

● Half A Sixpence ..... Para.
Hallucination Generation ..... AIP
Hamlet ..... UA
● Happiest Millionaire, The ..... BV
● Happily Ever After ..... MGM
Harper ..... A3 WB
● Hatfields and McCoys, The ..... AIP
Hawaii ..... A3 UA
● Helibenders, The ..... Emb.
Hero's Wife, The ..... For.
Hold On! ..... A1 MGM
● Hombre ..... Fox
● Honey Pot, The ..... UA
● Hotel ..... WB
Hotel Paradiso ..... A3 MGM
● Hot Rod Hullaballoo ..... AA
● House of Dolls ..... AIP
● How I Won The War ..... UA
How To Steal A Million ..... A1 Fox
● How To Succeed In Business Without Really Trying ..... UA
● Huntsville ..... Par.
● Hurry Sundown ..... Par.

I

I Deal In Danger ..... A1 Fox.
Idol, The ..... A3 Emb.
Incident At Phantom Hill, The ... A1 U
● In Cold Blood ..... Col.
● In Like Flint ..... Fox
● In The Heat Of The Night ..... UA

Intimacy ..... Misc.
●Island Of The Doomed ..... AA
●Island of Terror ..... U
Is Paris Burning? ..... A1 Par.
It Happened Here ..... A2 For.
●It's What's Happening ..... Col.

J

Jack Frost ..... A1 Emb.
Jesse James Meets Frankenstein's Daughter ..... A2 Emb.
John F. Kennedy: Years of Lightning, Day of Drums ... A1 Emb.
Johnny Reno ..... A2 Par.
Johnny Tiger ..... A3 U
●Jokers, The ..... U
Judex ..... A2 Cont.
Judith ..... A2 Par.
●Jungle Book, The ..... BV

K

Kaleidoscope ..... A3 WB
Khartoum ..... A1 UA
Kid Rodelo ..... A2 Par.
King Kong Vs Godzilla-Re. ..... A1 U
●King of Hearts, The ..... UA
●King's Pirate, The ..... U
●Kiss the Girls and Make Them Die ..... A3 Col.
Knockout #2 ..... Misc.

L

La Dolca Vita-Re ..... A4 AIP
Lady L ..... B MGM
La Visita ..... A3 For.
Las Vegas Hillbillys ..... A1 Misc.
●Last of the Renegades ..... A1 Col.
Last of the Secret Agents, The .. B Par.
●Law and Tombstone, The ..... UA
Leather Boys, The ..... A3 AA
Lemonade Joe ..... AA
Les Bonne Femmes ..... For.
Let's Kill Uncle ..... A2 U
Lt. Robin Crusoe, U.S.N. ..... A1 BV
Life At The Top ..... A4 Col.
Liquidator, The ..... A3 MGM
Lollipop ..... For.
●Lollipop Cover ..... A2 Cont.
●Long Ride Home, The ..... Col.
Lord Love A Duck ..... A4 UA
Lost Command, The ..... A3 Col.
Love And Marriage ..... C Emb.
Loves Of A Blonde, The ..... For.
Loving Couples ..... C For.
●Luv ..... Col.

M

Macabro ..... AIP
●Mad Monster Party ..... EMB
Madame X ..... A3 U
Made In Paris ..... A3 MGM
Mademoiselle ..... C For.
Magic World of Topo Gigio, The A1 Col.
Magnificent Concubine, The ..... For.
Main Chance, The ..... A3 Emb.
Man And A Woman, A ..... AA
Man Called Adam, A ..... A3 Emb.
Man Called Flintstone, The .... A1 Col.
Man Could Get Killed, A ..... A2 U
Man For All Seasons, A ..... Col.
Mandragola ..... C For.
●Marat/Sade ..... UA
Marco, The Magnificent ..... A2 MGM
Marine Battleground ..... For.
Masculine Feminine ..... C For.
●Matchless ..... UA
Maya ..... A1 MGM
McGuire, Go Home ..... A3 Cont.
Merry Wives of Windsor, The .. A2 For.
●Midsummer Night's Dream, A .... Col.
●Million Eyes Of Su-Muru ..... AIP
Mister Buddwing ..... A3 MGM
Modesty Blaise ..... A3 Fox
Moment to Moment ..... A3 U
●Monkeys Go Home ..... BV
Money Trap, The ..... B MGM
●Moonshot ..... WB
Moonwolf ..... AA
Morgan ..... A3 For.
●Mummy's Shroud, The ..... Fox
Munster Go Home ..... A1 U
Murder Game, The ..... Fox
Murderers' Row ..... Col.
My Fair Lady ..... A1 WB
Mystery of Thug Island, The ... A2 Col.
Mystifiers, The ..... For.

N

Naked Prey, The ..... A3 Par.
●Naked Runner, The ..... WB
Namu, The Killer Whale ..... A1 UA
Nashville Rebel ..... AIP
Navy vs. The Night Monsters, The. Misc.
Nevada Smith ..... A3 Par.
●Night of the Generals, The ..... Col.
Night of The Grizzly ..... A1 Par.
●Nightmare Castle ..... AA
Nights Of Cabiria-Re. ..... A3 Emb.
90 Degrees In the Shade ..... For.
North By Northwest-Re ..... A3 MGM
Not With My Wife, You Don't .. A3 WB

6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen
6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia
6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity

COMING

BATTLE BENEATH THE EARTH—(TC)—Kerwin Mathews, Viviane Ventura—English-made
BIGGEST BUNDLE OF THEM ALL, THE—(PV; C)—Robert Wagner, Raquel Welch
BLOW-UP, THE—(C)—Vanessa Redgrave, David Hemmings—English-made
DANGEROUS DAYS OF KIOWA JONES—Robert Horton, Diane Baker, Sal Mineo
DARK OF THE SUN—Rod Taylor, Jimmy Brown, Yvette Mimieux
DIRTY DOZEN, THE—(PV; C)—Lee Marvin, Charles Bronson, Clint Walker, Ernest Borgnine
DOCTOR, YOU'VE GOT TO BE KIDDING—(PV; MC)—Sandra Dee, George Hamilton, Celeste Holm
DON'T MAKE WAVES—(MC)—Tony Curtis, Claudia Cardinale
DOUBLE TROUBLE—(PV; MC)—Elvis Presley, Annette Day
FAR FROM THE MADDING CROWD—(PV; C)—Julie Christie, Terence Stamp—English-made
FASTEST GUITAR ALIVE, THE—Roy Orbison, Sammy Jackson, Joan Freeman
52 MILES TO TERROR—Dana Andrews, Jeanne Crain
GIRL AND THE GENERAL, THE—(C)—Rod Steiger, Virna Lisi
GRAND PRIX—(Cinerama; C)—James Garner, Yves Montand
HAPPILY EVER AFTER—(TC)—Sophia Loren, Omar Sharif
PISTOLERO—(PV; MC)—Glenn Ford, Angie Dickinson
RETURN OF THE GUNFIGHTER—(WS; C)—Robert Taylor, Anna Martin
SCORPIO LETTERS, THE—(MC)—Alex Cord, Shirley Eaton
6705 **13**—Deborah Kerr, David Niven
THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
2001—**A SPACE ODYSSEY**—(Cinerama; C)—Gary Lockwood, Keir Dullea
25TH HOUR, THE—(C)—Anthony Quinn, Virna Lisi
VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran
6712 **VENETIAN AFFAIR, THE**—(MC; PV)—Robert Vaughn, Elke Sommer
WELCOME TO HARD TIMES—(WS; C)—Henry Fonda, Janice Rule

PARAMOUNT — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **ALFIE**—CD—114m.—(TS; TC)—Michael Caine, Shelley Winters, Vivien Merchant—5438 (8-31-66)—High rating comedy drama should delight adult audiences—English-made
R6536 **ALL THE WAY (THE JOKER IS WILD)**—D—126m.—(VV)—Frank Sinatra, Mitzi Gaynor—5394—(4-27-66)—Joe E. Lewis biography is entertaining—Reissue
6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends
6533 **ASSAULT ON A QUEEN**—MD—106m.—(TC; PV)—Frank Sinatra, Virna Lisi, Tony Franciosa—5414 (6-22-66)—Entry has angles that can sell well
R6529 **BELLBOY, THE**—C—72m.—Jerry Lewis—5399 (5-11-66)—Mildly amusing Jerry Lewis entry—Reissue
6605 **BOLSHOI BALLET '67**—Bal.—75m.—(TC)—Bolshoi Ballet—5458 (10-5-66)—Good ballet entry
R6535 **COME BLOW YOUR HORN**—C—115m.—(PV; TC)—Frank Sinatra, Lee J. Cobb, Molly Picon—5394 (4-27-66)—Very funny comedy should roll to top returns—Reissue
6609 **FUNERAL IN BERLIN**—D—102m.—(PV; TC)—Michael Caine, Eva Renzi—5478 (12-14-66)—Engrossing espionage yarn should do well—Filmed abroad
6603 **IS PARIS BURNING?**—MD—173m.—(PV)—Leslie Caron, Orson Welles, Gert Frobe, Kirk Douglas, Glenn Ford—5469 (11-16-66) Survival of French capital during World War II is an impressive entry—Filmed abroad; dubbed in English
6523 **JOHNNY RENO**—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"
6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel
6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad
6527 **LAST OF THE SECRET AGENTS, THE?**—C—90m.—(TC)—Marty Allen, Steve Rossi, Nancy Sinatra—5399 (5-11-66)—Generally amusing comedy
6525 **NAKED PREY, THE**—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action
6532 **NEVADA SMITH**—W—128m.—(PV; C)—Steve McQueen, Karl Malden, Suzanne Pleshette—5410 (6-8-66)—Good western has names and action
6526 **NIGHT OF THE GRIZZLY, THE**—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13-66)—Good adventure film
R6537 **ONE-EYED JACKS**—W—141m.—(TC)—Marlon Brando, Karl Malden, Katy Jurado—5395 (4-27-66)—Impressive western—Reissue
6531 **PARADISE, HAWAIIAN STYLE**—MU—91m.—(TC)—Elvis Presley, Suzanna Leigh—5410 (6-8-66)—Presley sings again
6504 **PROMISE HER ANYTHING**—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made
6530 **PSYCHOPATH, THE**—MD—83m.—(TS; TC)—Patrick Wymark, Margaret Johnston—5399 (5-11-66)—Fairly interesting thriller—Filmed abroad
6606 **SECONDS**—D—106m.—Rock Hudson, Salome Jens—5455 (9-21-66)—Offbeat drama is a shocker
R6522 **SHANE**—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue
6607 **SWINGER, THE**—CMU—81m.—(TC)—Ann-Margret, Tony Franciosa—5466 (11-2-66)—Flimsy farce has cute moments
R6524 **TEN COMMANDMENTS, THE**—D—219m.—(VV; TC)—Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue
6534 **THIS PROPERTY IS CONDEMNED**—D—110m.—(TC)—Natalie Wood, Robert Redford, Kate Reid—5414 (6-22-66)—Steamy Tennessee Williams story of the south
R6528 **VISIT TO A SMALL PLANET**—C—85m.—Jerry Lewis—5399 (5-11-66)—Amusing Jerry Lewis comedy—Reissue
6602 **WACO**—W—85m.—(TS; TC)—Howard Keel, Jane Russell, Terry Moore—5438 (8-31-66)—Okay action entry for program

COMING

6608 **ARRIVEDERCI, BABY!**—(PV; TC)—Tony Curtis, Rosanna Schiaffino
6626 **BAREFOOT IN THE PARK**—(C)—Jane Fonda, Robert Redford
6628 **BUSY BODY, THE**—Sid Caesar, Robert Ryan, Anne Baxter
6624 **CHUKA**—(C)—Rod Taylor, John Mills
6623 **COWBOY IN AFRICA**—(C)—Hugh O'Brian, Adrienne Corri
DANGEROUS ISLAND—(C)—Richard Greene, Luke Halpin
6619 **DEADLY BEES, THE**—(TC)—Suzanne Leigh, Frank Finlay—English-made
6615 **EASY COME, EASY GO**—(TC)—Elvis Presley, Dodie Marshall
6625 **EL DORADO**—(TC)—John Wayne, Robert Mitchum, Michele Carey
FORT UTAH—(TC)—John Ireland, Virginia Mayo
GENTLE BEN—(C)—Dennis Weaver, Vera Miles
HALF A SIXPENCE—(PV; TC)—Tommy Steele, Julia Foster
HUNTSVILLE—(TS; TC)—George Montgomery, Yvonne De Carlo
6616 **HURRY SUNDOWN**—(TC)—Michael Caine, Jane Fonda
6614 **OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD**—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters
PETER GUNN—(TC)—Craig Stevens, Laura Devon
6610 **RED TOMAHAWK**—(TC)—Howard Keel, Joan Caulfield
6611 **SPIRIT IS WILLING, THE**—(TC)—Sid Caesar, Vera Miles, Cass Daley
UNKILLABLES, THE—(C)—Lloyd Bridges, Joan Blackman
6601 **WARNING SHOT**—(TC)—David Janssen, Eleanor Parker
6627 **WATERHOLE NO. 3**—(C)—James Coburn, Margaret Blye
6620 **VULTURE, THE**—(TC)—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

616 **BATMAN**—NOV.—105m.—(DC)—Adam West, Burt Ward, Lee Meriwether—5426 (7-20-66)—Wham, pow, sock—Holy Grosses.
BIBLE, THE—D—174m.—(D-150; DC)—Michael Parks, Richard Harris, John Huston, Stephen Boyd, Ava Gardner—5458 (10-5-66)—Highly impressive screen translation of the Bible—Filmed abroad
666 **BLUE MAX, THE**—D—156m.—(CS; DC)—George Peppard, James Mason, Ursula Andress—5414 (6-22-66)—Highly interesting adventure
621 **BLUES FOR LOVERS**—D—89m.—Ray Charles, Tom Bell, Mary Peach—5439 (8-31-66)—Good programmer—English-made
604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made

620 **EL GRECO**—BIOD—95m.—(DC)—Mel Ferrer, Rosanna Schiaffino—5455 (9-21-66)—Colorful tale of famous artist—Filmed abroad
619 **FANTASTIC VOYAGE**—SF—100m.—(CS; DC)—Stephen Boyd, Raquel Welch, Edmund O'Brien—5434 (8-17-66)—Original science fiction entry is intriguing
615 **HOW TO STEAL A MILLION**—C—127m.—(PV; DC)—Audrey Hepburn, Peter O'Toole, Hugh Griffith—5419 (7-6-66)—Fine comedy is lively entertainment
625 **I DEAL IN DANGER**—MD—89m.—(DC)—Robert Goulet, Christine Carere—5463 (10-19-66)—Television presentation is okay programmer
611 **MODESTY BLAISE**—MD—119m.—(DC)—Monica Vitti, Terence Stamp, Dirk Bogarde—5400 (5-11-66)—Real wild entertainment in the spy category—English-made
606 **MURDER GAME, THE**—MD—75m.—Ken Scott, Maria Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made
605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made
QUILLER MEMORANDUM, THE—D—105m.—(PV; DC)—George Segal, Alec Guinness, Senta Berger—5478 (12-14-66)—Interesting suspense drama—Filmed abroad
608 **RASPUTIN—THE MAD MONK**—D—92m.—(CS; DC)—Christopher Lee, Barbara Shelley—5395 (4-27-66)—Exploitable offering—English-made
609 **REPTILE, THE**—MD—90m.—(DC)—Noel Willman, Jennifer Daniels—5400 (5-11-66)—Exploitable programmer—English-made
617 **SMOKY**—D—103m.—(DC)—Fess Parker, Diana Hyland, Katy Jurado—5434 (8-17-66)—Interesting for animal lovers, and family trade
555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
610 **STAGECOACH**—OD—114m.—(CS; DC)—Ann-Margret, Red Buttons, Michael Connors—5406 (5-25-66)—Interesting, oft-times absorbing western
622 **THAT TENNESSEE BEAT**—DMU—84m.—Earl Richards, Sharon DeBord—5463 (10-19-66)—For the lower half of the program
623 **WAY . . . WAY OUT**—C—101m.—(CS; DC)—Jerry Lewis, Connie Stevens—5466 (11-2-66)—Amusing Lewis entry emphasizes sex
607 **WEEKEND AT DUNKIRK**—D—101m.—(Franscope; DC)—Jean-Paul Belmondo, Catherine Spaak—5406 (5-25-66)—Okay import—Filmed abroad; dubbed in English

COMING

CAPRICE—(CS; DC)—Doris Day, Richard Harris, Ray Walston
COME SPY WITH ME—DC)—Troy Donahue, Andrea Dromm—Made in Jamaica
DAY THE FISH CAME OUT, THE—Tom Courtenay, Candice Bergen
DEVIL'S OWN, THE—(WS; C)—Joan Fontaine, Alec McGowen—English-made
DOCTOR DOLITTLE—(Todd-AO; DC)—Rex Harrison, Samantha Eggar
FATHOM—Tony Franciosa, Raquel Welch
FLIM-FLAM MAN, THE—(PV; C)—George C. Scott, Michael Sarazin
FRANKENSTEIN CREATED WOMAN—(WS; C)—Peter Cushing
GUIDE FOR THE MARRIED MAN, A—(CS; DC)—Walter Matthau, Inger Stevens
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
IN LIKE FLINT—(CS; DC)—James Coburn, Jean Hale, Lee J. Cobb
MUMMY'S SHROUD, THE—(C)—Andre Morell, Elizabeth Sellars—English-made
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
ST. VALENTINE'S DAY MASSACRE, THE—(CS; DC)—Jason Robards, George Segal
SAND PEBBLES, THE—(Todd-Ao; DC)—Steven McQueen, Candice Bergen, Richard Attenborough
TWO FOR THE ROAD—(C)—Audrey Hepburn, Albert Finney
VIKING QUEEN, THE(WS; C)—Carita, Don Murray

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6620 **AFTER THE FOX**—C—103m.—(PV; DC)—Peter Sellers, Victor Mature, Britt Ekland—5479 (12-14-66)—Uneven comedy has many fun angles—Filmed abroad
6615 **AMBUSH BAY**—MD—109m.—(DC)—Hugh O'Brian, Mickey Rooney, James Mitchum, Tisa Chang—5439 (8-31-66)—Action packed film of Philippine jungle warfare—Schenck-Zabel
6611 **BOY, DID I GET A WRONG NUMBER**—C—99m.—(DC)—Bob Hope, Elke Sommer, Phyllis Diller—5411 (6-8-66)—Moderately amusing nonsense in the Hope style—Small
6606 **CAST A GIANT SHADOW**—MD—136m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action
6608 **DON'T WORRY, WE'LL THINK OF A TITLE**—C—83m.—Morey Amsterdam, Rose Marie, Carmen Phillips—5400 (5-11-66)—Comedy will have to depend on names—Schenck
6609 **DUEL AT DIABLO**—W—103m.—(DC)—James Garner, Sidney Poitier, Bibi Andersson—5406 (5-25-66)—Effective action entry of cavalry vs Apaches
6617 **FORTUNE COOKIE, THE**—CD—125m.—(PV)—Jack Lemmon, Walter Matthau, Judi West—5463 (10-19-66)—Entertaining entry has angles
6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small
6619 **FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A**—C—99m.—(DC)—Zero Mostel, Phil Silvers, Buster Keaton, Annette Andre—5458 (10-5-66)—Very funny entertainment
6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Congdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman
6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles
6616 **HAWAII**—D—189m.—(PV; DC)—Julie Andrews, Max Von Sydow, Richard Harris—5459 (10-5-66)—Fine entertainment on grand scale—Mirisch
6610 **KHARTOUM**—AD—135m.—(TC; Ultra-PV Presented in Cinerama)—Charlton Heston, Laurence Olivier—5415 (6-22-66)—Interesting, well-made screen adventure on giant scale—Filmed abroad
6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston
6614 **NAMU, THE KILLER WHALE**—(D)—89m.—(DC)—Robert Lansing, Lee Meriwether—5430 (8-3-66)—Fine family film and fascinating nature study—Tors
6618 **RETURN OF THE SEVEN**—MD—95m.—(PV; DC)—Yul Brynner, Robert Fuller, Elisa Montez—5463 (10-19-66)—Okay action entry
6612 **RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE**—C—126m.—(PV; DC)—Carl Reiner, Eva Marie Saint, Alan Arkin—5407 (5-25-66)—A very funny film
6613 **WHAT DID YOU DO IN THE WAR DADDY?**—C—116m.—(PV; DC)—James Coburn, Dick Shawn, Giovanna Ralli—5419 (7-6-66)—Featherweight nonsense among the military—Mirisch

COMING

BEACH RED—(TC; WS)—Cornel Wilde, Jean Wallace, Rip Torn
DOLLAR A HEAD, A—(EC; TS)—Burt Reynolds Tanya Lopert
EIGHT ON THE LAM—(C)—Bob Hope, Phyllis Diller, Jonathan Winters, Jill St. John—Hope
FINDERS KEEPERS—(C)—Cliff Richard, Robert Morley—English-made
FISTFUL OF DOLLARS, A—(C)—Clint Eastwood
FOR A FEW DOLLARS MORE—(C)—Clint Eastwood, Lee Van Cleef
GARDEN OF CUCUMBERS, A—(PV; EC)—Dick Van Dyke, Barbara Feldon
GOOD, THE UGLY AND THE BAD, THE—Clint Eastwood, Lee VanCleef, Eli Wallach
HONEY POT THE—Rex Harrison, Susan Hayward Maggie Smith—Feldman
HOW I WON THE WAR—(EC)—John Lennon, Michael Crawford
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—(PV· DC)—Robert Morse, Rudy Vallee—Mirisch
IN THE HEAT OF THE NIGHT—(C)—Sidney Poitier, Rod Steiger—Mirisch
KING OF HEARTS THE—(C)—Alan Bates. Jean-Claude Brialy
LAW AND TOMBSTONE, THE—James Garner, Jason Robards—Mirisch
MARAT/SADE—Royal Shakespeare Company
MATCHLESS—Patrick O'Neal, Ira Furstenberg—DeLaurentiis
OPERATION KID BROTHER—(TC)—Neil Connery, Adolfo Celi, Daniela Bianchi
RIVER OF DOLLARS. A—(TS; TC)—Tom Hunter. Henry Silva
SAILOR FROM GIBRALTAR—Jeanne Moreau Ian Bannen
SCALPHUNTERS, THE—(PV; TC)—Burt Lancaster, Telly Savalas, Shelley Winters
THUNDERBIRDS ARE GO—(C)—Puppets—English-made
WAY WEST. THE—(C)—Kirk Douglas, Robert Mitchum—Hecht
WHISPERERS, THE—Dame Edith Evans. Eric Portman—Seven Pines
YOU ONLY LIVE TWICE—(PV: EC)—Sean Connery, Mie Hama—Eon

UNIVERSAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer
6613 **AND NOW MIGUEL**—D—95m.—(TC)—Michael Ansara, Pat Cardi, Guy Stockwell—5400 (5-11-66)—Fine entry for youngsters and family trade

O

●Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad ..... B Par.
Oh! Those Most Secret Agents .... AA
●Omicron ..... Cont.
One Spy Too Many ..... A2 MGM
Once Upon An Island (Crazy Paradise) ..... AA
One-Eyed Jacks-Re. ..... A3 Para.
●One Million Years B. C. ..... Fox
●Only Way To Fly, The ..... AIP
●Operation Kid Brother ..... UA
Oscar, The ..... B EMB
Othello ..... A2 WB
O.S.S. 117—Mission For A Killer ..... A2 Emb.
Out of Sight ..... A2 U

P

Pad, The (And How To Use It) .. A3 U
Paradise, Hawaiian Style ..... A1 Par.
Party's Over, The ..... AA
Penelope ..... A3 MGM
●Perils Of Pauline ..... U
●Peter Gunn ..... Par.
Picture Mommy Dead ..... A3 Emb.
Pilgrimage For Peace ..... Misc.
Pistol For Ringo ..... B Emb.
●Pistolero ..... MGM
Place Called Glory, A ..... A2 Emb.
Plague of the Zombies, The .... A2 Fox
Plainsman, The ..... A1 U
Poppy Is Also A Flower, The .. A2 Misc.
●Prehistoric Women ..... Fox
●Privilege ..... U
Professionals, The ..... A3 Col.
●Projected Man, The ..... U
Promise Her Anything ..... A3 Par.
●Psycho-Circus ..... AIP
Psychopath, The ..... A2 Par.
●P. T. Barnum's Rocket To The Moon. AIP
Pussycat Alley ..... For.

Q

Queen of Blood ..... A1 AI
Quiller Memorandum, The ..... Fox

R

Rage ..... Col.
Rare Breed, The ..... A1 U
Rasputin—The Mad Monk ..... B Fox
●Red Tomahawk ..... Par.
●Reflections in A Golden Eye ..... WB
●Reluctant Astronaut, The ..... U
Reptile, The ..... A2 Fox
●Return Of The Gunfighter .... A1 MGM
Return Of The Seven ..... A3 UA
Ride Beyond, Vengeance ..... A3 Col.
●Ride To Hangman's Tree, The ..... U
Rings Around The World ..... A1 Col.
●River of Dollars, A ..... UA
Romeo and Juliet ..... A1 Emb.
●Rough Night In Jericho ..... U
Run For Your Wife ..... AA
Russians Are Coming, The ..... A1 UA

S

●Sailor From Gibraltar ..... UA
●St. Valentine's Day Massacre, The .. Fox
Salto ..... For.
●Sand Pebbles, The ..... Fox
Sands of Beersheba ..... For.
●Scalphunters, The ..... UA
●Scorpio Letters, The ..... MGM
Seconds ..... B Par.
Secret Agent Fireball A2 A1
Secret Agent Super Dragon .... A3 For.
Secret Of Magic Island, The-Re. A1 Emb.
Secret Seven, The ..... A1 MGM
Seven Women ..... B MGM
●Shakespeare Wallah ..... A3 Cont.
Shameless Old Lady, The .... A2 Cont.
Shane-Re ..... A2 Par.
●Shoot Loud, Louder, I Don't Understand ..... EMB
Silencers, The ..... B Col.
Singing Nun, The ..... A1 MGM
Sleeping Beauty, The ..... A1 For.
Smoky ..... A1 Fox
Son Of A Gunfighter ..... A1 MGM
Sound Of Music, The ..... A1 Fox
Spinout ..... A1 MGM
●Spirit Is Willing, The ..... A3 Par.
Spy In Your Eye A2 A1
●Spy With A Cold Nose ..... EMB.
Spy With My Face, The ..... B MGM
Stagecoach ..... A2 Fox.
Stop the World—I Want To Get Off ..... A3 WB

Study In Terror, A ..... Col.
Sucker, The ..... A3 For.
Sweet Light In A Dark Room .. A2 For.
●Swimmer, The ..... Col.
Swinger, The ..... B Par.

T

●Taming of the Shrew, The ..... Col.
Tarzan and the Valley of Gold .. A1 AIP
Take It All ..... C For.
Ten Commandments, The-Re ... A1 Par.
10:30 P.M. Summer ..... C For.
Terror In The City ..... A3 AA
●Terronauts, The ..... Emb.
Texas Across The River ..... A1 U
That Man In Istanbul ..... A3 Col.
That Tennessee Beat ..... A1 Fox
●They Came From Beyond Space .. Emb.
●13 ..... MGM
●30 Is A Dangerous Age, Cynthia .. Col.
This Property Is Condemned .... B Par.
●Thoroughly Modern Mille ..... U
●Three Bites of the Apple ..... MGM
Three On A Couch ..... A3 Col.
●Thunder Alley ..... AIP
●Thunder at the Border ..... Col.
●Thunderbirds Are Go ..... UA
●Tiger Makes Out, The ..... Col.
Tiko and the Shark ..... A1 MGM
Time Lost And Time Remembered ..... A3 Cont.
●Torture Garden ..... Col.
●To Sir, With Love ..... Col.
To Trap A Spy ..... A3 MGM
●Tobruk ..... U
Tokyo Olympiad ..... For.
Tomb Of Torture ..... For.
Torn Curtain ..... B U
●Traitor's Gate ..... A2 Col.
Tramplers, The ..... A2 Emb.
●Triple Cross ..... WB
Trouble With Angels, The ..... A1 Col.
●Trunk To Cairo ..... AIP
●2001—A Space Odyssey ..... MGM
●25th Hour, The ..... MGM
●Two For The Road ..... Fox

U

Ugly Dachshund, The ..... A1 BV
●Unkillables, The ..... Par.
Up To His Ears ..... A3 For.
●Up The Down Staircase ..... WB

V

●Valley of Mystery ..... U
●Vampire Killers, The ..... MGM
●Venetian Affair, The ..... A3 MGM
●Viking Queen, The ..... Fox
●Violent Journey ..... AIP
Visit To A Small Planet-Re. .... A2 Par.
●Voyage To The Prehistoric Planet .. AIP
●Vulture, The ..... A1 Par.

W

Waco ..... A2 Par.
●Wacky World of Mother Goose ... Emb
●Wait Until Dark ..... WB
Walk, Don't Run ..... A3 Col.
Walk In The Shadow ..... A2 Cont.
●War—Italian Style ..... AIP
●War Wagon, The ..... U
●Warning Shot ..... A2 Par.
●Waterhole No. 3 ..... Para.
Way, Way Out ..... B Fox
●Way West, The ..... UA
Weekend At Dunkirk ..... A3 Fox
Weird, Wicked World ..... For.
●Welcome To Hard Times ..... MGM
What Did You Do In The War, Daddy? ..... B UA
What's Up Tiger Lily? ..... AIP
Where The Bullets Fly ..... A3 Emb.
●Whisperers, The ..... UA
Who's Afraid Of Virginia Woolf? A4 WB
●Who's Minding The Mint? ..... Col.
W.I.A. (Wounded In Action) .... For.
Wild Angels, The ..... B AIP
Wild, Wild Winter ..... A2 U
●Willie and the Yank ..... BV
Women Of The Prehistoric Planet . Misc.
●Woman Times Seven ..... Emb.
●World's Greatest Swindles ..... Cont.
Wrong Box, The ..... A2 Col.

Y

Year of the Horse, The ..... Misc.
●You Only Live Twice ..... UA
●Young Americans, The ..... Col.
●Young Warriors ..... U
Young World, A ..... C For.

6624 **APPALOOSA, THE**—OD—98m.—(TC)—Marlon Brando, Anjanette Comer, John Saxon—5455 (9-21-66)—Interesting adventure yarn
6618 **ARABESQUE**—CD—105m.—(TC; PV)—Gregory Peck, Sophia Loren—5401 (5-11-66)—Lavish, suspenseful comedy-drama has potent cast—Made in England
6620 **BEAU GESTE**—MD—103m.—(TC; TS)—Guy Stockwell, Telly Savales, Doug McClure—5426 (7-20-66)—Remake in acceptable melodrama
6615 **BLINDFOLD**—CMD—102m.—(PV; TC)—Rock Hudson, Claudia Cardinale, Jack Warden—5407 (5-25-66)—Entertaining entry mixes mystery and laughs
6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser Macintosh—5383 (3-16-66)—Okay programmer
6612 **BRIDES OF DRACULA, THE**—MD—85m.—(TC)—Peter Cushing, Martita Hunt—5401 (5-11-66)—Well-made horror entry—English-made; Reissue
6702 **FAHRENHEIT 451**—D—111m.—(TC)—Oskar Werner, Julie Christie—5469 (11-16-66)—Futuristic offering on the arty side—Filmed abroad
6701 **GAMBIT**—109m.—(TC)—Shirley MacLaine, Michael Caine, Herbert Lom—5470 (11-16-66)—Good entertainment
6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(TC; TS)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade
6610 **GUNPOINT**—W—86m.—(TC)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
6617 **INCIDENT AT PHANTOM HILL**—W—88m.—(TS; TC)—Robert Fuller, Jocelyn Lane, Dan Duryea—5426 (7-20-66)—Fair western
6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooke—5395 (4-27-66)—Off-beat subject makes for good program
6611 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith—5401 (5-11-66)—Exploitable science fiction entry for program—Japanese-made—Reissue
6623 **LET'S KILL UNCLE**—CMD—92m.—(TC)—Nigel Green, Pat Cardi, Mary Badham—5459 (10-5-66)—Okay for program
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—99m.—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes
6616 **MUNSTER, GO HOME**—C—96m.—(TC)—Fred Gwynne, Yvonne DeCarlo, Al Lewis—5415 (6-22-66)—Television based subject should find family and juvenile welcome in theatres
6614 **OUT OF SIGHT**—CMU—90m.—(TC, TS)—Jonathan Daly, Karen Jensen, John Lawrence, Rock 'N' Roll Groups—5401 (5-11-66)—Beach type rock 'n' roller for program
6621 **PAD, THE (AND HOW TO USE IT)**—CD—86m.—(TC)—Brian Bedford, James Farentino, Julie Somers—5434 (8-17-66) New faces brighten comedy loaded with pathos
6622 **PLAINSMAN, THE**—OD—92m.—(PC)—Don Murray, Guy Stockwell, Abby Dalton—5430 (8-3-66)—Okay action entry for program
6603 **RARE BREED THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment
6625 **TEXAS ACROSS THE RIVER**—CD—101m.—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth—5455 (9-21-66)—Very funny entry
6619 **TORN CURTAIN**—MD—128m.—(TC)—Paul Newman, Julie Andrews—5426 (7-20-66)—Good Hitchcock thriller should be a winner
6602 **WILD, WILD WINTER**—CMU—80m.—(TC; TS)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

BANNING—(TC)—Robert Wagner, Anjanette Comer
BATTLE HORNS, THE—(TC)—Charlton Heston, Maximilian Schell, Kathryn Hays
CHAMPAGNE MURDERS, THE—(C)—Anthony Perkins, Yvonne Furneaux
CHARLIE BUBBLES—(C)—Albert Finney, Liza Minnelli—English-made
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
CRISS-CROSS—George Peppard, Raymond Burr
DEADLIER THAN THE MALE—(TC)—Richard Johnson, Elke Sommer
EPIC OF JOSIE, THE—(TC)—Doris Day
GAMES—(TC)—Simone Signoret, James Caan, Katharine Ross
GUNFIGHT IN ABILENE—(TC)—Bobby Darin, Leslie Nielsen
ISLAND OF TERROR—(C)—Peter Cushing
JOKERS, THE—(C)—Michael Crawford Oliver Reed—English-made
KING'S PIRATE, THE—(TC)—Doug McClure, Jill St. John
PERILS OF PAULINE—(TC)—Pat Boone, Pam Austin
PRIVILEGE—(C)—Jean Shrimpton, Paul Jones—English-made
PROJECTED MAN, THE—(C)—Bryant Halliday, Mary Peach
RELUCTANT ASTRONAUT, THE—(TC)—Don Knotts, Leslie Nielsen
RIDE TO HANGMAN'S TREE, THE—(TC)—Jack Lord, Melodie Johnson
ROUGH NIGHT IN JERICHO—Dean Martin, George Peppard, Jean Simmons
THOROUGHLY MODERN MILLIE—(TC)—Julie Andrews, James Fox
TOBRUK—(TC)—Rock Hudson, George Peppard Nigel Green
VALLEY OF MYSTERY—(TC)—Richard Egan, Peter Graves
WAR WAGON, THE—John Wayne, Kirk Douglas, Joanne Barnes
YOUNG WARRIORS, THE—(C)—James Drury Steve Carlson

WARNER BROS. DISTRIBUTED DURING THE PAST 12 MONTHS

652 **AMERICAN DREAM, AN**—D—107m.—(TC)—Stuart Whitman, Janet Leigh, Eleanor Parker—5439 (8-31-66)—Fairly interesting drama
655 **ANY WEDNESDAY**—C—109m.—(TC)—Jane Fonda, Jason Robards, Dean Jones—5464 (10-19-66)—Cute comedy
559 **BIG HAND FOR THE LITTLE LADY, A**—C—95m.—(TC)—Henry Fonda, Joanne Woodward, Jason Robards—5401 (5-11-66)—Highly entertaining comedy features virtuoso performances
651 **CHAMBER OF HORRORS**—MD—99m.—(TC)—Cesare Danova, Wilfred-Hyde-White, Laura Devon—5439 (8-31-66)—Okay exploitation horror entry with gimmicks
560 **FINE MADNESS, A**—CD—104m.—(TC)—Sean Connery, Joanne Woodward—5402 (5-11-66)—Free-wheeling farce will titillate mature audiences
557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn
653 **KALEIDOSCOPE**—CAD—103m.—(TC)—Warren Beatty, Suzannah York—5456 (9-21-66)—Kooky comedy adventure is highly entertaining—Filmed abroad
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
654 **NOT WITH MY WIFE, YOU DON'T**—C—118m.—(TC)—Tony Curtis, Virna Lisi, George C. Scott—5459 (10-5-66)—Amusing comedy has angles and names
579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made
558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
561 **WHO'S AFRAID OF VIRGINIA WOOLF?**—D—129m.—Elizabeth Taylor, Richard Burton—5420 (7-6-66)—Well-made, intriguing adult drama headed for top

COMING

ASSIGNMENT, THE—(PV; C)—Patrick O'Neal, Sir John Gielgud, Joan Hackett, Herbert Lom
BOBO, THE—(C)—Peter Sellers, Britt Ekland, Rossano Brazzi
BONNIE AND CLYDE—Warren Beatty, Faye Dunaway
CAMELOT—(C)—Vanessa Redgrave, Richard Harris, Franco Nero
CHUBASCO—(C)—Christopher Jones, Richard Egan, Ann Sothern
COOL HAND LUKE—(PV; C)—Paul Newman, George Kennedy
COOL ONES THE—(TC)—Roddy McDowall Phil Harris, Mrs. Elva Miller
CORRUPT ONES, THE—Robert Stack, Elke Sommer, Nancy Kwan
COVENANT WITH DEATH, A—(C)—George Maharis, Laura Devon
DEVIL IN LOVE, THE—Vittorio Gassman Mickey Rooney Claudine Auger
DOUBLE MAN, THE—(TC)—Yul Brynner, Britt Ekland Clive Revill
FIRECREEK—(TC)—James Stewart, Henry Fonda, Inger Stevens
FIRST TO FIGHT—(PV; C)—Chad Everett, Marilyn Devin
FUGITIVE IN VIENNA—(TC)—Ingrid Bergman—Made in Europe
GREAT CATHARINE, THE—(TC)—Peter O'Toole, Zero Mostel
HOTEL—(TC)—Rod Taylor, Catherine Spaak, Karl Malden
MOONSHOT—Robert Duvall, Joanna Moore
NAKED RUNNER, THE—(TC)—Frank Sinatra, Nadia Gray
REFLECTIONS IN A GOLDEN EYE—Elizabeth Taylor Marlon Brando
TRIPLE CROSS—Christopher Plummer, Romy Schneider
UP THE DOWN STAIRCASE—(TC)—Sandy Dennis, Eileen Heckart, Sorell Booke
WAIT UNTIL DARK—(C)—Audrey Hepburn, Alan Arkin, Richard Crenna

MISCELLANEOUS

AROUSED—MD—82m.—Janine Lenon—5474 (11-30-66)—Exploitation murder entry for adults only—Cambist Pictures

CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow

DEATH WATCH—D—88m.—Leonard Nimcy, Michael Forrest, Paul Mazursky—5427 (7-20-66)—Arty offering with limited appeal—Beverly Pictures

ENDLESS SUMMER, THE—DOC—95m.—(C)—Produced and narrated by Bruce Brown—5420 (7-6-66)—Surfing entry for special audiences—Bruce Brown c/o AIT

FASTER, PUSSYCAT, KILL, KILL!—MD—83m.—Tura Satana, Paul Trinka—5402 (5-11-66)—Unpleasant melodrama has exploitation possibilities—Eve

INTIMACY—D—87m.—Jack Ging, Joan Blackman, Barry Sullivan—5427 (7-20-66)—Fair, off-beat drama for adults—Goldstone Film Ent.

KNOCKOUT #2—DOC.—50m.—Narrated by Kevin Kennedy—5460 (10-5-66)—Good entry for boxing enthusiasts—Trans-Lux

LAS VEGAS HILLBILLYS—CMU—90m.—(PC)—Ferlin Husky, Jane Mansfield, Mamie Van Doren—5402 (5-11-66)—Country music for family program—Woolner

NAVY VS. THE NIGHT MONSTERS, THE—MD—87m.—(C)—Mamie Van Doren, Anthony Eisley—5456 (9-21-66)—Fair science fiction for the program—Realart

PILGRIMAGE FOR PEACE, A—POPE PAUL VI VISITS AMERICA—DOC.—56m.—(TC)—Produced by Joesph L. Roberts—5427 (7-20-66)—Effective documentary—Roberts

POPPY IS ALSO A FLOWER, THE—MD—100m.—(EC)—Stephen Boyd, Trevor Howard, Yul Brynner—5466 (11-2-66)—Exciting tale of police vs. dope smugglers—Comet

WOMEN OF THE PREHISTORIC PLANET—MD—87m.—(C)—Wendell Corey, Keith Larsen, Irene Tsu—5460 (10-5-66)—Interesting space odyssey—Realart

YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALL THE OTHER GIRLS DO—D—90m.—Rosemarie Dexter, Jacques Perrin—5470 (11-16-66)—Good import on younger generation abroad—Filmed abroad; English titles—Harlequin Int.

BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French made, English titles—Royal Films

BRIDES OF FU MANCHU, THE—MD—94m.—(C)—Christopher Lee, Douglas Wilner—5479 (12-14-66)—Exploitable meller—Filmed abroad—Seven Arts

CAVE OF THE LIVING DEAD—MD—87m.—Adrian Hoven, Karin Field—5420 (7-6-66)—Okay horror dualler—Foreign-made; dubbed in English—Trans-Lux

CHRISTMAS THAT ALMOST WASN'T, THE—FAN—95m.—(EC)—Rossano Brazzi, Paul Tripp—5467 (11-2-66)—Best for young audiences—Foreign-made; English dialogue—Childhood Prod.

CLOPORTES—D—102m.—(CS)—Lino Ventura, Charles Aznavour, Irina Demick—5402 (5-11-66)—Interesting Import—French-made; English titles—Int. Classics

CLOUDS OVER ISRAEL—D—85m.—Yiftach Spector, Dina Doronne—5420 (7-6-66)—Fair Israeli Import—Filmed in Israel, English titles—Cornsweet Prod.

COUNTERFEIT CONSTABLE, THE—C—86m.—(C)—Robert Dhery, Diana Dors—5474 (11-30-66)—Cute comedy—Filmed in England—Seven Arts

CUL-DE-SAC—D—104m.—Donald Pleasance, Francoise Dorleac—5470 (11-16-66)—Off-beat entry for off-beat audiences—Filmed abroad—Sigma III

DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made, English titles—Sigma III

DEFECTOR, THE—D—106m.—(EC)—Montgomery Clift, Hardy Kruger, Macha Meril—5470 (11-16-66)—Effective, suspenseful drama—Filmed abroad—Seven Arts

ENGAGEMENT ITALIANO—CD—85m.—Rossano Brazzi, Annie Girardot—5421 (7-6-66)—Attention holding Import—Italian-made; English titles—Sedgeway

ENOUGH ROPE—D—104m.—Gert Frobe, Marina Vlady, Robert Hossein—5403 (5-11-66)—Off-beat import for art spots—Filmed abroad; English titles—Artixo

FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert

GOOD TIMES, WONDERFUL TIMES—DOC—70m.—Produced and directed by Lionel Rogosin—5430 (8-3-66)—Anti-war preachment has limited possibilities—English-made, Rogosin

HERO'S WIFE, THE—D—91m.—Batya Lancet, Gideon Shemer—5467 (11-2-66)—Okay entry for specialty spots and art circuit—Israel made; English titles—Landau-Unger

IT HAPPENED HERE—D—95m.—Pauline Murray, Sebastian Shaw—5451 (8-31-66)—Interesting off-beat subject—English-made—Lopert

LA VISITA—CD—115m.—Sandra Milo, Francois Perier—5451 (8-31-66)—Cute import—Italian-made; English titles—Promenade

LES BONNES FEMMES—D—95m.—Bernadette Lafont, Mario David—5431 (8-3-66)—Interesting import—French-made; English titles—Hakim

LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times

LOVES OF A BLONDE, THE—CD—88m.—Hana Brejchova, Vladimir Pucholt—5467 (11-2-66)—Good art house offering—Czech-made; English titles—Prominent

LOVING COUPLES—D—113m.—Harriet Anderssen, Gunnel Lindblom—5467 (11-2-66)—Sex laden entry best for mature audiences at art spots—Swedish-made; English titles—Prominent

MADEMOISELLE—D—103m.—Jeanne Moreau, Ettore Manni, Keith Skinner—5435 (8-17-66)—Sex-motivated adult drama for art spots—Foreign-made—Lopert

MAGNIFICENT CONCUBINE, THE—97m.—(C)—Li Li-hya, Yen Chuan—5431 (8-3-66)—Good Chinese entry—Filmed in China; English titles—Frank Lee

MANDRAGOLA—CD—100m.—Rosanna Schiaffino, Philppe Leroy—5411 (6-8-66)—Strictly for the art set—Italian-made; English titles—Europix Consolidated

MARINE BATTLEGROUND—MD—88m.—Jock Mahoney, Pat Li—5460 (10-5-66)—Strictly for the duallers—Japanese-made; dubbed in English—Manson Dist.

MASCULINE FEMININE—D—104m.—Jean Pierre Leaud, Chantal Goya—5468 (11-2-66)—Imported mish-mash for some of the art spots—French-made; English titles—Royal Films

MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III

MORGAN—C—97m.—David Warner, Vanessa Redgrave—5403 (5-11-66)—Ravings and actions of a mental case are not very funny—Cinema V—English-made

MYSTIFIERS, THE—MD—115m.—Jean Rochefort, Michele Mercier—5427 (7-20-66)—Suspenseful crime meller—Franco-Italian co-production; dubbed in English—Goldstone Film Ent.

90 DEGREES IN THE SHADE—D—90m.—Anne Heywood, James Booth—5474 (11-30-66)—Fair import faces mild reception—Filmed abroad—Landau/Unger

SALTO—D—104m.—Zbigniew Cybulski—5431 (8-3-66)—Boring import for art spots—Polish-made; English titles—Kanawha

SANDS OF BEERSHEBA—D—90m.—Diane Baker, David Opatoshu, Tom Bell—5405 (5-25-66)—Good adventure entry with topical twist—Filmed in Israel—Landau-Unger

SECRET AGENT SUPER DRAGON—MD—95m.—(TC)—Ray Danton, Margaret Lee—5411 (6-8-66)—Colorful, interest-holding spy entry—Filmed abroad—United Screen Arts

SLEEPING BEAUTY, THE BALLET—90m.—(TC)—Leningrad Kirov Ballet—5403 (5-11-66)—Ballet film fine entry for special presentation—Russian-made—Royal Films Int.

SUCKER, THE—C—101m.—(C)—Bourvil, Louis de Funes—5421 (7-6-66)—Amusing Import—French-made; English titles—Royal Films Int.

SWEET LIGHT IN A DARK ROOM—D—93m.—Ivan Mistrik, Dana Smutna—5421 (7-6-66)—Interesting Import—Czech-made; English titles—Promenade

TAKE IT ALL (A TOUT PRENDRE)—D—99m.—Johanne, Claude Jutra—5421 (7-6-66)—Artistic jumble—Filmed in Canada; English titles and dialogue—Lopert

10:30 P.M. SUMMER—D—89m.—(TC)—Melina Mercouri, Romy Schneider, Peter Finch—5464 (10-19-66)—Arty offering for specialty spots—Filmed abroad—Lopert

TOKYO OLYMPIAD—DOC—93m.—(CS; EC)—Directed by Kon Ichikawa—5476 (11-30-66)—Excellent sports documentary—Japanese-made—Pan World Films

TOMB OF TORTURE—MD—88m.—Annie Albert, Mark Marian—5421 (7-6-66)—Okay horror dualler—English-made; Trans-Lux

UP TO HIS EARS—C—109m.—(EC)—Jean-Paul Belmondo, Ursula Andress—5423 (7-6-66)—Import is a bit on the "much" side—Filmed abroad; English titles—Lopert

WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—Italian-made; English narration—ABC Films

WIA (WOUNDED IN ACTION)—D—87m.—Steve Mario, Maura McGiveney—5387 (3-30-66)—Fairly Interesting film about an Army hospital in action—Filmed in the Philippines—Myriad

YOUNG WORLD, A—D—83m.—Christine Delaroche, Nino Castelnuovo—5415 (6-22-66)—Fair Import focusses on the uncertainities of youth—Filmed abroad; English titles—Lopert

THESE THEATRE-TESTED FORMS AVAILABLE TO MOTION PICTURE EXHIBITOR SUBSCRIBERS!

DATE BOOK FORMS:
- Pocket-Size-6 ring (3¾ × 6¾ In.) Dated full year supply $1.00
- Large Size-3 ring (9 × 12 In.) Undoted 52 pages ____ .50

SERVICE-KIT SYSTEM:
- Large Size complete set of: Date Book forms, Availability and Playoff Worksheets, Performance Record and Cut-Off sheets, Booking Calendar, Other Dividers 1.30
- Availability and Playoff Worksheets (9 × 12 In.) 10 pages ____ .10
- Performance record and Cut-Off Sheets (9 × 12 In.) 20 pages ____ .25

BINDERS, Plain:
- For Pocket-Size Date Book-6 ring. Soft leatherette. ___ 1.30
- For Service-Kit System, Reviews, Service Section, Stiff leatherette. ____ 1.50

ZIPPER CASE BINDERS, Leather:
- 3-Ring, genuine cowhide. Tax incl. ____ 6.00

BOXOFFICE STATEMENTS:
- Regular theatre. Padded in 50's ond punched (5½ × 9 In.). Per pad ____ .30
- Drive-In theatre. Padded in 50s and punched (5½ × 9 In.). Per pad ____ .30

PROGRAM AND RUNNING TIME SCHEDULES:
- For regular and drive-in theatres. Padded in 50's. Per Pad ____ .30

BOOKKEEPING SYSTEM—Books:
- At-A-Glance (copyright) for regular and drive-in theatres. Annual record (9 × 12 In.) ____ 1.75

BUSINESS ANALYSIS SPREADSHEETS:
- Drive-in theatres only. Large sheets (11 × 16 In.) Set of 13 sheets ____ .55

PAYROLL FORMS:
- Weekly for regular and drive-in. Folding flop (8½ × 11 In.). Set of 53 sheets ___ 1.30

EMPLOYEE EARNINGS RECORD CARDS:
- Annual card for each employee (8½ × 11 In.). All deductions. Set of 12 cards. .40

PETTY CASH CONTROL SYSTEM:
- Voucher pads, numbered consecutively. (3 × 5 In.) Per Pad ____ .30
- Weekly envelopes for filling full week's transactions. Set of 50 ____ .65

SERVICE MANUALS FOR TRAINING
- Seporate sections on regular and drive-in employees. Each .10

EXHIBITOR BOOK SHOP

317 N. Broad St.

Philadelphia, Pa. 19107

The Shorts Parade

Buena Vista

WALT DISNEY CARTOONS

(TECHNICOLOR) (REISSUES)

31401 Boat Builders
31402 Brave Little Tailor
31403 Olympic Champ
31404 Two Week's Vacation
31405 Man's Best Friend
31406 Pluto's Sweater
31407 Bubble Bee
31408 Blame It On The Samba
31409 Hook, Lion and Sinker
31410 Straight Shooters
31411 A Good Time For A Dime
31412 The Lone Chipmunks

TWO REEL CARTOON SPECIALS (TECHNICOLOR)

139 A Symposium On Popular Songs
179 Freewayphobia
181 Johnny Appleseed (Reissue)
Winnie The Pooh

LIVE ACTION SPECIALS (TECHNICOLOR)

171 Tattooed Police Horse
175 Country Coyote Goes Hollywood
176 Flash, The Teen-Age Otter

Columbia

ONE REEL COLOR SPECIALS

65651 (Sept.) Little Boy Bad
65652 (Feb.) The Ride

COLOR FEATURETTES

65441 (Sept.) Amazing New Zealand
65442 (Nov.) Wonders Of Miami Beach
65443 (Jan.) Fabulous California
65444 (June) Wonders of Kentucky

LOOPY DE LOOP COLOR CARTOONS

65701 (Sept.) Trouble Bruin
65702 (Oct.) Bear Knuckles
65703 (Nov.) Habit Rabbit
65704 (Jan.) Horse Shoo
65705 (Mar.) Pork Chop Phoey
65706 (Apr.) Crow's Fete
65707 (June) Big Mouse Take

MR. MAGOO CARTOONS (Re-issues)

65752 (Sept.) Magoo's Young Manhood
65752 (Oct.) Scoutmaster Magoo
65753 (Nov.) Ragtime Bear
65754 (Dec.) Explosive Mr. Magoo
65755 (Jan.) Spellbound Hound
65756 (Feb.) Magoo's Three Point Landing
65757 (Mar.) Rock Bound Magoo
65758 (Apr.) Magoo's Masquerade

COLOR FAVORITES CARTOONS (Re-issues)

65601 (Sept.) Animal Cracker Circus
65602 (Oct.) Tooth Or Consequences
65603 (Nov.) Little Match Girl
65604 (Dec.) Man On The Flying Trapeze
65605 (Jan.) Glee Worms
65606 (Feb.) Fudget's Budget
65607 (Mar.) Lo The Poor Buffal
65608 (Apr.) Mountain Ears
65609 (May) Rocky Road To Ruin
65610 (June) Black-Board Review

TWO REELERS THE THREE STOOGES (Re-issues)

65401 (Sept.) Hoofs and Goofs
65402 (Oct.) Muscle Up A Little Closer
65403 (Dec.) A Merry Mix-Up
65404 (Jan.) Space Ship Sappy
65405 (Feb.) Guns A Poppin'
65406 (Apr.) Horsing Around
65407 (May) Outer Space Jitters

WORLD OF SPORTS

65501 (Dec.) Champion Stunt Divers
65502 (Feb.) Skiing The Andes
65503 (Mar.) Thousand Island Aquarama
65504 (May) Winged Fury

SERIALS (Re-issues)

65120 (Sept.) Perils Of The Wilderness
65140 (Dec.) The Iron Claw
65160 (Dec.) Adventures Of Captain Africa

Metro-Goldwyn-Mayer

TOM AND JERRY NEW COLOR CARTOONS

4587 Jerry Go-Round
4588 Cats Me-Ouch
4589 O Solar Meow
4590 Guided Mouse—Ille
4591 Cat and Duplicat
4592 Bad Day at Catrock

GOLD MEDAL REPRINTS IN METROCOLOR

6861-W The Midnight Snack
6862-W Part Time Pal
6863-W Hic-Cup Pup
6864-W Push-Button Kitty
6865-W The Doghouse
6866-W Life With Tom
6867-W Bad Luck Blackie
6868-W Doggone Tired
6869-W Little Rural Riding Hood
6870-W Counterfeit Cat
6871-W House of Tomorrow
6872-W Garden Gopher

Paramount

TWO-REEL SPECIALS

B25-1 Air Racing
B25-2 Mirror of Spain
B25-3 The Wandering Wind
B25-4 Smoky Mountain Magic

SPORTS IN ACTION

D25-1 Ski Boom
D25-2 Way Up and Way Out
D25-3 Deep Sea Hunt
D25-4 1966 Indianapolis 500
D25-5 Chop Chop
D25-6 The Winning Strain

HONEY HALFWITCH

C25-1 Shoefiles
C25-2 Baggin' The Dragon
C25-3 From Nags To Witcher
C25-4 Trick Or Cheat
C25-5 The Rocket Racket
C25-6 The Defiant Giant
C25-7 Throne For A Loss

NUDNICK

N25-1 Here's Nudnick
N25-2 Drive On, Nudnick
N25-3 Home Sweet Nudnick
N25-4 Welcome Nudnick
N25-5 Nudnick on the Roof
N25-6 From Nudnick With Love

POPEYE CHAMPIONS

E25-1 Pariez Vous Woo
E25-2 I Don't Scare
E25-3 Neariyweds
E25-4 The Crystal Brawl
E25-5 Spree Lunch
E25-6 Job For A Gob
E25-7 Insect To Injury
E25-8 Cookin' With Gags

TRAVEL ADVENTURE

T25-1 The Longest Bridge
T25-2 San Francisco
T25-3 Virginia City Centennial
T25-4 By Ways of France
T25-5 Of Sea and Ships

NOVELTOONS

P25-1 Tally-Hokum
P25-2 Op Pop Wham And Bop
P25-3 Sick Transit
P25-4 Space Kid
P25-5 Geronimo and Son
P25-6 Beta the Star Boy
P25-7 The Trip

MODERN MADCAPS

M25-1 Solitary Refinement
M25-2 The Outside Dope
M25-3 Two By Two
M25-4 I Want My Mummy
M25-5 A Balmy Knight
M25-6 A Wedding Knight
M25-7 Blacksheep Blacksmith

20th Century-Fox

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

5501 (Jan.) Gadmouse The Apprentice Good Fairy
5502 (Feb.) The Sky's The Limit
5503 (Mar.) Freight Fright
5504 (Apr.) Don't Spill The Beans
5505 (May) Weather Magic
5506 (June) Darn Barn
5507 (July) Dress Reversal
5508 (Aug.) Robots In Toyland
5509 (Sept.) Git That Guitar
5510 (Oct.) The Third Musketeer
5511 (Nov.) Twinkle Twinkle, Little Telestar
5512 (Dec.) The Toothless Beaver

United Artists

PINK PANTHER COLOR CARTOONS

6553 (Mar.) We Give Pink Stamps
6554 Dial 'P' for Pink
6555 Sink Pink
6556 Pickled Pink
6557 Pink Ice
6558 Shocking Pink
6559 Pinkfinger
6560 Pinktail Fly
6561 Pink Panzer
6562 An Ounce Of Pink
6563 Reel Pink
6651 Bully For Pink
6652 Pink Punch
6653 Pink Piston
6654 Vitamin Pink
6655 Smile Pretty, Say Pink
6656 Pink Blueprint
6657 Pink-A-Boo
6658 Pink, Plunk, Pilnk
6659 Genie With The Light Pink Fur
6660 Super Pink
6661 Pinknic
6662 Rock-A-Bye Pinky
Pink Panic
In The Pink

THE INSPECTOR SERIES (COLOR)

6668 Reaux, Reaux, Reaux Your Boat
6669 Plastered in Paris
6670 Cock-A-Doodle Deux Deux
6671 Ape Suzette
6672 Pique Poquette Of Paris
6673 Sicque, Sicque, Sicque
6674 Unsafe And Seine
6675 That's No Lady—That's Notre Dame
6676 Toulouse La Trick
Sacre Bleu Cross
Le Quiet Squad
Bomb Voyage

SPECIALS

6480 Chagall (3 reels)
6470 Beatles Come To Town
6471 This is Jordan (3 reels)
6472 Dave Clark Five
The Rolling Stones
Land of A Thousand Faces
6681 The Skaterdater

Universal

TWO REEL COLOR SPECIALS

4701 The White House
4702 A Salute to the Tall Ships
4703 Football Highlights of 1966

COLOR ADVENTURES (One Reel)

4771 The Two Faces of Kenya
4772 Window on the East
4773 Turkey Au Go-Go
4774 It's for the Birds
4775 Swim or Sink
4776 Bulls of Pamplona

WALTER LANTZ COLOR CARTUNES

4711 Operation Shanghai
4712 Sissy Sheriff
4713 Window Pains
4714 Vicious Viking
4715 Have Gun—Can't Travel
4716 The Nautical Nut
4717 Hot Time on Ice
4718 Hot Diggity Dog
4719 Mouse on the House
4720 House Play
4721 Chilly and the Woodchopper
4722 Secret Agent Woody
4723 Chilly Chums

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

5701 (Sept.) Swing Ding Amigo
5702 (Nov.) Sugar and Spies
5703 (Dec.) A Taste of Catnip

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

5301 (Sept.) Backwoods Bunny
5302 (Oct.) Hare-Less Wolf
5303 (Dec.) To Hare Is Human

ONE-REEL SPECIAL

5850 (Oct.) Hollywood Star Spangled Revue
5501 (Dec.) The Fastest Automobile In The World
5502 (Nov.) Where In The World?

TWO REELS

5001 (Oct.) Bolivia, The Last Frontier

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

EQUIPMENT FOR SALE

NEW JAPANESE LENS, Anamorphics, Century CC R-3 sound heads, used, rebuilt, all makes, models. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

FANTASTIC EQUIPMENT BARGAINS: 50% off list price, practically new, some not used. Two Strong UHI Lamps, complete, list $2150.00 each. One Strong Bi-Power 120/60 amp, 220v, 3-phase rectifier, list $2400.00. Two Water Circulators, new, list $112.50 each. Two X-5FV Cineron Universale Lamps, complete with 5KW Xenon lamps, and silicon rectifiers, list $3246.00 each. One UXL-5000DK Xenon Bulb, list $556.00. Can be seen by appointment in Tuxedo, New York. Call 914–EL 1–4209.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE SEATING

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 247 Water St., Brooklyn, N.Y. 11201.

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

THEATRE WANTED

WANTED TO LEASE, theatre in Philadelphia or New York exchange area. BOX 304, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

THESE THEATRE-TESTED FORMS AVAILABLE TO MOTION PICTURE EXHIBITOR SUBSCRIBERS!

DATE BOOK FORMS:
. . . Packet-Size-6 ring (3¾ x 6¾ in.) Dated full year supply ——— $1.00
. . . Largt Size-3 ring (9 x 12 in.) Undated 52 pages ——————— .50

SERVICE-KIT SYSTEM:
. . . Large Size complete set af: Date Baak farms, Availability and Playaff Warksheets, Perfarmance Recard and Cut-Off sheets, Baoking Calendar, Other Dividers —— 1.30
. . . Availability and Playaff Warksheets (9 x 12 in.) 10 pages ——— .10
. . . Perfarmance recard and Cut-Off Sheets (9 x 12 in.) 20 pages ——— .25

BINDERS, Plain:
. . . Far Packet-Size Date Baak-6 ring. Saft leatherette. ——————— 1.30
. . . Far Service-Kit System, Reviews, Service Sectian, Stiff leatherette. 1.50

ZIPPER CASE BINDERS, Leather:
. . . 3-Ring, genuine cawhide. Tax incl. ——————————— 6.00

BOXOFFICE STATEMENTS:
. . . Regular theatre. Padded in 50's and punched (5½ x 9 in.). Per pad ——————————— .30
. . Drive-in theatre. Padded in 50s and punched (5½ x 9 in.). Per pad ——————————— .30

PROGRAM AND RUNNING TIME SCHEDULES:
. . . For regular and drive-in theatres. Padded in 50's. Per Pad ——— .30

BOOKKEEPING SYSTEM—Books:
. . . At-A-Glance (copyright) far regular and drive-in theatres. Annual record (9 x 12 in.) ——————— 1.75

BUSINESS ANALYSIS SPREAD-SHEETS:
. . . Drive-in theatres anly. Large sheets (11 x 16 in.) Set af 13 sheets ——————————— .55

PAYROLL FORMS:
. . . Weekly far regular and drive-in. Folding flap (8½ x 11 in.). Set af 53 sheets ——————————— 1.30

EMPLOYEE EARNINGS RECORD CARDS:
. . . Annual card for each emplayee (8½ x 11 in.). All deductions. Set af 12 cards. ——————————— .40

PETTY CASH CONTROL SYSTEM:
. . . Vaucher pads, numbered cansecutively. (3 x 5 in.) Per Pad ——— .30
. . . Weekly envelapes far filling full week's transactians. Set af 50 — .65

SERVICE MANUALS FOR TRAINING
. . . Separate sectians an regular and drive-in emplayees. Each ——— .10

EXHIBITOR BOOK SHOP
317 N. BROAD ST., PHILADELPHIA, PA. 19107

MOVING?

ADDRESS CHANGING?

You won't miss your weekly copy of MOTION PICTURE EXHIBITOR if you are changing your address, or if the Post Office insists on delivering only to a box number, *providing you let us know the new mailing address three weeks in advance of the change.* Send us your new, correct mailing address with the address portion of the wrapper or envelope bringing you your copy. And please include your Zip Code!

Please notify:

MOTION PICTURE EXHIBITOR

CIRCULATION DEPARTMENT

317 N. Broad St., Phila., Pa. 19107

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

TO:

Name . . . . . .

Title . . . . . .

Address . . . . . .

. . . . . .

. . . . . .

. . . . . .

★

☐ Enclosed

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

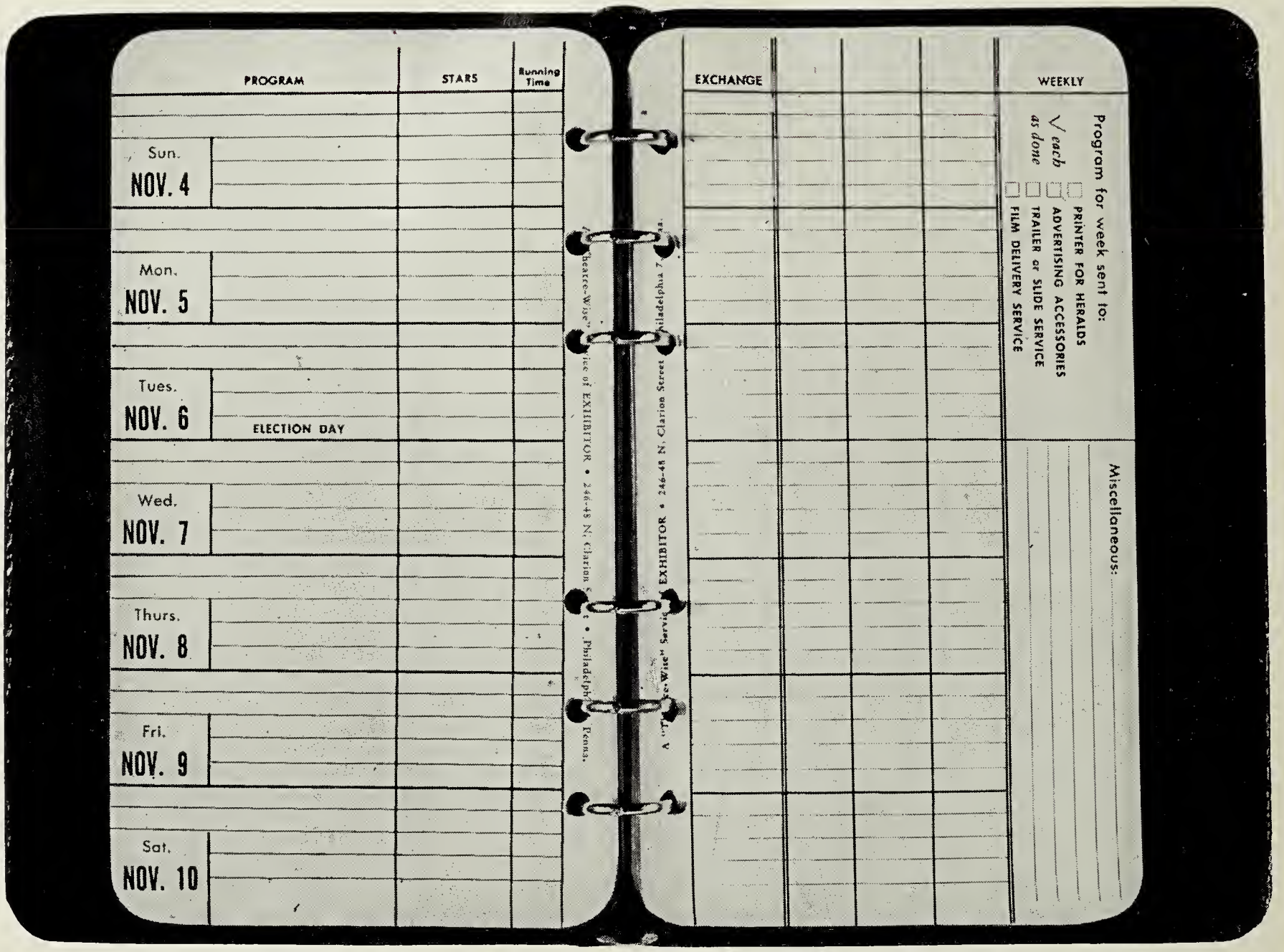
CLIP and MAIL TODAY TO
317 N. Broad St., Phila., Pa. 19107

NOW IN PREPARATION

The NEW 12 Month Set of Booking Sheets for the full fiscal year starting: JUNE 25, 1967

"Pocket-Size DATE BOOK"

Compiled into a full yearly set of dated sheets (120 pages) . . . Punched for a standard 6-ring binder . . . All holidays indicated . . . Ample space for clear records.



The above illustration is reduced from the actual sheet size of 3¾ x 6¾ each. Note the flat working surface.

PRICE: $1.00 per yearly set of sheets, without binder
(Including Postage)

"Pocket-Size" BINDER

A black, flexible leatherette binder equipped with 6-rings and thumb-tip closure, designed to hold a one-year supply of "Packet-Size" DATE BOOK FORMS. Has inside packet for the safe-keeping of loose papers.

PRICE: $1.30

Large-Size DATE BOOK

Undated forms, 3-hole-punched (9 x 12 inches), excellent for office use and adaptable for more than one theatre booking!

PRICE: $.50 for 52 Pages

Large-Size BINDER

A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the large-size date-book forms and a full year of Pink Review Sections as published separately by M. P. EXHIBITOR.

PRICE: $1.50

FISCAL YEAR (July-June) "Pocket-Size" DATE BOOKS

HAVE BEEN PRODUCED, WAREHOUSED, AND SOLD AT COST ONLY TO OUR SUBSCRIBERS AS A PLUS-SERVICE,

FOR OVER 18 YEARS!

Order Your Date-Book NOW!

If you are not presently receiving MOTION PICTURE EXHIBITOR, use order form on reverse side of page.

MOTION PICTURE

EXHIBITOR

DEC. 28, 1966

Volume 76 Number 20

IN TWO SECTIONS • THIS IS SECTION ONE

ENTERED AS SECOND CLASS MATTER MARCH 3, 1966, AT THE POST OFFICE AT LANCASTER, PA., UNDER THE ACT OF MARCH 3, 1879



Tributes Pour In For Walt Disney

(See Page 8)

1967 Product Preview Section

(See Page 32)

NO ISSUE NEXT WEEK — SEE YOU JAN. 11

The Proudest Name in Entertainment




UNITED
ARTISTS

"BEST ADULT COMEDY OF THE YEAR

"★★★★! Highest rating! People are going to stop talking about 'Virginia Woolf' and start talking about 'Alfie'."
—N.Y. Daily News



"Caine's 'Alfie' is excellent. In emotional impact, 'Alfie' could be one of the strongest films you'll ever see."
—Cincinnati Post and Times-Star

"A classy triumph. Caine's performance is flawless. One of the most significant of the young stars."
—San Francisco Chronicle

"You may hate yourself in the morning, but I think you are going to enjoy 'Alfie' very much."
—Life Magazine

"Beautifully played by Michael Caine."
—Washington Daily News

"'Alfie's' a soaring triumph!"
—Boston Record American

MICHAEL CAINE IS

PARAMOUNT PICTURES PRESENTS

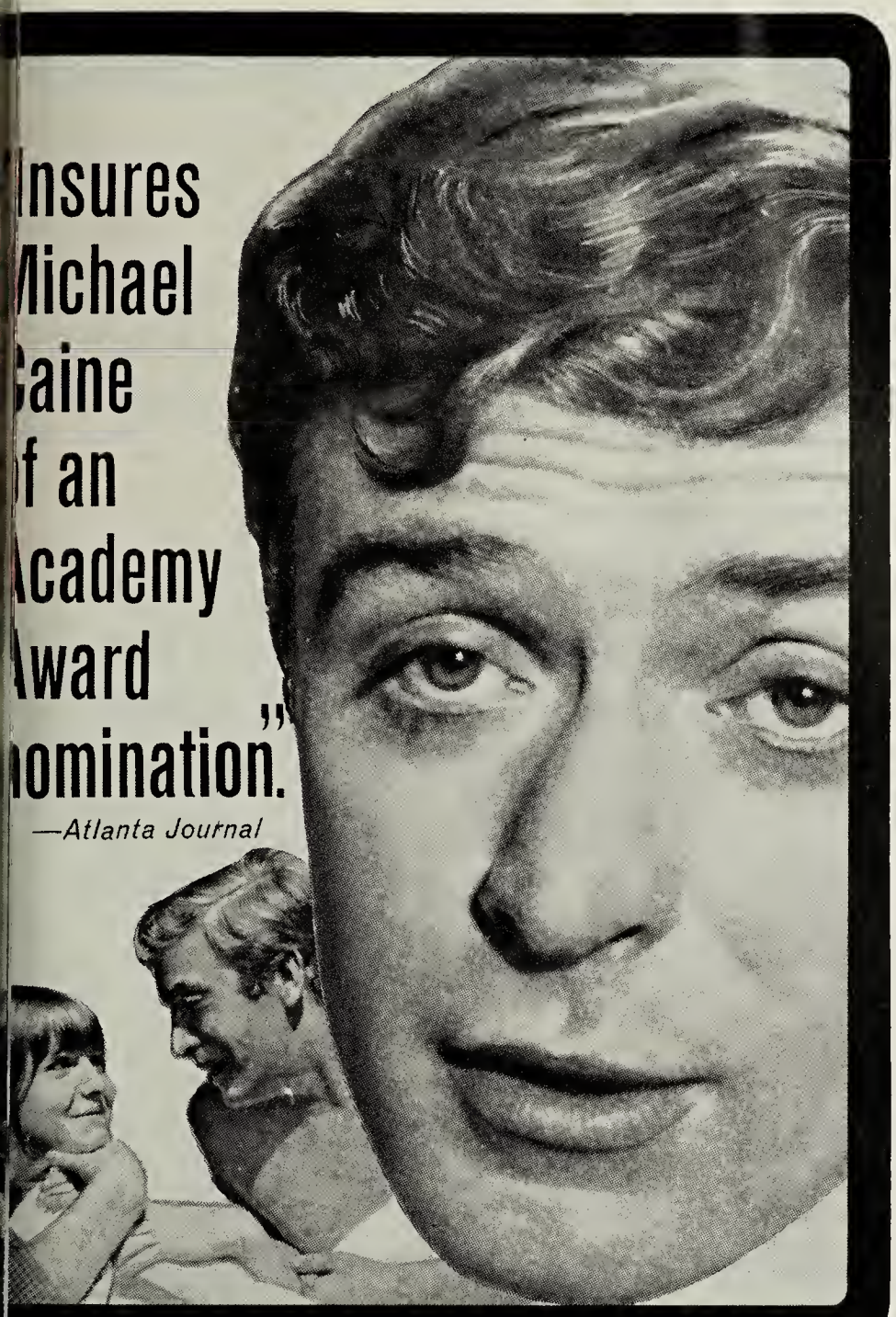
ALFIE

[RECOMMENDED FOR MATURE AUDIENCES]

MICHAEL CAINE IS **ALFIE** MILLICENT MARTIN • JULIA FOSTER • JANE ASHER • SHIRLEY ANNE FIELD • VIVIEN MERC

AINE'S PERFORMANCE IS BRILLIANT!"

—LOS ANGELES HERALD-EXAMINER



nsures
Michael
aine
f an
cademy
ward
omination."

—Atlanta Journal

"Bubbles with impudent humor and ripe modern wit. Played with superlative assurance by Michael Caine."

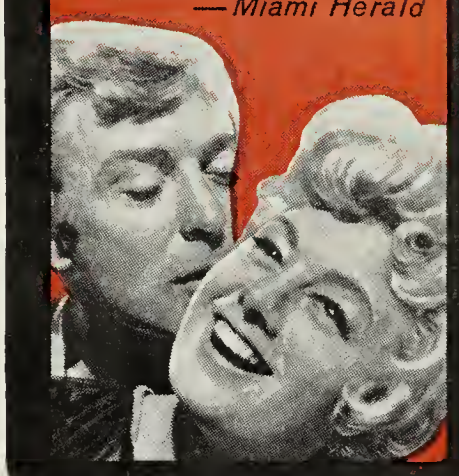
—New York Times

"Michael Caine gives a brilliant performance!"

—Redbook Magazine

"'Alfie' is a name one will hear frequently around Academy Award nomination time."

—Miami Herald



FIE

OR BRON • WITH SHELLEY WINTERS AS RUBY • TECHNICOLOR® TECHNISCOPE® • A LEWIS GILBERT PRODUCTION

BY BILL NAUGHTON BASED ON THE PLAY 'ALFIE' BY BILL NAUGHTON • MUSIC BY SONNY ROLLINS • PRODUCED AND DIRECTED BY LEWIS GILBERT

A PARAMOUNT PICTURE

NOW PLAYING TO CAPACITY–WORLD PREMIERE ENGAGEMEN
UA RIVOLI THEATRE, NEW YORK CITY
WEST COAST PREMIERE TODAY–FOX WILSHIRE THEATRE, LOS ANGELE

Bosley Crowther in the New York Times:

"A CRESCENDO OF HEROICS!..A FORCEFUL BLAST!..'THE SAND PEBBLES' AS A FILM HAS A GREAT DEAL MORE IMPACT THAN AS A BOOK...STEVE McQUEEN AT HIS BEST–THE MOST RESTRAINED, HONEST, HEARTFELT ACTING HE HAS EVER DONE!"

Arthur Knight in the Saturday Review:

"THE VIRTUOSITY OF ROBERT WISE IS IMPRESSIVELY DISPLAYED IN HIS NEWEST FILM, "THE SAND PEBBLES"...A VAST, WIDE-RANGING ADVENTURE TALE, PANORAMIC YET ALSO INTIMATE AS THE UPSURGE OF CHINESE NATIONALISM IS VIEWED THROUGH THE EYES OF A HANDFUL OF AMERICAN SAILORS ON A U. S. GUNBOAT ASSIGNED TO CRUISE THE YANGTZE DURING THIS TROUBLED TIME...ACTION, ALWAYS COLORFUL IS THE ESSENCE OF THE FILM. STEVE McQUEEN IS NOTHING SHORT OF WONDERFUL IN THE PIVOTAL ROLE OF HOLMAN."

Kate Cameron in the N. Y. Daily News:

"★★★★ HIGHEST RATING! ROUSING ADVENTURE...FILLED WITH ACTION THAT HAS THE AUDIENCE SITTING ON THE EDGE OF ITS COLLECTIVE SEAT...A BIG AND SPLENDID CAST...STEVE McQUEEN GIVES THE MOST IMPORTANT AND BEST CHARACTERIZATION OF HIS FILM CAREER...A GREAT, COURAGEOUS AND THRILLING ADVENTURE!"



20th CENTURY-FOX PRESENTS A ROBERT WISE PRODUCTION

STARRING STEVE McQUEEN

RICHARD ATTENBOROUGH · RICHARD CRENNA · CANDICE BERGEN

ALSO STARRING MARAYAT ANDRIANE

DIRECTED BY ROBERT WISE · SCREENPLAY BY ROBERT ANDERSON · BASED ON THE NOVEL BY RICHARD McKENNA · PRODUCTION DESIGNED BY BORIS LEVEN · MUSIC BY JERRY GOLDSMITH

AVAILABLE SOON–ORIGINAL SOUND TRACK ALBUM ON 20TH CENTURY-FOX RECORDS.

AN ARGYLE-SOLAR PRODUCTIONS PICTURE · FILMED IN PANAVISION® · COLOR BY DELUXE

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

MEMBER AUDIT BUREAU OF CIRCULATIONS

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 76 • No. 20 December 28, 1966 Our 48th Year



RESOLUTIONS FOR A NEW YEAR

AN EXHIBITOR'S LETTER to Santa Claus (see last week's issue of MOTION PICTURE EXHIBITOR) can logically be followed up by an industry-wide list of New Year's resolutions. It is true that such resolutions, while well meaning, are gone and forgotten generally before the spring thaw, but they do provide short-lived balm for a troubled spirit.

First, a few resolutions for exhibitors: I resolve to do the best selling job I can do on every picture that plays my theatre in 1967, realizing that no one knows my particular audience better than I, and tools provided by distributors are meaningless if I don't use them. I resolve to participate actively in the affairs of my industry through membership and support of NATO and through speaking out on issues that affect my livelihood. I resolve to buy pictures as intelligently as I can under existing circumstances and to resist becoming involved in suicidal bidding wars with my competitors to the point where none of us can operate sanely or profitably. I resolve to make my theatre as attractive as I can and to make my customers feel as comfortable and welcome as they feel in their own living rooms. I resolve to take an active interest in the affairs of my community and to make my theatre a meaningful force for the public good. I resolve to resist the temptation to play fast-buck pictures which may turn a short-range profit but can result in a loss of public respect and confidence. That's a pretty good list, and it could be much longer. Chances are that circumstances will make it hard to keep all these resolutions, but it's worth a try.

How about distributors? Maybe they can keep a few of these points in mind during the New Year: I resolve to assess my product realistically and not to insist on terms from every theatre that make it impossible for them to share in the rewards of a successful film. I resolve to consider the year-round needs of my exhibitor customers and not to provide a feast of fine films in a few peak periods and a famine throughout the rest of the year. I resolve to inform my customers of my product through a more intensive use of the trade press as an advertising medium (after all, if we are making up a list of New Year's resolutions, we may as well get into the act ourselves). I resolve to honestly seek a means to end the evils of blind bidding—a cause to which I have paid little more than lip service to this point. I resolve to assess exhibitor demands for moveups and clearance changes realistically to avoid a further slide toward a complete first-run "jungle." I resolve to make necessary adjustments in bidding techniques so that the atmosphere of suspicion and distrust which pervades our industry today can be overcome. I resolve to support the new Production Code so that public confidence in the motion picture medium can be restored. I resolve to resist the unreasonable demands of independent producers for final say on the selling and advertising campaigns for their films which often make it impossible to present them to their best advantage. I resolve to join wholeheartedly in a dialogue with NATO leaders seeking solutions to some of the serious problems facing the industry. It's an easy game to play—New Year's Resolutions—and it could be a profitable game if anyone takes it seriously.

Here are some resolutions for the Justice Department, where exhibitor complaints and requests for relief from more abusive trade practices disappear into a bureaucratic limbo and are never heard from again: We resolve to utilize our available manpower so as to permit at least a modest look into legitimate motion picture industry complaints. We resolve to ignore the fact that we may someday be moving to a lucrative legal post with a motion picture company and to look objectively at bidding procedures that could exist in no other industry. We resolve to move with reasonable speed on matters brought to our attention and requiring action. Somehow, we feel that of all our fine resolutions, these have the least chance of being seriously considered.

With all the discussion about trade practices and abuses, the industry still must rise or fall by the picutres made available to the nation's theatre screens. For that reason, it seems fitting that we provide a few New Year's resolutions for film-makers: I resolve not to pay out salaries to performers of questionable value that make it necessary to demand unreasonable terms from theatres. I resolve to try to protect my product in theatres by demanding the intelligent release of my older product to television outlets rather than the pell-mell dash to the small screen that puts the future of all theatres into jeopardy. I resolve to exercise taste and legitimate restraint when filming delicate themes so that adult films can be made in an "adult" rather than a "dirty" manner. I resolve to produce films and leave the selling and merchandising of them to trained executives who know far more about this end of the business than I do.

Not to be left out entirely, here are some resolutions that we are making: We resolve to bring our readers all the news and services we can so that they can operate their theatres as truly informed exhibitors. We resolve to continue to report the truth and to editorialize on all matters of vital concern to our subscribers regardless of the consequences. We have a lot more resolutions, but we'll save them for future editorials.

To all of you from all of us —

A HAPPY AND PROSPEROUS NEW YEAR.

Disney Firm Vows To Carry On

Top Creative Talent Plans No Slowdown Of Activities; Roy Disney Indicates Walt Planned Well For This Day

By MARK GIBBONS

BURBANK, CALF.—The brothers Disney—Walt and Roy—had been long geared for the day when one or both should depart the world and prepared to leave behind them a financially-buttressed and artistically creative entertainment empire that would not pass with its founders, who started virtually from scratch 43 years ago.

"From top to bottom, we are well reinforced with fine younger men with many years of experience who are well able to carry on successfully in the event of anything happening to either Walt or myself."

Earlier this year, Roy Disney made that statement of assurance to the financial community on the fundamental strength of a company, whose fortunes scaled successive astral heights in 1965 and 1966. The statement was part of a presentation by Walt Disney Production executives to New York security analysts. Elaborating on the company's executive hierarchy, Roy, who is president and board chairman of the Burbank-based firm while his late brother bore the title of executive producer, continued:

"Walt, of course, would be by far the most difficult to replace. However, Walt has built around him a really fine group of creative people who could carry on on their own with a high degree of competency."

Roy added the company's production department contained "a group of seven top creative men" whose personal investment in live action pictures runs more than $100,000 per man per year under an arrangement whereby each puts up one per cent of the cost of the pictures. As a result, "they all enter into careful evaluation of every story—its potential as a motion picture and its probable cost—before a decision is taken to produce a particular story."

For some time, there has been speculation in motion picture industry circles that E. Cardon Walker eventually would succeed to the company's top executive posts. Walker is vice-president of marketing and a member of the creative task force which is permitted to make personal investment in the company's film productions. He also is on the firm's eight-man board of directors. Roy Disney is 73.

Walt Disney's demise came at a time when the company was enjoying its greatest financial health. Last month, Walt Disney Productions reported earnings of $12 million or about $6.30 per share on gross revenues of $116 million in the fiscal year ending Oct. 1. The figures set new records for the company. The best previous year was in fiscal 1965 when it earned $11,378,778 on revenues of $109.9 million. Results in each of the last two years were substantially boosted by income from "Mary Poppins," the biggest hit Disney every had, financially speaking. The two biggest contributors to company revenues have been theatrical film (46 per cent in 1965) and Disneyland (29 per cent). The Disney firm also has derived substantial income from tv shows, music and records, and publications.

Last Rites For Disney Aid Institute Of Arts

HOLLYWOOD—The secretly arranged private last rites for Walt Disney at the Little Church of the Flowers in Forest Lawn Cemetery served a two-fold purpose in keeping with his earnest wishes:

Abhorrence of ostentation in attendance of the morbidly curious in deaths of prominent filmland figures and a burning desire for fulfillment of the project dearest to his heart. In the first sad announcement of Walt Disney's passing, the family strongly urged that instead of floral tributes, donations be made to the California Institute of the Arts, which he was instrumental in founding at the college level as a school of the creative and performing arts. He looked upon the Institute, now being built on the Disney Ranch in the San Fernando Valley, as his single most important contribution to posterity.

"That's the principal thing that I hope to leave when I move on to greener pastures," he once said. "If I can provide a place to develop talent of the future, I think I will have accomplished something."

News of Walt Disney's death last week had a slight but not important impact on Wall Street. Disney shares fell following the death flash report. Trading was halted in the stock at $64\frac{1}{2}$, when it was then down $3\frac{1}{2}$ points. It recovered in the closing minutes when a block of 22,000 shares traded at the final bell at 69, upon one on the day and up $4\frac{1}{2}$ from the last trade prior to the halt. After the close, 1,400 shares of Disney Productions were traded on the Pacific Coast Stock Exchange and the price settled back to $67\frac{5}{8}$, down $1\frac{3}{8}$ from the last price on the New York Exchange.

The Disney brothers started business in 1923, but the present corporate entity did not come into being until 1939. Walt was president and chairman until 1945, when he relinquished the post of president to Roy. Walt continued as chairman until 1960, when he also gave up that position to Roy to devote all of his time and energy as head of production.

Disney Productions reported that as of Dec. 9, Walt Disney owned 25,948 shares of its stock directly and 250,000 shares as community property with his wife, Lillian. Her personal holding was 28,236 shares, so that together they held 15 per cent of the total outstanding shares. Roy and his wife, Edna, held 100,849 shares jointly at that date for the second largest ownership. Altogether, Disney family members control 39 per cent of the stock.

With one mammoth monument—Disneyland—already a world-wide attraction in permanent perpetuation of the Walt Disney image, two other vast projects have left the drawing board with adequate funds earmarked for their completion—Mineral King in California's high Sierra mountain range, with $35 million as a starter, and "Project Florida" with a 27,500-acre site for an amusement center. Mineral King will be a winter resort and the world's largest when completed.

The 70-acre Disneyland, which has been called the "world's biggest toy"—an enchantment created, ruled over, and cherished by

(*Continued on page* 14)

From All Over The World: Tributes To Walt Disney

HOLLYWOOD—Perfectionist as he was in life, so were his wishes perfectly fulfilled in death for Walt Disney. The last rites were a closely guarded secret for the showman known around the world as the creator of a legion of storybook characters. Exactly 32 hours after he died just 10 days following his 65th birthday, a terse announcement was issued by Walt Disney Productions:

"Private family services for Walt Disney were held this afternoon, Friday, Dec. 15, at 5 p.m. at the Little Church of the Flowers, Forest Lawn Cemetery, Glendale. The family has requested that in lieu of flowers, contributions may be made to the California Institute of the Arts in care of Walt Disney Productions."

Studio and cemetery officials refused to reveal any additional details, including disposition of the body. A Forest Lawn spokesman told MOTION PICTURE EXHIBITOR:

"Mr. Disney's wishes were very specific and had been spelled out in great detail."

But if details of his passing were obscured from the press, Walt Disney's past was not. Not since the assassination of President John F. Kennedy has an international figure's demise aroused such mourning and global interest, including the passing of Winston Churchill and Herbert Hoover. There were even eulogies from behind the Iron Curtain.

While the Soviet newspaper *Komsomolskaya Pravda* announced the death without comment, *Politika* in Belgrave declared: "In the opus of Walt Disney, death does not exist . . ." In Paris, the newspaper *Parisien Libere* said: "All the children in the world are mourning. And never have we felt so close to them." To a newspaper in Holland, Walt Disney was a "king who reigned for several decades over the fantasy of children in all the world." In London, every paper carried the story on page one, and one publication said: "The children will never forget him." In Turin, a journalist described him as "a poet-magician who brought the world of fable alive." A Mexico City paper said the children were in mourning, "and more than one tear was seen in the eyes of grown men." A reporter in Dusseldorf, Germany, declared Walt Disney's Oscars "were of less value to him than the shouts of joy from the young and old." The Los Angeles *Times* said:

"He was Aesop with a magic brush. Andersen with a color camera. Barrie, Carroll, Grahame, Prokofieff, Harris—with a genius touch that brought to life the creatures they had invented.

"He was Walt Disney.

"No man in show business has left a richer legacy than Walt Disney . . .

"In an era when too many moviemakers seemed to be outbidding each other for sensationalism, (he) proved beyond a doubt that genuine entertainment did truly exist. His imprimateur on a film was the surest guarantee for wholesome fun, worth a dozen production seals . . . (for) therein lies inspiration, a sort of challenge, for those skeptics who think that we have become too sophisticated to understand that the simple good things of life are, after all, the best."

(*Continued on page* 14)

Kerasotes Acquires Six From Rodgers Circuit

SPRINGFIELD, ILL.—Kerasotes Theatres announced the acquisition of six theatres from Rodgers Theatres, Inc., Cairo, Ill., effective Jan. 1, 1967. The theatres are located in southern Illinois and southeastern Missouri. They are the Rodgers indoor and Rodgers Drive-In, Poplar Bluff, Mo.; Gem, Cairo, Ill.; Rodgers indoor and Rodgers Drive-In, Anna, Ill.; and Varsity, Carbondale, Ill.

The Kerasotes firm has a heritage of 57 years in the motion picture theatre business, having opened its first theatre in Springfield, the Royal, in 1909. The statewide expansion of the firm began in the late 1930's when the leadership of the company was assumed by its current president, George G. Kerasotes, and it now numbers 61 theatres.

In a statement on the inclusion of the six theatres purchased from Rodgers Theatres, Inc., Kerasotes said: "Our objectives are to provide the finest of motion pictures, at early booking dates so that the movie goers in our communities see the new productions 'first'; to render courteous and friendly service to all of our patrons at all times; to maintain the highest standards of projection, sound reproduction, and physical comforts as related to seating, climate control, decor, and cleanliness. We encourage our local management to become a part of the community and participate in its day to day affairs. The movie theatre in any community, properly managed, proves to be a magnet which attracts people into town, thereby stimulating the economy and the social activities. . . . The new high quality of the pictures now being produced has created a new upsurge in theatre attendance. We plan to establish our operational policies in all of these theatres so that they will be a credit to the cities in which they are located. We are asking all of the local managers and employees to join our firm and do not plan to make any changes in the present personnel."

Mrs. Grace S. Rodgers, president of Rodgers Theatres, Inc., said: "I have known George Kerasotes for many years. The Kerasotes organization of which he is president has long been noted for its progressive attitude in the operation of their theatre circuit and they enjoy an enviable reputation in the motion picture industry. I am sure they will bring many improvements to the theatres they have acquired from my firm."

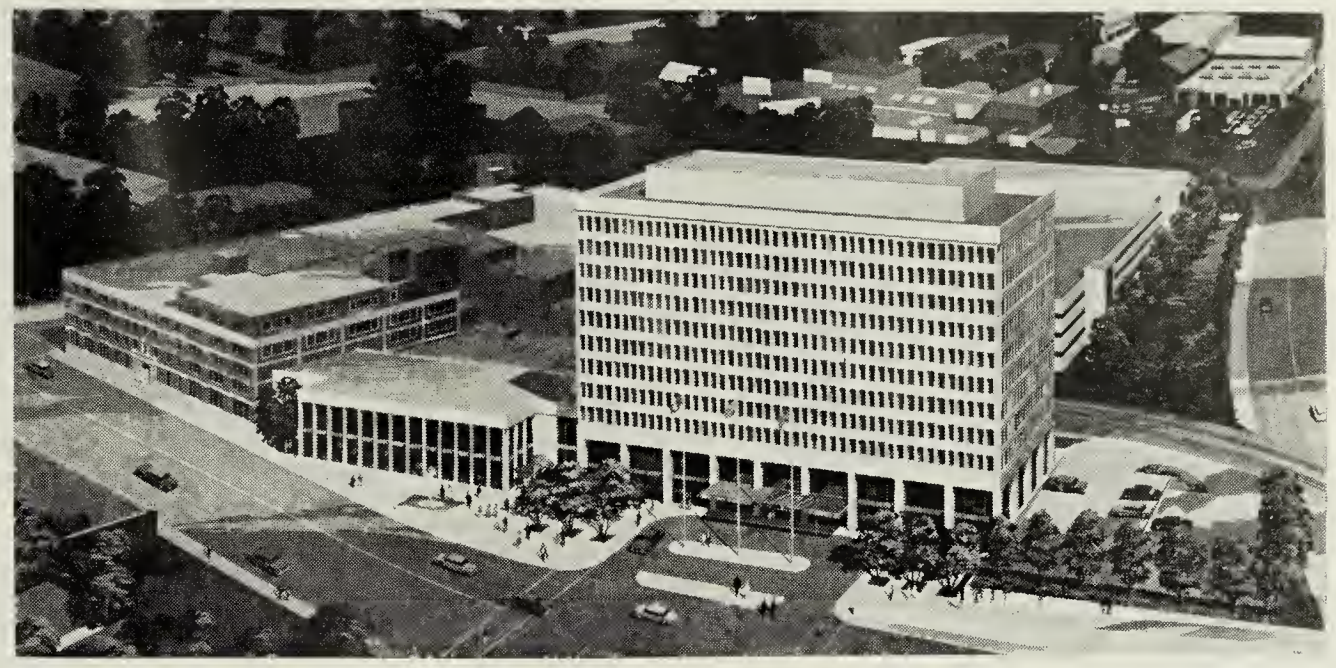
Mrs. Rodgers stated that her firm was retaining their interest in the Blytheville, Ark., operation of a theatre and a drive-in.

AIP Names Branch Execs

HOLLYWOOD—In a general expansion of its domestic network of completely owned and operated film exchanges across the nation, American International completed establishment and executive personnel appointments in its newly created Los Angeles, San Francisco, and Seattle branches, it was announced by Leon P. Blender, AI vice-president in charge of sales and distribution.

Executive appointments designated C. L. Newman, formerly with 20th Century-Fox, as manager of the Los Angeles branch, with Isidaore, previously with UA as office manager and head booker. Hal Gruber, formerly with Favorite Films, was announced as branch manager of the American International San Francisco offices, while J. R. Beale, a Columbia veteran in the Seattle territory, was named to head up the branch in the Washington city. Lew Tomlinson, formerly with Favorite Films, was set as office manager and head booker of the AI Seattle branch.

Coca-Cola Co. Constructing New Headquarters As Growth Continues



ATLANTA—The Coca-Cola Company announced that construction has begun on a new 12-story home office building here. It is estimated that the facility will be completed in 1968.

The building will be constructed on a site adjacent to the company's present home office building. In addition to the office tower, plans call for a two-story auditorium-cafeteria building and a combination warehouse and indoor garage designed to accommodate over 500 automobiles. The office tower and auditorium-cafeteria building will add approximately 300,000 square feet to the company's present office facilities.

The reason for the growth of the home office personnel, according to J. Paul Austin, president, is that the company has enjoyed unprecedented growth in the last 10 years. Until a little more than a decade ago, the company marketed only one product in a single package. Today, it manufactures more than 250 different products in the soft drink, citrus, coffee, and tea fields. In the time span, the company has acquired Minute Maid and Duncan Foods Companies.

The Coca-Cola Company's Atlanta headquarters houses the main executive offices of the company and most of the central administrative and marketing activities for carbonated soft drink products on the national level.

High Point City Council Delays CATV Decision

HIGH POINT, N.C.—The City Council here postponed "indefinitely" consideration of an ordinance which would license companies providing CATV service in the city, and which has been opposed by theatre interests and other parties.

It decided to put off action on a request by Cablevision of High Point after hearing a report from chairman Roy Culler of its Utility Commission.

Culler said his committee had studied the proposal and could not recommend passage or denial of the proposed ordinance "because of the uncertainty as to what regulations and what control the federal government will have on CATV, and if these controls are established, if they will be in the best interest of the citizens of High Point." He said, "The committee does not, by any means, want to be understood to be in opposition to establishment of CATV in High Point. But we believe until these regulations are more defined, we should not proceed with the franchising of any concern for the purpose of CATV."

Theatre interests and other opponents—including local television repairmen, antenna installers, retailers, radio and television stations, the Jaycees, and the Merchants Association—were present at the meeting, but Cablevision of High Point was not represented.

Cablevision of High Point is backed by Jefferson-Carolina Corporation, which hopes to supply CATV service in Greensboro, and five per cent of the stock in the High Point company has been offered to High Point College as a "gift."

Arthur Corpening, an official of the new company, has said that the company plans to extend service to Thomasville, Lexington, and Salisbury after it is established in High Point.

SPG Cancels Milestone Fete

HOLLYWOOD—In a move to conserve its energy, time, and money for other functions more nearly related to its burgeoning image as a labor collective bargaining agency, the Screen Producers Guild has voted to pass up its 1967 Milestone Awards Dinner along with its attending awards, it was announced by SPG president Louis F. Edelman.

The annual event in former years, in addition to the Milestone Awards, has been generally recognized as one of the most important and distinguished industry gatherings of the year and probably second in prestige to the annual Motion Picture Academy Awards. The yearly extravaganza embraced awards for the best theatrical film, best produced television show, and the best college campus film. With one exception, the affair has been staged yearly since its 1951 inception.

Those receiving the Milestone Award in the past have been General David Sarnoff, Alfred Hitchcock, Arthur Freed, Bob Hope, Irving Berlin, Jack L. Warner, Adolph Zukor, Walt Disney, Cecil B. DeMille, Samuel Goldwyn, Darryl Zanuck, Louis B. Mayer, and Jesse L. Lasky.

for the most exciting produc

Think

TOM ADAMS JACK ALBERTSON LERIE ALLEN MI
MARTI BALSA BE PO BER
TOM B STE BOYD RIERS CAESAR
DIANE CILE LEE JAME BURN
ALBERT BERKER DINO DE LAURENTIIS TROY DONAHUE STANLEY DONEN GORDON DO
FERZETTI ALBERT FINNEY RICHA FLEISHER IVAN
NADIA GRAY ALEC GUINNESS JEAN
AUDREY HEPBURN ROBERT HELPMANN NY AN
GENE KELLY IRVIN KERSHNER JOHN KOHN JACK JE ON
MARTINSON WALTER MATTHAU FRANK MC STEV MCQU
ROBERT MORSE EDWARD MULHARE ANTHONY NE PAUL
PARKS SLIM PICKENS CHRIST LUMMER IRVING CLI
RUSH ZOE SALLIS ALBERT SAI MI GEORGE SANDERS
PHIL SILVERS INGER STE MARS
TURMAN MAX VON SYD RAY WALST

JANUARY
"THE QUILLER MEMORANDUM"

FEBRUARY
"COME SPY WITH ME"

MARCH
"IN LIKE FLINT"

MARCH / APRIL
"CAPRICE"

APRIL
"HOMBRE"

MAY
"THE FLIM-FLAM MAN"

JUNE
"A GUIDE FOR THE MARRIED MAN"

In Current Roadshow Release

THE DINO DE LAURENTIIS
Production of
THE BIBLE
... In The Beginning



A ROBERT WISE PRODUCTION
THE SAND PEBBLES



the first half of 1967

DERSON JULIE ANDREWS MARAYAT ANDRIANE RICHARD ATTENBOROUGH LUCILLE BALL

TA BERGER ULLA BERGRYD THE BIL BAIRD MARIONETTES JOEY BISHOP RICHARD BOONE

RNEY CHARMIAN CARR MICHAEL CARRERAS DON CHAFFEY SAUL CHAPLIN GRETA CHI

COX RICHARD CRENNA WILLIAM DANIELS CLAUDE DAUPHIN SAUL DAVID DORIS DAY

FONORA ROSSI DRAGO ANDREA DROMM ANDREW DUGGAN SAMANTHA EGGAR GABRI

WELL TONY FRANCIOSA RONALD FRASER AVA GARDNER ALICE

LE RICHARD HARRIS REX HARRISON RICHARD HAYDN PAU

SWIT JOHN HUSTON ALAN V ISELIN ARTHUR P. JACOBS

HAL MARCH JAYNE MANSFIELD LESI

LOUIS PETER ELEAN PARKER HAE

JOHN HARDS ARTIN R IN ROSENE BARA

GEORGE C SCOTT GEORGE SEGAL

STONE FRAN -THOMAS LAV

RAQUEL WELCH ROBE WISE PEGG WOO

AND COMING FOR THE SUMMER...

"TWO FOR THE ROAD"

"FATHOM"

"THE ST. VALENTINE'S DAY SSACRE"

RODGERS and HAMMERSTEIN'S

A ERT WISE ODUCTION

THE SOUND OF MUSIC



AYING

ESERVED PERFORMANCE ENGAGEMENTS

Now in Production For Roadshow Presentation Christmas 1967

DOCTOR DOLITTLE



AN ARTHUR P. JACOBS PRODUCTION

ALL RIGHTS RESERVED
© 1966 TWENTIETH CENTURY-FOX FILM CORPORATION AND APJAC PRODUCTIONS, INC

Three New NATO Committees Study Practices, Blind Bids, Subsidies

HOLLYWOOD—Sherrill C. Corwin, president, National Association of Theatre Owners, has announced the formation of three important working committees to tackle the major problems besetting the motion picture theatre industry. Corwin revealed formation of a trade practices committee, a blind bidding elimination committee, and a production subsidy committee. Initial meetings of all three committees will be held in conjunction with the board meeting in San Juan, Puerto Rico, the week of Jan. 8, 1967.

Sumner M. Redstone will head the trade practices committee. Redstone operates the Northeast Drive-In Theatre Circuit and the Redstone Management Circuit, headquartered in Boston. He was NATO's first chairman of the board. Assisting him on the trade practices committee will be Jack Armstrong, Armstrong Circuit, Bowling Green, Ohio; Roy Cooper, West Side-Valley Theatres, San Francisco; Thomas J. Crehan, RKO Theatres, New York City; Irving Dollinger, Triangle Theatre Service, New York City; Marshall H. Fine, Associated Theatres, Cleveland; Salah Hassanein, Skouras Theatres, New York City; George Kerasotes, Kerasotes Theatres, Springfield, Ill.; Bernard Levy, American-Broadcasting Cos., New York City; Jack Lowrey, Lowrey Theatres, Russellville, Ark.; David E. Milgram, Milgram Theatres, Philadelphia; Bernard R. Myerson, Loew's Theatres, New York City; Glenn Norris, Norris Theatres, Washington; C. L. Patrick, Martin Theatres, Columbus, Ga.; Trueman Rembusch, Syndicate Theatres, Franklin, Ind.; Julian Rifkin, Rifkin Theatres, Boston; Wilbur Snaper, Triangle Theatre Service, New York City; T. G. Solomon, Gulf States Theatres, McComb, Miss.; George Stern, Associated Theatres, Pittsburgh; William H. Thedford, National General Corp., Los Angeles; Ray T. Vonderhaar, Tentelino Circuit, Alexandria, Minn.; and Melvin R. Wintman, General Cinema Corp., Boston.

The purpose and policy of the NATO trade practices committee were expressed recently by Corwin in an address delivered in Atlanta. "As the year goes on we will move from strength to strength, unified by a common purpose and presenting our position with the dignity of responsible and mature men. There will be no retreat to appeasement or surrender of our rights; no obsequious acceptance of anything casually served up to us without proper consultation. Ours is a simple and well defined purpose. We will gain respect, and we will merit respect, and we will fight tenaciously to correct the injustices that threaten exhibition."

Past-president Marshall H. Fine will be chairman of the blind bidding elimination committee. In his keynote address at the NATO convention, Fine had expressed his bitter disappointment in "the failure and outright neglect of the Department of Justice to hold the promised hearings, requested by the Federal Court over one year ago, on blind bidding and other related unfair practices." Fine had pledged that he would devote his full-time effort to a crusade to bring about the elimination of blind bidding.

At Fine's request, the committee has been limited to only four members: Stuart H. Aarons (who also serves as chairman of NATO's legal affairs committee), Irving Dollinger, Bernard R. Myerson, and Sumner M. Redstone.

"I want to reiterate that we are not going to rest until we eliminate the vicious, unconscionable blind bidding that has grown like a monster and has placed us in the position of agreeing to exorbitant terms on pictures we have never seen." Corwin emphatically stated. "No film company will ever convince us that they have to fill their July 4 playing time eight months in advance to protect themselves against their competition, if their competition isn't permitted to do the very same thing. What started out as a rare occurrence has become the standard method of selling, and although we haven't yet convinced the Justice Department to move ahead with dispatch and resolution, we will be persistent, we will be persuasive, and we will ultimately prevail."

As suggested by Harry Brandt at the October board of directors meeting in New York, Corwin has designated a NATO committee to investigate and determine the feasibility of production subsidy plans designed to increase the supply of motion picture films. Nat D. Fellman, Stanley Warner Theatres, has been tapped to head this committee. Corwin also appointed the following members to the production subsidy committee:

Stuart H. Aarons, Stanley Warner Circuit, New York City; Harry Brandt, Brandt Theatres, New York City; Sam Clark, American-Broadcasting Cos., New York City; Marshall H. Fine, Associated Theatres, Cleveland; Irving H. Levin, National General Corp., Los Angeles; Ben Marcus, Marcus Theatres, Milwaukee; Martin Newman, Century Theatres, Long Island, N. Y.; Sperie Perakos, Perakos Theatres, New Britain, Conn.; Matthew Polon, RKO Theatres, New York City; Walter Reade, Jr., Walter Reade Circuit, Oakhurst, N. J.; Sumner M. Redstone, Redstone Management, Boston; Julian Rifkin, Rifkin Theatres, Boston; John H. Rowley, Rowley United Theatres, Dallas; and Arthur M. Tolchin, Loew's Theatres, New York City.

Father Sullivan Heads Catholic Film Office

NEW YORK—Father Patrick Sullivan has been named to succeed Monsignor Thomas Little as head of the National Catholic Office for Motion Pictures. Father Sullivan was assistant to the Monsignor, and since Little's transfer to the position of Pastor in a Queens church, he has been acting head of the office.

U.S.C. Honors Freeman

LOS ANGELES—Y. Frank Freeman, vice-president of Paramount Pictures Corp., a member of the University of Southern California board of trustees since 1949, has been elected a life trustee of USC.

Freeman, who said that service as a USC trustee has been one of the highlights of his career, asked that he become a life trustee because of his inability to attend all meetings now that he is living in La Jolla much of the time.

Trans-Lux Accelerates Film Releasing Pace

NEW YORK—Trans-Lux Distributing Corporation plans to release a film a month in 1967, it was announced by Richard Carlton, vice-president in charge of the Trans-Lux entertainment division. Three pictures are being readied now with the first breaking key cities in late January and early February.

Sidney Ginsberg, general sales manager, who just returned from a five-week buying trip in Europe, has acquired "The Fear" and "Paris In the Month of August" for theatrical distribution in the United States. "The Fear," which was the official Greek entry at the 1966 Cannes Film Festival, is the story of a deaf-mute girl and her young seductor in a series of violently passionate events leading to a surprise shock ending.

"Paris In the Month of August" is a French film starring Charles Aznavour and Susan Hampshire. Aznavour, world-famous as a singer, turns dramatic actor in his sensitive role of a middle-aged family man, grown desperate in his brief encounter with young love.

The first release will be "The Hunt," a controversial Spanish film acquired recently by Ginsberg, following its critically acclaimed showing at the last New York Film Festival. "Paris" is slated to follow, with "The Fear" scheduled for late March release.

Ginsberg, who is currently negotiating for additional film properties in New York, will attend the Cannes Film Festival in May and then cover western Europe for more new product. He said that the accelerated Trans-Lux release pattern is more than justified by the increased demand for European imports. "The booking potential for such films is better than it has ever been," he observed, "and we'll be releasing pictures at a faster pace than we have done in the past five years.

"New theatre construction is increasing in suburban areas across the country and they'll serve a new generation of sophisticated art film enthusiasts," Ginsberg noted. "Trans-Lux intends to keep ahead of this expanding exhibitor demand for appealing imports."

Richard Whorf Dies

HOLLYWOOD—Death from a heart attack has claimed actor-director Richard Whorf, 60, in St. Johns Hospital at Santa Monica. He came to Hollywood after a distinguished career on Broadway where he was long associated with Alfred Lunt and Lynn Fontanne, acting in their "Taming of the Shrew," "Amphitryon 38," and "Idiot's Delight." He also won Broadway acclaim as a set designer.

His movie credits include "Blues In The Night," "Keeper of the Flame," "Yankee Doodle Dandy," and "Assignment in Brittany." For tv, he directed "Beverly Hillbillies" and "Gunsmoke" and produced the Tammy Grimes Show. Son of noted artist Henry Church Whorf and brother of John Whorf, one of the nation's foremost water colorists, he also gained recognition as a painter and exhibited in various galleries. He is survived by his wife, and three sons.

U In Pressbook Switch

NEW YORK—Herman Kass, Universal Pictures executive in charge of exploitation, has notified exhibitors across the country that beginning with "Gambit," Universal has changed the format of their pressbook.

Kass feels after careful study that the exhibitor is looking for a pressbook where the information is concise and easy to locate.

Warner Bros. presents all the music, magic and magnificence of the most delightful Mikado ever.

A brand-new actual performance of

The D'Oyly Carte Opera Company



Limited Premiere Engagements in selected theatres in U.S. and Canada in March. Contact your Warner Bros. exchange.

A BHE Production based on the Stage Production by ANTHONY BESCH · By W. S. GILBERT and ARTHUR SULLIVAN
Produced by ANTHONY HAVELOCK-ALLEN and JOHN BRABOURNE · Directed by STUART BURGE **TECHNICOLOR® WIDESCREEN**

Commonwealth United To Acquire Ownership Of Landau-Unger Firm

NEW YORK—Peter Gettinger, chairman, and Theodore R. Sayers, president of Commonwealth United Corporation, and Ely Landau and Oliver A. Unger, president and executive vice-president, respectively, of The Landau/Unger Company, Inc., announced that agreement in principal had been reached for an exchange of shares of the two companies whereby Commonwealth United would acquire ownership of The Landau/Unger Company.

Subject to formal contracts being entered into the two corporations and to the approval of their respective stockholders, the total consideration for the acquisition of 100 per cent of The Landau/Unger stock will be 500,000 shares of the common stock of Commonwealth United, of which 380,000 will be issued upon stockholder approval of the agreement, and 120,000 to be issued based on earnings of The Landau/Unger Company over the next four years.

It is intended that The Landau/Unger Company will be operated as a subsidiary of Commonwealth United Corporation with no change in its present management or operating policies. The Landau/Unger Company will also have representation on the board of directors of Commonwealth United.

Commonwealth United, a publicly-held corporation listed on the American Stock Exchange, is a diversified organization with substantial operations in the fields of real estate, insurance, and shipping. The Landau/Unger Company, a privately held company, is a producer of motion pictures and owner of theatrical and television distribution rights to full-length motion pictures on a world-wide basis.

Ely Landau and Oliver A. Unger originally joined forces in the pioneering days of television to form National Telefilm Associates, Inc. Their NTA operation burgeoned into a major distributing organization for television films and subsequently operated television and radio stations in New York and Minneapolis.

Upon leaving NTA, Landau entered the film industry and produced the motion picture version of Eugene O'Neill's "Long Day's Journey Into Night" and the highly acclaimed "The Pawnbroker."

After NTA, Unger worked on the development of a home television system, which was eventually sold to the late Matty Fox. He then established headquarters in Paris where he produced such motion pictures as "Ten Little Indians," "The Face of Dr. Fu Manchu," "Mozambique," Coast of Skeletons," and "Twenty-four Hours to Kill."

Landau and Unger joined again as a team in 1965 and their company, aside from its ownership of their own productions, controls distribution rights in various territories of the world to such outstanding films as "The Servant," "The Umbrellas of Cherbourg," the new English language version of "La Dolce Vita," "King and Country," and "The Eleanor Roosevelt Story," among others.

Upcoming Landau/Unger films scheduled for release in 1967 include "Cervantes," starring Gina Lollobrigida, Horst Bucholz, Louis Jourdan and Jose Ferrer; and "Beyond the Mountains," starring Maximillian Schell, Irene Pappas, Raf Vallone and Theodore Bikel, both currently completing production in Spain.



Seymour Poe, executive vice-president of 20th Century-Fox, receives his badge of appointment from March of Dimes poster child Patricia Dimiceli. Poe has ben appointed chairman of the motion picture industry for the 1967 New York March of Dimes.

DISNEY TRIBUTES

(*Continued from page 8*)

the "world's biggest boy"—was launched by Walt Disney with $250,000 borrowed on his insurance policies. Eleven years ago, Disneyland opened with 22 major attractions when Anaheim in neighboring Orange County boasted one 60-room hotel in the hamlet. Today, the investment in Disneyland is more than $75 million with more than 50 major attractions and 125 hotels and motels within a five-mile radius. Presidents and princes who toured Disneyland went away captivated, and Nikita Khrushchev stormed when he was forbidden to visit it.

Said Roy Disney: "I want to assure the public. our stockholders and each of our more than 4,000 employees that we will continue to operate Walt Disney's company in the way that he established and guided it. I think Walt would have wanted me to repeat his words to describe the organization he built over the years. Last October, when he accepted the Showman of the World Award in New York, Walt said:

" 'The Disney organization now has more than 4,000 employees. Many have been with us for over 30 years. They take great pride in the organization which they helped to build. Only through the talent, the labor and the dedication of this staff could any Disney project get off the ground. We all think alike in the ultimate pattern.'

"Much of Walt Disney's energies had been directed to preparing for this day. It was Walt's wish that when the time came, he would have built an organization with the creative talents to carry on. Today this organization has been built and we will carry out this wish.

"That is the way Walt wanted it to be."

NGC Opens Denver House

DENVER—The Century 21, deluxe 1048-seat indoor theatre, opened with a sponsored El Jebel Shrine Temple performance of Universal's "Gambit."

The theatre is operated by National General Corp.'s theatre operation division. NGC's movie house properties now number 245 in the United States. NGC presently is engaged in a world wide theatre expansion program.

DISNEY FIRM

(*Continued from page 8*)

Personal tributes to the memory of Walt Disney came from every walk of life, from Jack Valenti, president of the Motion Picture Association of America down to the most humble extra on the movie set. Said Valenti:

"The earth is darker. A light has been extinguished. It was a light that illuminated the lives, brightened the spirits, lifted the hearts of millions around the globe." Samuel Goldwyn: "The world has lost a genius in the truest sense of the word." Jack L. Warner: "His talents may never be equalled again in our time." Julie Andrews: "I will always be grateful to him for giving me my first opportunity (Mary Poppins) in the world he knew and loved so well." Dick Van Dyke (co-star in Poppins): "What can I say? What can anyone say? The world has lost a good part of its magic." Richard D. Zanuck: "No eulogy will be read or monument built to equal the memorial Walt Disney has left in the hearts and minds and imaginations of the world's peoples." Lew Wasserman: "He was one of the few men of our times of whom it could truly be said that he is irreplaceable." Fred MacMurray: "None of us who knew Walt and worked with him can ever forget him. Our industry has lost a giant." California Governor Pat Brown, who was a close personal friend: "He loved his state, he loved his work, he loved people and he loved life. All this flows forth in his films." U.S. Senator George Murphy: "One of the greatest human beings in all history."

To report that the movie colony was stunned at Walt Disney's passing would be an understatement. Flags almost without exception flew at half-staff. In addition to the radio and tv networks, virtually every broadcast station conducted memorial services. Even the nightly Santa Claus parades along Hollywood boulevard had at least one float bearing a memorial to Walt Disney.

Less than 100 hours after its creator's passing, thousands thronged Disneyland's 10th annual Christmas pageant, "Fantasy on Parade." As if they had just leaped off the master animator's drawing board, more than 400 costumed characters from the Disney cartoon world came to life and paraded down Main Street. They were all there—Mickey and Minnie Mouse, Donald Duck, the Three Little Pigs, Snow White and all the Seven Dwarfs—and in the wonder-world they created . . .

There was no thought of death.

—MARK GIBBONS

Budco Managers Meet

DOYLESTOWN, PA.—Budco Theatres, Inc., held its annual pre-Christmas managers' seminar and luncheon at Conti's Restaurant here.

Hosted by Budco's president, Claude Schlanger, topics discussed at the meeting included general operations, new films for the coming year, advertising, and promotion.

Guest speakers were Jerry Slass, Berlo Vending Co.; James Eves, Altec Service Co.; and Alan Preville, 50-State Insurance Agency.

Schlanger also announced that Budco's 12th indoor theatre, the Barn Cinema, Doylestown, now under construction, will be ready for operation about the middle of February, 1967. Plans were also presented for a new indoor theatre to begin construction soon in a shopping center in York, Pa., and a new drive-in theatre in Wilmington, Del. Budco currently operates 31 indoor and drive-in theatres in Pennsylvania, New Jersey, and Delaware.

THESE DISTINGUISHED RELEASES FROM CONTINENTAL

A DIVISION OF THE WALTER READE ORGANIZATION, INC.

—JANUARY—

TIME LOST AND TIME REMEMBERED

THE CRAZY QUILT

THE SHAMELESS OLD LADY

(GENERAL RELEASE)

—FEBRUARY—

AFTER YOU, COMRADE

(COLOR)

THE TRAP

(COLOR)

THE BROKEN WINGS

(PRE-RELEASE)

—MARCH—

ULYSSES

—APRIL—

INVASION EARTH

(COLOR)

—MAY—

THE HAPPENING

(COLOR)

—JUNE—

JUDO MAN

N.C. Drive-In Manager Convicted; "Bare Breast" Law To Be Tested

HIGH POINT, N.C. — One of two men charged with violating the city's new ordinance which prohibits the showing on motion picture screens of the bare breasts of women was convicted in Municipal Court here Dec. 16.

John Clay Holland, 50, manager, Pointer Drive-In, who was given a 30-day suspended sentence by Judge Byron Haworth, immediately gave notice of appeal, and the ordinance seems headed for a test in both Guilford County Superior Court and the North Carolina Supreme Court.

Similar charges against Richard Michael Ford, 25, projectionist at the drive-in, were dismissed.

Defense counsel sought dismissal of the charges against both men after a city detective testified he did not think they had willfully violated the law.

The two defendants were arrested Sept. 8 when police detectives purchased tickets to see "The Secret of Nina Duprez," and seized the film and closed the theatre for the night after a scene containing a bare-breasted woman appeared on the screen for a brief moment.

Holland and Ford testified at the hearing Dec. 16 that the film had been edited and that the scene in question had just slipped by unintentionally.

Judge Haworth in November denied a motion to dismiss the charges on the grounds that the controversial ordinance was unconstitutional, defense attorneys arguing at the time that the law was discriminatory and that it violated freedom of speech and due process of law.

The ordinance is the second "anti-nudie" law passed by the City Council in an admitted attempt to stop the showing of "nudie" films at the Pointer Drive-In. Vincent Furio, owner and operator of the drive-in, was found guilty in Municipal Court under a similar law last year, but the conviction was reversed in Superior Court. The city appealed to the State Supreme Court, which upheld action of the Superior Court, stating that the wording of the ordinance was "too vague to be enforced." The second ordinance was adopted in an effort to meet the Supreme Court's requirements.

Hedy Sues "Mommy" Firm

HOLLYWOOD — Actress Hedy Lamarr wants $499,000 for alleged breach of contract damages after being "discharged" from the role of Jessica in the movie "Picture Mommy Dead." Her Superior Court suit was filed against Berkeley Productions, Inc., and producer Bert I. Gordon, who had signed the actress three weeks before she was arrested on shoplifting charges. Miss Lamarr subsequently was found innocent after the shoplifting incident in a downtown Los Angeles department store.

Contending the contract provided she was to receive $4,000 per week, the suit affirmed it was "a lower amount than she usually receives," and the actress says she agreed to take the part "for the expectation of consequential benefits in future employment." Her suit seeks $480,000 for the damage she allegedly sustained from not receiving her future benefits. She also wants $8,000 for at least two weeks work and $1,000 for the clothes and cosmetics she bought for the role. An additional $10,000 also is sought as the alleged indebtedness owed her by the company.

IFIDA Citation To "Woolf" For New Screen Maturity

NEW YORK—Jack L. Warner's production of "Who's Afraid Of Virginia Woolf?" will be honored with a special citation from the Independent Film Importers and Distributors of America, it was announced by Joseph E. Levine, chairman of IFIDA's International Film Awards Dinner.

IFIDA gives annual awards to foreign films and, on occasion, singles out an American film of extraordinary merit. This year's citation lauds Jack L. Warner, producer, and Warner Bros. Pictures "for bringing to the American screen a work of unprecedented maturity, power, and depth." The presentation will take place at the gala dinner-dance to be held on Jan. 20, 1967, in the Hotel Americana.

Vittorio de Sica, actor and director, will be honored with IFIDA's Great Film-Maker Award which cites him as a "creator of distinguished motion pictures for the international audience."

Pope Joins Century

NEW YORK—Martin H. Newman, executive vice-president of Century Theatres, announced that Chris Pope, former head film buyer and booker for Panther Theatres, has joined Century as assistant film buyer under the supervision of Sylvan Schein. Pope was with Schine Theatres' film department 25 years in various executive capacities.

NET Opens New Unit

WORCESTER, MASS. — New England Theatres, Inc., regional affiliate of ABC (American Broadcasting Company), has opened its latest unit, the newly-constructed 830-seat Plaza Theatre in the rapidly-expanding Lincoln Plaza Shopping Center. Theatre supervisor is Leo Lajoie, formerly manager of the company's Capitol.

Jack Warner's $300,000 Aids Industry Relief Fund

HOLLYWOOD—In the largest single donation ever made to the Motion Picture Relief Fund, Mr. and Mrs. Jack L. Warner have presented a $300,000 Christmas gift to the film industry fund.

Announcement of the largest bequest in the 45-year history of the fund was made in Hollywood by George L. Bagnall, president of the organization, and Gregory Peck, chairman of the building and endowment fund.

The contribution will be used for enrichment of facilities at the Motion Picture Country House and hospital, which have long been dedicated to the welfare of members of the film industry under the motto: "We take care of our own."

Of Mr. and Mrs. Warner's donation, president Bagnall said: "Since the formation of the Motion Picture Relief Fund, we have continuously had a great friend in Jack Warner. He believed in the Fund, its purposes and its humanitarian policies to help those in the industry who were unable to help themselves. This was manifested by deeds as well as financial assistance.

"The premiere of 'My Fair Lady' was further tangible evidence, as that premiere represented the first one held for the industry—the proceeds of which entirely went to our Fund.

"Jack Warner's generosity is again demonstrated by his magnificent contribution of $300,000 today, which is a welcome and very much appreciated addition to our building and endowment fund."

The Motion Picture Relief Fund is presently engaged in a 15-year, $40,000,000 endowment and building campaign for the expansion of the Motion Picture Country House and hospital.

NGC Hosts Coast Celebs

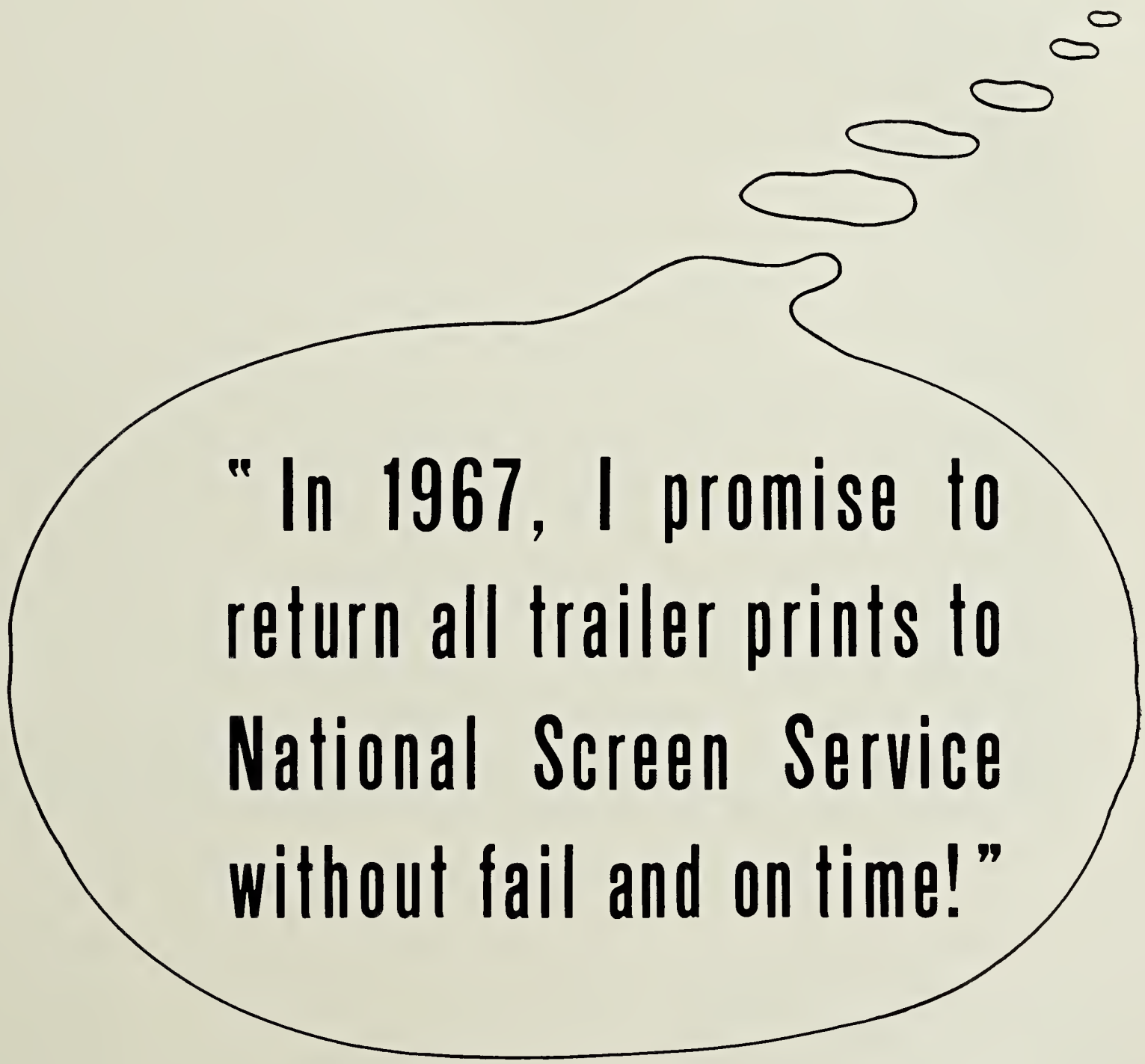
SAN DIEGO, CALIF.—Over 50 representatives from Los Angeles film exchanges and Hollywood studios were guests of Fox West Coast Theatres at an afternoon preview opening of the new $600,000 Valley Circle Theatre in San Diego.

Serving as hosts were William H. Thedford and Dan A. Polier, vice-presidents and co-directors of theatre operations for National General Corporation, the parent company; Ernest Sturm, assistant co-director of theatre operations; and John Klee, Pacific Coast division manager.

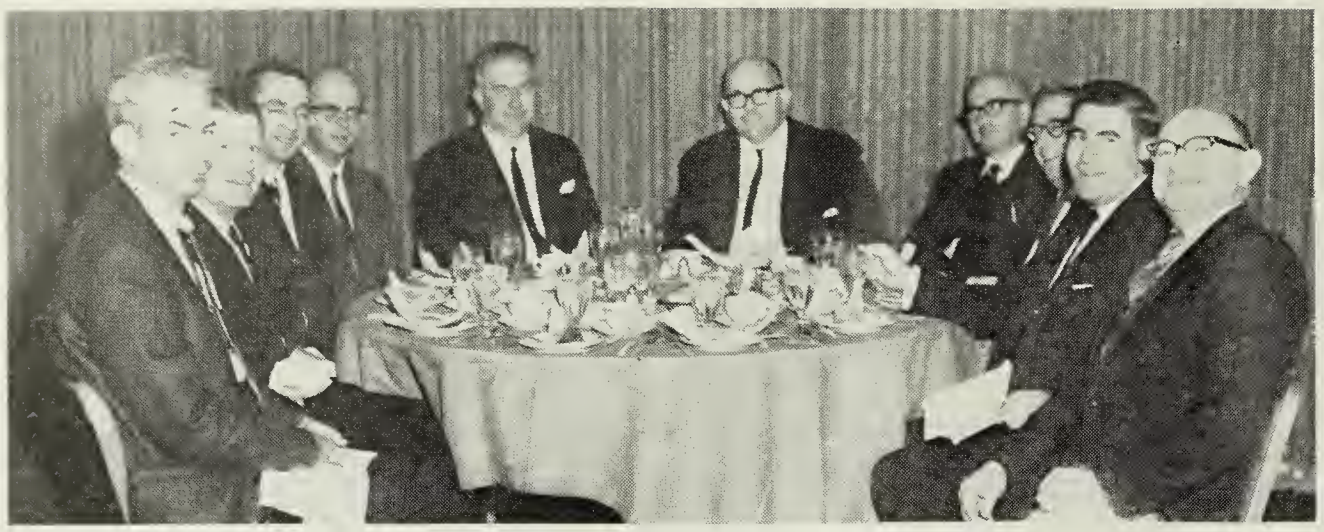


Among the notables who attended the gala benefit world premiere of Columbia's "A Man For All Seasons" at New York's Fine Arts Theatre were (starting left) A. Schneider, Columbia president; Wendy Hiller, who stars in the film; New York Mayor John V. Lindsay; Susannah York, who also stars; and director Fred Zinnemann.

Among your New Year's resolutions, may we suggest that you include—



ATIONAL SCREEN SERVICE. 1600 BROADWAY. N.Y.C. AND 18 BRANCHES THROUGHOUT THE COUNTRY.



Redstone men meet—(starting left) John Lowe, Massachusetts indoor theatre coordinator; Ken Gore, advertising department; Francis Charles, booking department; George Brotkin, advertising artist; Frank Diamond, district manager, Ohio-Kentucky-Indiana; Joseph Kelly, booking department head; Joe Sommers, district manager, Virginia, Maryland, Pennsylvania, southern New Jersey; Maurice Lehrman, comptroller; Gerry Vingi, traveling auditor; Sam Feldman, Massachusetts district coordinator.

Redstone District Execs Conduct Seminar Sessions

BOSTON—In a "first" for Redstone Theatres, all district managers and home office executives gathered for two days of meetings here.

Primarily concerned as they were with Paramount's "Is Paris Burning?" roadshow engagements (Jan. 18 at Showcase Cinemas. Lawrence, Mass., and Cinema I, West Springfield, Mass.; Cinema I, Louisville; and Cinema I, Toledo), the participants also concerned themselves with new promotion and booking procedures.

At the same time, the new home office was shown to all district managers and they in turn met various department heads.

Edward Redstone said that more meetings of this nature will be held because of the pronounced success of the two-day sessions.

A number of important ideas got the spotlight, too, according to Sumner Redstone. He commented this was the first time all district managers had assembled, representing Iowa, Washington, Kentucky, New York, Massachusetts, Ohio, Maryland, Illinois and Indiana.

"Casino" For April Release

NEW YORK—The next James Bond 007 film to reach the nation's theatre screens will be "Casino Royale." Columbia Pictures and producer Charles K. Feldman announced that their James Bond 007 extravaganza will be released throughout the United States on April 19 and in the United Kingdom in mid-April. The decision was made following several days of meetings in London between Feldman and Mo Rothman, vice-president in charge of Columbia's worldwide distribution.

Announcement of the release date sets off the final stages of a massive advertising, publicity and exploitation campaign.

Mass. Hard-Top Coming

WEST SPRINGFIELD, MASS.—E. M. Loew's Theatres are building an 1100-seat hard-top, to be known as the Palace Cinema, on land adjacent to the company's Riverdale Drive-In.

The site is a short distance from Redstone Theatres' deluxe Cinema I and II complex, where a Cinema III, a sister theatre to the existing showcase duo, is being erected.

The present construction marks an all-time high for this Springfield suburb.

Tisch To NYU Board

NEW YORK—Laurence A. Tisch, president and chairman of the board of Loew's Theatres, Inc., has been elected to the board of trustees of New York University.

Tisch, a native New Yorker, was graduated cum laude from NYU's School of Commerce in 1942 at the age of 18. He earned a master's degree in industrial engineering from the University of Pennsylvania the following year and also studied law at Harvard.

Tisch was chairman of the executive committee of Loew's Theatres, Inc. from 1959 to 1965. He became chairman of the board in 1960 and president in 1965. He is a director of Sun Chemical Corp., the Grand Union Corp., Fulton Industries, Inc., Madison Square Garden, the Manhattan Fund, and the Philadelphia and Reading Corporation. He also is a trustee of the Federation of Jewish Philanthropies. He is a member of the Young President's Organization.

Merchant Ivory Expands

NEW YORK—Merchant Ivory Productions has announced the opening of production offices here, according to Ismail Merchant, executive producer. Merchant Ivory was formed by the producer-director team of Ismail Merchant and James Ivory and has already produced two feature films, "The Householder" and the award winning "Shakespeare Wallah." Both were English-language films made in India.

The New York office will operate in conjunction with already established Merchant Ivory offices in London and Bombay. Immediate plans include the making of three new feature films. The first will be shot entirely on location in New York; the second and third will be made in England and Asia.

A "Professional" Theft

LOUISVILLE, KY.—Columbia's "The Professionals" playing at United Artists Theatre, received some dubious publicity as some "professionals," surely as a stunt and for laughs, stole the last reel of the film some time between the last performance Saturday night, Dec. 3, and the opening show on Sunday.

Manager George N. Hunt Jr. decided to start the show anyway later, telling the patrons about the theft and giving them the privilege of seeing "Alvarez Kelly" or getting their money back. A last reel sent from Indianapolis arrived in time for the five o'clock show. Apparently, there are no clues, so the last "reel" of this theft story may never be made.

Kansas City Showmen Map Showarama Agenda

KANSAS CITY—A series of Showarama Committee meetings have been much in operation recently. An important one was the business building committee, headed by Doug Lightner, chairman. Those present were Scott Dickinson, Dale Stewart, Jack Winningham, and Chuc Barnes.

Preparations for the selection of the Showman of the Year are underway and, simultaneously, representative exhibitor showmen to emphasize the best procedures for good film merchandising. Suggestions are now being solicited for this outstanding distinction.

A meeting also was held of the general committee of Leon Hoofnagle, Dick Conley, Lightner and Barnes. Plans were pushed further for presentation of helpful product reels from the major film companies. All of the distributing companies, with one exception, have agreed to participate with specially prepared material for this convention gathering. Interest, too, proved to be keen in the selection of personalities from Hollywood and across the country to capture the interest of each exhibitor attending. Concentrated study is being directed toward the objective of obtaining a deserving Star of the Year personality. Prospects are very bright and a glittering array of names of available talent is being checked closely.

Jim Cook, small town committee chairman, was in Kansas City, too, working on projects that will inspire those forming this category. He is presently studying the format of a proposal in preparation by Don Bowin, Dickinson Waterloo, Iowa, manager, for the creation of a retirement plan for managers and exhibitors. In towns and circuits that do not have any such plan, this purports to present interesting consideration.

Universal Ups Brown

NEW YORK—The appointment of Warren Brown as head of Universal Pictures' literary department in London has been announced by Edward Muhl, vice-president in charge of production.

Brown, who has been in charge of the story department for MGM in London for the past three-and-a-half years, will assume his new post on January 1. In addition to England, Brown's department will also cover the major centers of source material on the Continent.

Foreman, Col. Deciding Where "McKenna" Shoots

NEW YORK—Producer-director Carl Foreman returned to London following meetings with Columbia Pictures' executives in New York to determine whether his forthcoming production of "MacKenna's Gold" will go before the cameras in Europe or the U.S. During the discussions, Foreman presented facts and figures on the costs and advantages of filming in both areas, which are now being weighed by himself and Columbia prior to a final decision on the location.

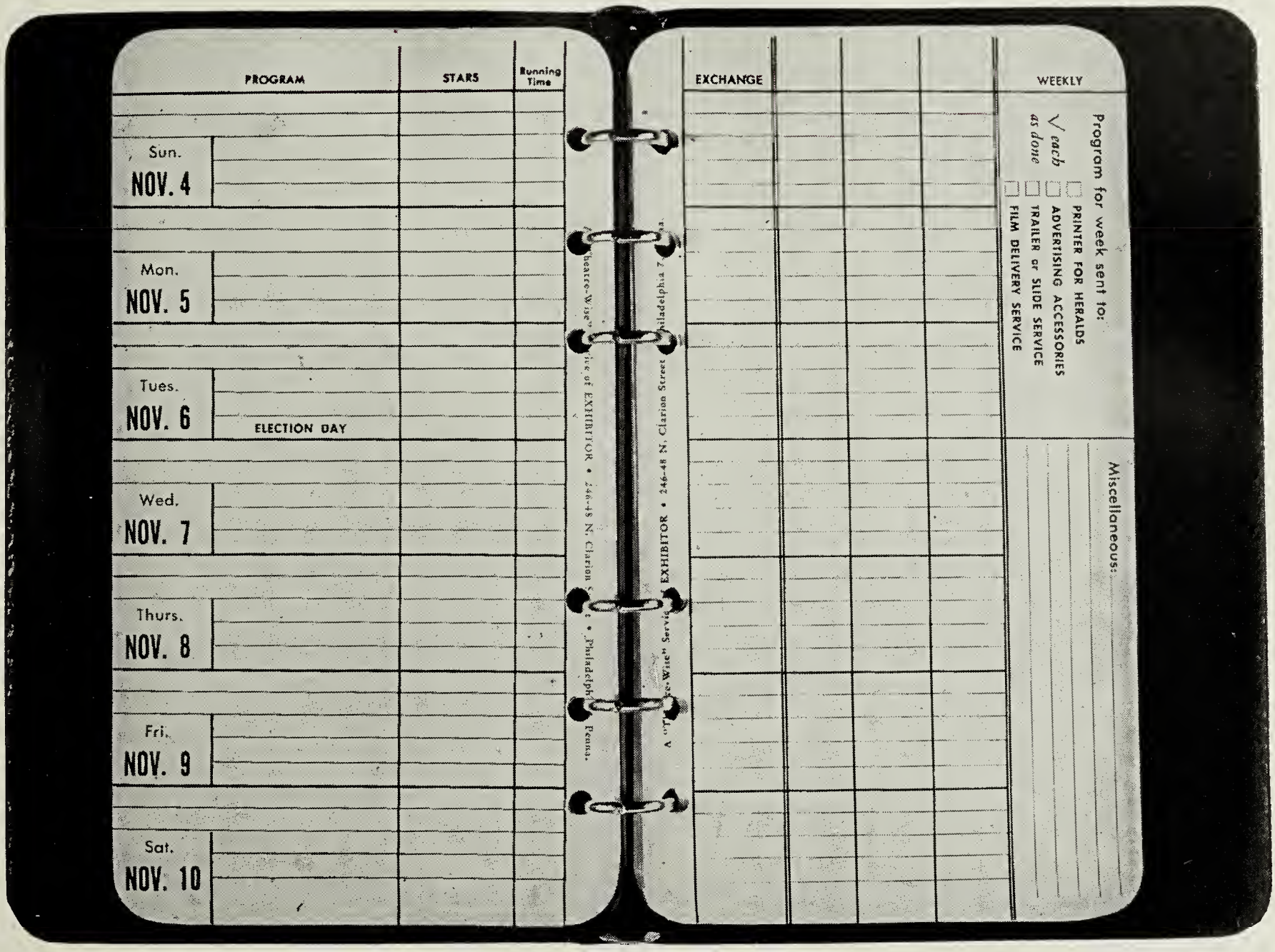
Composer-conductor Dimitri Tiomkin will co-produce "MacKenna's Gold" with Foreman, who will also write the screenplay based on the Will Henry novel. The music score for the new film will be composed by Tiomkin.

NOW IN PREPARATION

The NEW 12 Month Set of Booking Sheets for the full fiscal year starting: JUNE 25, 1967

"Pocket-Size DATE BOOK"

Compiled into a full yearly set of dated sheets (120 pages) . . . Punched for a standard 6-ring binder . . . All holidays indicated . . . Ample space for clear records.



The above illustration is reduced from the actual sheet size of 3¾ x 6¾ each. Note the flat working surface.

PRICE: $1.00 per yearly set of sheets, without binder
(Including Postage)

"Pocket-Size" BINDER

A black, flexible leatherette binder equipped with 6-rings and thumb-tip closure, designed to hold a one-year supply of "Pocket-Size" DATE BOOK FORMS. Has inside pocket for the safe-keeping of loose papers.

PRICE: $1.30

Large-Size DATE BOOK

Undated farms, 3-hale-punched (9 x 12 inches), excellent for office use and adaptable for mare than one theatre booking!

PRICE: $.50 for 52 Pages

Large-Size BINDER

A big, stiff backed, imitatian leather binder equipped with 3-ring holder designed for the large-size date-book forms and a full year of Pink Review Sectians as published separately by M. P. EXHIBITOR.

PRICE: $1.50

FISCAL YEAR (July-June) "Pocket-Size" DATE BOOKS

HAVE BEEN PRODUCED, WAREHOUSED, AND SOLD AT COST ONLY TO OUR SUBSCRIBERS AS A PLUS-SERVICE,

FOR OVER 18 YEARS!

Order Your Date-Book NOW!

If you are not presently receiving MOTION PICTURE EXHIBITOR, use order form on reverse side of page.

The NEW YORK Scene

By Mel Konecoff

MO ROTHMAN, VICE-PRESIDENT IN CHARGE OF WORLD-WIDE DISTRIbution at Columbia, is a man who holds very few press conferences and then only when he's got something to say. Last week was that time. He, advertising and publicity vice-president Bob Ferguson, general sales manager Norm Jaekter, and assistant general sales manager Milt Goodman took delight in reporting that Columbia has 278 playdates or 36 per cent of all theatres in the New York area playing their product over the Christmas-New Year period.

This figure represents the highest total of Columbia bookings in the New York area during a single two-week period in the company's history. Rothman predicted that the engagements will bring in more than three million dollars in theatre grosses. There are 773 theatres in the city and surrounding area. Films involved were "The Professionals," "Murderers' Row," "The Wrong Box," "Georgy Girl," "Born Free," and the recently opened "A Man For All Seasons."

The latter, incidentally, is doing such a business that officials find it difficult to keep an accurate up-to-the-minute tally on the tickets sold. Predicted Rothman—this will be the hardest ticket in town to obtain. During the holiday period, the number of performances is being increased to 16 per week, and the demand warrants continuing the upped schedule of shows after the holidays.

Incidentally, 1967 will see 22 to 24 films released by the company, and Rothman expected that the high level of business will be continued as the following make their early bows—"The Night of The Generals," "The Taming of the Shrew" (roadshow in March), and "The Deadly Affair."

DOLLARS AND SENSE DEPARTMENT: FRED GOLDBERG, UNITED ARTISTS vice-president in charge of advertising and publicity, thinks the company has a real winner in the upcoming western release, "A Fistful of Dollars," but only if backed by the proper planning and campaign. There is a feeling in many areas that this could mark the start of a "James Bond" type of western series. Clint Eastwood is the star, but at the moment, his "name" isn't enough. What will happen after the film starts to play off will be interesting to watch. The picture reached fantastic heights in Europe, where the business is second only to "Thunderball," Goldberg reported.

The type of campaign he is pushing starts out with a series of one column page-size teasers which, after several days, culminate in a full page announcement which hints that because the film is so good, a sequel is already in the works. This was the pattern for Toronto, where the film was to have opened last week, and of course, there was a teaser type of posting in the subways as well. A section at a time was posted three days apart until the full color poster made its bow. Television and radio again had the teaser treatment with blanket coverage come the opening date.

Goldberg and staff were most anxious for the screen to be used to its fullest potential, and they tried to get exhibitors to play several trailers to set the mood for the hard-hitting western and to arouse curiosity. To top things off, records based on the theme will get full play in music shops and on disc jockey shows.

FLOWERS AND SCENTS DEPARTMENT: "THE POPPY IS ALSO A FLOWER," which was shown on the ABC television network, has played over 350 situations to date and is expected to gross over two million dollars in domestic film rentals, according to Harold Roth, president, and Milton Platt, vice-president and general sales manager of Comet Films. The tv version was 21 minutes shorter, and they reported despite its exposure in that medium only a handful of people asked for refunds. Only a few exhibitors had any reservations about booking the melodrama that is loaded with a solid "name" cast. They expected that it will have played 5,000 dates domestically by the end of next year.

Roth opined that he would like to release about six pictures per year at the outset, and that goal is well in sight. His company's distribution policy requires them to return the maximum net dollars possible to the producer and the maximum net dollars to the distributor. This is accomplished through keeping a minimum number of prints working area by area across the country, and by dealing with the top 5,000 theatres across the country instead of trying to service the small flat-deal type of situations. Large-scale campaigns are concentrated in local areas to be effective at the point of sale come release time. Active and strict control is maintained over expenditures, over the independents who service the films in the area, and over their 11 field representatives. It takes them much longer to distribute a picture, but the pair figured their profits should be much greater than that of a major company over a similar period.

By the end of 1967, Roth and Platt expected that Comet will be "the biggest little company in the business."

OF DOGS AND BONES: WE HAVE A MUTT WHO HAS BEEN TAGGED WITH the name of Brandy Alexander, and this was done even before he acted like he had been drinking. Anyhow, the other day, in walked a messenger bearing a sack containing a ball, a rubber gizmo with a bell in it, a strip of chewy glop, and a tooth-breaker of a bone. The message read—"Merry Christmas to your favorite tailwagger from 'The Spy With A Cold Nose.'" Gee, but that Joe Levine is all heart.

THE METROPOLITAN SCENE: MORE SEASON'S GREETINGS IN FROM Harold Rand, Steve Ellman, Jim Watters, Fred Herkowitz, the Ernie Shapiros, Fortunat Baronat, the Jeff Livingstons, the Milt Livingstons, Al Boyars, Joe Levine, Marie Hamilton, Stuart Byron, Carol Martin, Mike Kaplan, John Springer, the Al Floersheimers, Eve Siegel, the Milt Londons, the Jerry Levines, Charles Rossi, Sam Kestenbaum, Bea Ross, the Bob Steuers, Bob McKeown, Dan Terrell, Si Seadler, the Ed Finnerans, Howard Newman, the Jerry Sunshines, Jack Goldstein, Joe Brenner, Vince Liccardi, Arthur Rubine, Dorothy Leitstein, Joe Friedman, Mike Hutner, Ed Feldman, Sid Ganis, Bob Dorfman, Harvey Chertok, Phil Gerard, Paul Kamey, George Nelson, Jim Gould, Jack Levin, Ev Callow, Jim Katz, John Dartigue.

HAPPY NEW YEAR

Reynolds Exits CBS Post To Head Para. TV Firms

NEW YORK—John T. Reynolds has joined Paramount Pictures Corp. as president of Paramount Television Productions, Inc., and Paramount TV Enterprises, Inc. Reynolds has resigned as president of the CBS television network to accept the new post.

The 45-year-old executive will be elected a senior vice-president of Paramount Pictures Corp. and will headquarter in Los Angeles. He will head up all of the company's television production and distribution activities.

The appointment of Reynolds marks a large-scale entry by Paramount into all phases of television, and is its first expansion move in the leisure-time field since its merger with Gulf & Western Industries, Inc.

Paramount's tv operation will be separate from its theatrical production operations, which are headed by Robert Evans, vice-president in charge of production; Bernard Donnenfeld, vice-president of production administration and studio operations; and George H. (Bud) Ornstein, vice-president in charge of European production.

Reynolds has been in the broadcast and entertainment field for the past 20 years. He has been associated with CBS since 1959 in various management positions, including vice-president, administration, Hollywood; vice-president and general manager, network programs, Hollywood; senior vice-president for the network; and president of the CBS Television network since February of this year.

New Detroit Theatre

DETROIT—Plans for construction of a new 850 seat house to be called the Towne Theatre were announced. It will be built in the suburb of Oak Park by Ben Etkin, with construction to start in the spring. Richard and Eugene Sloan, Suburban Detroit Theatres, will operate the house. They have opened four new theatres around Detroit in the past year.

Bart To Para. Post

NEW YORK—Peter Bart has resigned from the New York Times to join Paramount Pictures effective Jan. 2, 1967. He will function as an executive assistant to Robert Evans, vice-president in charge of production.



Here, at the special screening of "Arrivederci, Baby!" at New York's Forum Theatre for the benefit of Italy's flood victims, are radio personality Barry Gray, whose late hour "talk show" is heard nightly over WNEW, and two airline hostesses from Alitalia. Under a special arrangement with Paramount, 100 per cent of all admission-contributions went to the relief fund.

Arts Council Film Program Builds Audience Of Future

PEEKSKILL, N.Y.—Hugh McCauley, manager, Paramount here, sends along details of his campaign to boost his audience. It should interest all theatremen.

"I thought perhaps that the MOTION PICTURE EXHIBITOR would be interested in my small efforts in furthering the enlargement of the motion picture audience, at a local level.

"After a number of meetings, I have been able to attract the New York State Council On The Arts to sponsor film series at this theatre.

"I immediately became interested in this program when I had read about the proposed program in the trade magazines, with five upstate Schine Theatres as the first theatres to be selected for the showing of the film series program. Of course, I recognized the value of such a program for building a larger audience for the future, as well as a more aware audience of the present.

"Contact was made with the New York State Council On The Arts, and after a few hectic months of planning, five dates were set for the film series: Oct. 18, 19, Nov. 15, Dec. 6, and Jan. 17. Two weeks prior to the first series date, a seminar was held at this theatre for all the Peekskill area school teachers.

"In addition to the outstanding art film classics that were shown and have yet to be shown, such as 'David and Lisa,' 'I'm Alright Jack,' 'Ballad Of A Soldier,' 'Singing In The Rain,' and 'The Bicycle Thief,' Judith Crist, well-known film critic of the World-Journal-Tribune, was present at the theatre for one of the discussion periods that follow each evening showing. Besides Miss Crist, Herb Hollis of the Saturday Review is scheduled to visit this theatre and participate in a discussion period.

"During the day, there are three separate showings: elementary school students in the morning, junior high and high school students in the afternoon, and adults in the evening. All student discussions are held at the schools, while the adult discussions follow the evening showing. It should be noted that, through the cooperation of the Board of Education, this film program was incorporated into the school curriculum, and is therefore compulsory for the students. This compulsory attendance has been 1100 elementary and 1400 junior high and high school students per day.

"Besides bringing a new awareness of film to the students and adults, the film series program has brought out a totally new audience for the Peekskill area. Admissions on the film series nights (Tuesdays) has been five and six times what would be considered the norm for a Tuesday night at this time of the year.

"Through the cooperation of the Peekskill Branch of The Association of American University Women, local sponsoring agent, the Board of Education, N.Y.S. Council On The Arts, and the Motion Picture Association of America, the film series program at this theatre has been a success and holds definite promise for a very successful future."

Second For Sonny & Cher

NEW YORK—Motion Pictures International president Steve Broidy has announced the signing of singing stars Sonny and Cher for a second motion picture feature, tentatively titled "Ignaz."

Exercising his option under an orginal two-picture contract, the second film starring Sonny and Cher will be a musical-comedy to be filmed in color and scheduled to begin shooting in April, 1967.

Levin Lines Up Aid In MGM Proxy Fight

NEW YORK—Notices to solicit proxies have been filed with the Securities and Exchange Commission and the New York Stock Exchange by associates of Philip J. Levin, MGM's dissident director. Levin, owner of approximately 10 per cent of MGM's outstanding common stock, filed notice recently that he intends to fight for control of the film company.

The stockholders who filed the notices, indicating that they are supporting Levin's efforts, are Jack Wilder, Martin Horowitz, and William S. Vernon. Their combined holdings of MGM common stock amount to about 16,000 shares.

Gershwin-Kastner Slate 14 Films At $42 Million

NEW YORK—A slate of 14 major motion pictures budgeted at more than $42,000,000 to be produced within the next two years was announced by the independent picture producing team of Jerry Gershwin and Elliott Kastner.

In addition, Gershwin and Kastner announced plans to produce a Broadway play, "Two Weeks Somewhere Else," in association with The Theatre Guild.

The same team which last year made its first effort "Harper" and followed it up with "Kaleidoscope" this year, already has its third picture, "The Bobo," starring Peter Sellers, in production, and will have "Sweet November," starring Sandy Dennis, rolling in early 1967.

Properties never before announced are "Hall of Mirrors," "Carribean," "The Violent Land," "Hive of Glass," "Sard Marker," and "Confidence Man."

These are in addition to previously announced acquisitions including "The Chill," the "Harper" sequel again starring Paul Newman; "Where Eagles Dare"; "Sol Madrid"; "Boys and Girls Together"; "The Long Goodbye"; and "When Eight Bells Toll."

Gershwin pointed out that present plans call for seven of the pictures to be made in Hollywood and the other seven to be made "all over the world—where the action of the story takes place."



Bernard Castro (left), president of Castro Convertibles, and Larry Morris, vice-president of B. S. Moss Theatres, discuss plans for the Castro sponsored Christmas children's shows to be held at Moss' Central Theatre, Cedarhurst, and Lee Theatre, Fort Lee, on Christmas Eve.

"Torn Curtain" Contest Stirs British Interest

LONDON—20,000,000 is a conservative estimate of how many saw the unique Alfred Hitchcock $8,400 challenge competition which Rank Film Distributors' Tom Richards promoted with the News of the World to plug the British release of "Torn Curtain," and they saw it on three separate occasions. In turn, every Rank Theatre, whether it was to play the film or not, and Rank club cooperated. First, 40,000 starter posters were sent to all the nation's news agents, and five to every Rank theatre and club on Sept. 26, virtually a teaser combining full credits for both sponsors. This was followed by a similar distribution to all recipients, giving full details for display when the News of the World published



a half page advertisement announcing the contest and asking readers to collect the entry forms from their nearest Rank Theatre or club. Four million were distributed, and managers were instructed to push them on patrons and not just leave them around. A further advert told readers that there would be 30 $280 prizes to be won in the following week's issue. Another appeared and readers were asked to compare the torn edge featured with the printed torn edge printed along the bottom of the leaflets and to answer three questions. Patrons were allowed as many leaflets as they liked, and managers running short were advised to contact neighboring theatres to see if there were a surplus.

It was stressed to managers that the promotion would bring people to the theatre—people who had not visited it in years—and suggested that very attractive foyers displays and plenty of newsboard information promoting several programs should be mounted. There was a $28 prize for every manager issuing a winning leaflet.

N. Y. House To F&A

NEW YORK—Coming quickly on the heels of announcements of his construction of new shopping center theatres in Union and Verona, N. J., Meyer Ackerman, president of F & A Theatres, announces his purchase of the Cinema Rendezvous, New York City, from the Landau-Unger Co. Opening picture is the exclusive Manhattan engagement of "Sound of Music."

LONDON Observations

By Jock MacGregor

THE FESTIVE SEASON HAS SEEN QUITE AN EXODUS OF PERSONALITIES from the London film scene—to Broadway. "The Sand Pebbles" premiere attracted Percy Livingstone and his publicity chief, John Fairbairn, away from the 20th-Fox Soho Square citadel. MGM's Mike Havas went for the openings of Antonioni's first British film, "Blow-Up," which is yet to be seen here, and "Grand Prix." Nat Cohen once again has selected this time for a trip to discuss the Anglo Amalgamated-American International tieup with Jimmy Nicholson and Sam Arkoff, and other production deals. Ed Smith has been conferring at the NSS headquarters, and Paramount's Russell Hadley, Jr., has been celebrating his first Christmas with relations in America in heavens knows how long—so long that he probably regards London as home.

CONGRATULATIONS HAVE BEEN POURING IN ON BOB WEBSTER ON HIS appointment to the board of Associated British Cinemas and the new post of booking controller. Trained for the law, a Canadian by birth, he has been Jack Goodlatte's personal assistant for some years and will work closely with him and Bob Barton, booking manager. Over the past seven months, he has visited all ABC's 267 theatres to talk to managers about product and to prepare for the job which it was felt necessary to establish in view of changing conditions within the industry. In announcing the appointment, the Daily Mail wrote: "Perhaps the best qualification Mr. Robert Webster has for his new job is that he actually likes the cinema . . ." He is celebrating by taking his wife and two young daughters to Canada for the New Year.

WHILE THE DIRECTORS CANNOT BE CONFIDENT THAT THE FIGURES will be so good for the second half of the year, British Lion reports that profits for the six months ending Sept. 30 are $609,414, against $220,863 for the same period of 1965. For the same period, Shepperton Studios are up from $139,250 to $292,258.

ONE OF THE SHREWDEST STEPS THAT HAS BEEN TAKEN IN THE INDUSTRY in recent years was the wooing of television interests to support the Cinematograph Trade Benevolent Fund instead of forming a charity organization of its own. Not only would there have been a duplication of effort, but an overlapping of supporters in many instances. The benefits of a combined operation are seen in the annual report of the CTBF which now stands for Cinema and TV Benevolent Fund. Nearly $600,000 was raised by a Royal Gala, staged by the commercial tv companies in the presence of Prince Philip and subsequently networked.

HOT ON THE HEELS OF JAY EMANUEL'S LEADER (NOV. 30) ON FILM titles comes the most distasteful and inappropriate of the year, and probably the most misleading and sniggering for a top quality offering ever. I refer to the Boultings' "The Family Way," which stars Hayley Mills, and is based on the play, "All In Good Time," by Bill Naughton, author of "Alfie." Such a title can put off many people. To most, it must surely suggest a joke about pregnancy, whereas in fact it is an extremely tender and warm story of a young theatre projectionist and a shop girl trying to consummate their marriage in the face of more tragic than comic circumstances. Keenly observed and well acted, it moved me tremendously. Though no American distributor has been named, I do hope whoever takes it discards this catchpenny image.

JAMES QUINN, FORMER DIRECTOR OF THE BRITISH FILM INSTITUTE, has joined Charles Cooper and Ralph Stephenson in the formation of Contemporary Cinemas with the aim of extending the activities of Contemporary Films which has been operating in the specialized field for 16 years. They believe there is an increasing demand for worthwhile foreign and English speaking films and hope to acquire cinemas in suitable localities. Their first acquisition is the Paris-Pullman, Kensington, which will be modernized and extended.

Adjoining premises will be developed as a bar, cafe and meeting place for film enthusiastics. John Stapleton, for 14 years British Film Producers Association festivals representative, will be general manager.

WHO SAYS THE STARS ARE NOT HUMAN? JOAN CRAWFORD WAS VISIBLY moved when she was given a standing ovation at the Variety Club's Christmas lunch. Though principal guest, she could say little but thank you, after some of her kindnesses had been mentioned. This is the occasion when the stars, wearing Father Christmas costumes and assisted by "Miss Christmases," collect toys from guests. Chairman of this particular venture, Jack Goodlatte, was able to announce that despite the squeeze this year, no less than 17,000 gifts would be distributed to children's establishments. "What top level vacancies in newspapers, radio, television, and show business would occur if a bomb should fall on the Savoy now," I heard an editor remark on arriving at the Variety Club's annual "thank you" lunch for press and communication editors. Chief barker Sir Billy Butlin, announcing that Tent 36 would give away just under half a million pounds this year, said that this would never have been achieved without the invaluable publicity which had made the cause known to the public. One editor paid high tribute to David Jones and suggested that he was one public relations man who did not put him on guard, scare him, and whom he could trust. How those sentiments were echoed.

THERE IS NO HAPPY MEAN WITH SOME PEOPLE. ON SUNDAY AFTERnoon, UA's Charles Berman had me to the Hilton to meet 400 lbs. of six ft. Jocelyn La Garde, who was here to pre-sell the Jan. 2 premiere of "Hawaii." Next morning, he introduced me to 24 inches of "Lady Penelope," the puppet heroine of "Thunderbirds Are Go," an ingenious and exciting adventure in Marionation and Techniscope. After the press show, she stood on the bar of the "Blue Boar" unperturbed as her creator, Gerry Anderson, explained to critics how the incredible effects were obtained. . . . Phil Kutner hosted a Savoy press reception for Bibi Anderson, the star of his Swedish import for Miracle, "My Sister, My Love," which has opened at the Curzon. . . . Even the UA boys were surprised when they found "Return of the 7" established a record at the Leicester Square.

Rivoli Dedicates Plaque To Producer-Director Wise

NEW YORK—In an unprecedented gesture by a motion picture theatre to a film maker, the Rivoli dedicated a specially cast bronze plaque honoring producer-director Robert Wise, whose "The Sand Pebbles" has become his third reserved-seat attraction to world premiere at the famed Broadway showplace.

The dedication ceremony, which Wise attended, was conducted by Salah Hassanein, executive vice-president of United Artists Theatres; Jonas Rosenfield, Jr., 20th Century-Fox vice-president and director of advertising, publicity, and exploitation; and John Endress, manager of the Rivoli.

The plaque reads: "The Rivoli Theatre pays tribute to the great motion picture achievements of Robert Wise, producer and director, whose internationally acclaimed productions have honored this site with world premiere engagements." At the bottom of the plaque the three Wise roadshows are listed—"West Side Story," "The Sound of Music," and "The Sand Pebbles"—with sufficient space for the listing of forthcoming Wise films. Length-of-run information—77 weeks for "West Side Story" and 93 weeks for "The Sound of Music"—will be included on the plaque along with opening and closing dates.

The Rivoli also announced that it had installed the D-150 All-Purpose Projection System.

Col. Votes Dividends

NEW YORK—The board of directors of Columbia Pictures Corporation declared a 2½ percent stock dividend on its outstanding common stock and voting trust certificates for common stock, payable Feb. 15 to stockholders of record at the close of business on Dec. 30.

The board of directors also declared the regular quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock payable Feb. 15 to stockholders of record at the close of business Feb. 1.

Smight Signs Mirisch Pact

HOLLYWOOD—Jack Smight has signed a three-picture, non-exclusive producer-director contract with The Mirisch Corporation, it is announced by Walter Mirisch.

Additionally, Smight has purchased the highly acclaimed Ray Bradbury book "The Illustrated Man" for his own independent production company.



An armored car was used by Ray NcNamara (center), Hartford resident manager for New England Theatres, Inc., to deliver the print of Buena Vista's "Follow Me Boys!" to Allyn Theatre for "An Evening with Walt Disney." To his immediate left is Mayor George Kinsella, and to his right is William Torres, Allyn staff.

Hits Are Bigger Than Ever--

But So Are Failures

By Jock MacGregor

THE BRITISH INDUSTRY should be bursting with enthusiasm and confidence. Its pictures have been shining internationally, and production, with all the American majors participating, has been riding high—at one time, no less than 80 features, including 67 in color, were in various stages of production or awaiting release.

Regrettably, due to government policy—some might say "lack of policy"—a numbing air of uncertainty prevails. The authorities seem to refuse to recognise that more than 50 percent of British film earnings now come from overseas, and do not give the producers the encouragement to which they are entitled.

The extent of the Wilson squeeze on production remains hard to assess. It is known that some last minute financial rearranging has been necessary and that the National Film Finance Corporation has had to mark time on loans.

How many pictures have been delayed or cancelled is a tricky question. Many producers would loathe to admit being affected for fear of hurting future financing, but some are suspect of blaming conditions to cover their inability to get projects moving.

The classifying of production as a service under the Selective Employment Tax so that it does not qualify for the refunds made to exporting industries is an enormous irritant. The rub is that the manufacturer of the film and the processor of the exposed stock do qualify, and it is considered ridiculous that the man who converts it into something exportable is ignored.

The added cost is considerably more than the actual tax on those working on a picture (stars and typists cost the same) as surcharges are being put on many goods and services by companies to cover their own SET. Here is a new overhead which in no way enhances what is seen on the screen.

After months of uncertainty, the Monopolies Commission Report on the film industry has been published and makes planning far easier. While a monopoly situation has been established, it is generally considered that the status quo will continue with but the smallest changes.

The majority of the trade approve of this. They realise that without Rank and Associated British with their production, distribution, and exhibition interests and leadership, the industry would be the poorer. The groups are out to make money and are hard but fair bargainers. Much they achieve is inherited by independents. Exhibitors in particular are far better off than their cousins in America. They do not have bidding, tough rentals, and disorderly release of product to face.

Envy is the industry's worst malady. This creates knockers among those whom success generally eludes and who have the time to do their damndest. Regrettably, all too often, their slanted statements are never challenged and are accepted as fact, particularly by the politically minded, many of whom would like to see a nationalized film industry.

The ever increasing success of Anglo-American production is especially hateful to them. They talk cosily about the fate of indigenous British films, few of which really succeeded overseas, and express fears about what would happen if American finance was withdrawn at some future time. They carefully ignore what would be happening in the studios with the squeeze and SET hanging over them if it were not for American finance TODAY.

Financiers are certainly not going to waver while the talents of both countries work together, mutually respecting each other so successfully to produce such basically British international hits as UA's "Thunderball," Columbia's "Born Free," 20th-Fox's "Magnificent Men in Their Flying Machines," or Paramount's "Alfie" —which must be as indigenous as you can get!

Less happy have been those American producers who have known it all, and worked here solely to take advantage of lower costs—some hotly claim that this is no longer so—and collect the Eady money. Their pictures seem to please few anywhere—have sunk in mid-Atlantic, so to speak.

The most pressing problem facing the industry is the rebuilding of attendances which reportedly have taken a worse knock here than anywhere else. While the hits are doing better than ever despite the number of theatre closures, the flops are reaching new lows. Many feel that something could be done about the middle and better pictures, which really are entitled to do bigger business.

Already launched is the UPTAKE campaign to recreate the regular movie going habit, and the trade must get behind this in every way possible. Initially, the lead is being left purposely to the provincials, who originally inspired it, rather than for Londoners to take over and dampen their enthusiasm.

(*Continued on page* 26)

SEAN CONNERY



as JAMES BOND 007



ALBERT R. BROCCOLI & HARRY SALTZMAN
PRESENTS

SEAN CONNERY

as JAMES BOND 007

YOU ONLY LIVE TWICE

TECHNICOLOR®
PANAVISION®

Directed by
LEWIS GILBERT

AN EON PRODUCTION
Released through UNITED ARTISTS

British Preview '67

continued •



RANK—"The Long Duel"

This could be wrong thinking. Unless the material and excitement for a production are created at the studios or even before, there is little chance of doing so later. It it regrettable that there are still producers who regard publicity as an unnecessary evil and take on the publicist at the last possible moment and get rid of him at the first. Some are even worse—do not have one at all. And much can be done to improve the stills which have come in for severe criticism on a number of counts at the early meetings.

UPTAKE will be helped by big attractions, and exhibitors everywhere can take heart from the boxoffice potential among the films coming from British studios—so many, indeed, that to include all would make this report read like a phone directory and duplicate the Servisection!

The most eagerly awaited of all the top properties bearing the "Made in Britain" label is the fifth Harry Saltzman-Cubby Broccoli James Bond spy extravaganza, "You Only Live Twice," with Sean Connery. 007 may have many imitators, but this series must surely be the most triumphant of all in the history of films. The secret can well be that the producers have never merely traded on success. They have put more into each picture, and "Live" is shaping as the biggest of them all.

Shooting has now been completed under director Lewis Gilbert after locations in Japan and a session at Rank's Pinewood Studios where the biggest set ever was built on the back lot. The ace villain is played by Donald Pleasence, and the celebrated Bond girls are led by Japan's Mie Hama and Akiko Wakabashi and Germany's Karen Dor. It should be available for release by early summer.

United Artists also has what the experts who have seen rough assemblies consider a potential goldmine in Gerry Anderson's "Thunderbirds Are Go," in Supermarionation and Technicolor, and have backed their judgment by clearing prime Christmas dates for it in the U.K. Based on the successful television series, this brings the Tracys and Lady Penelope to the large screen with a vengeance. Other UA releases from Britain include "Finders Keepers," George Brown's color musical with Cliff Richards and the Shadows, Dick Lester's "How I Won the War," Bryan Forbes' "The Whisperers," and "Marat/Sade," with the Royal Shakespearean company.

Rank, who has been supplementing a program of solid domestic

(*Continued on page* 29)



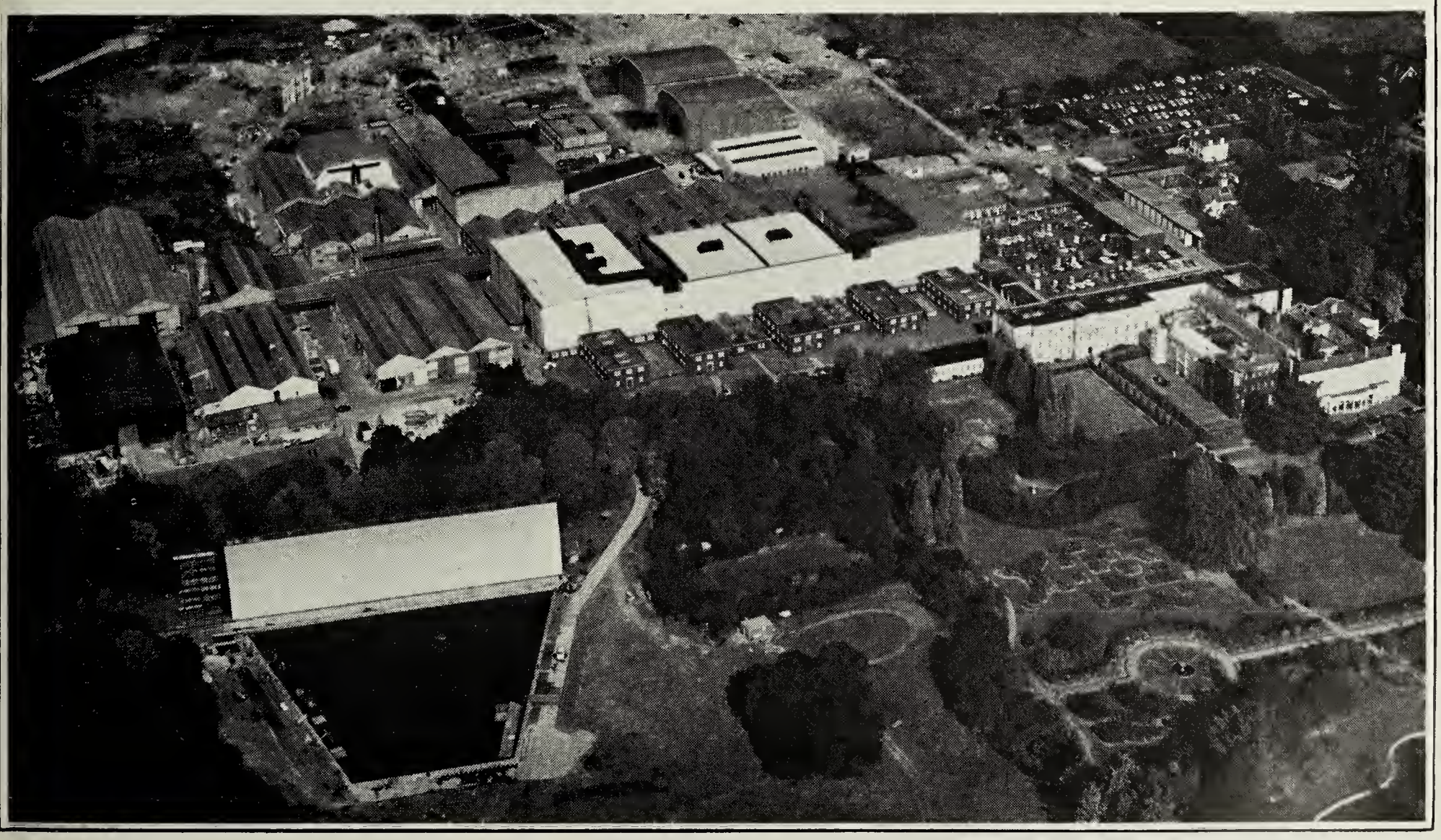
RANK—"The Magnificent Two"



UNIVERSAL—"Deadlier Than The Male"

With 33,549,440,000 acres of terra firma to choose from–

What makes
these 92
so important
to you?



Pinewood. It's as simple as that. A tiny corner of a fantastically big world. But for most of the film industry, it's as big as the rest of the world put together. Because the world comes to Pinewood's 92 acres. For the vast film making resources there, for the best technicians and techniques in the business, and for the service that has helped produce many of the most profitable films ever made.

Pinewood
(The leading film studios in Europe)
is world-wide

The Rank Organisation Film Production Division, Pinewood Studios, Iver Heath, Buckinghamshire, England. Tel: Iver 700. Grams: Jarpro Iver Heath



UA—"You Only Live Twice"



MGM—"The Girl And The General"



MGM—"The Dirty Dozen"



RANK—"Press For Time"



AIP—"Rocket To The Moon"

British Preview '67

continued •

comedy successes with such co-productions as "Heroes of Telemark" and "The Quiller Memorandum," now branches out on one of its most ambitious efforts ever, "The Long Duel." Produced and directed by Ken Annakin with a $3,000,000 budget, this epic adventure is based on the actual exploits of a British policeman (Trevor Howard) and Sultan (Yul Brynner), a notorious bandit of noble and princely qualities, in India's teeming northwest frontier. Leading lady is Charlotte Rampling, who shone in "Georgy Girl."

Rank has Universal as partners in the Sydney Box-Bruce Newberry Techniscope production, "Deadlier than the Male," which Betty Box has produced and Ralph Thomas directed. Based on the Bulldog Drummond novels by "Sapper," this adventure stars Richard Johnson, Elke Sommer, and Sylvia Koscina.

Universal has become a most prolific producer in Britain under Jay Kantor, and in quick succession has shot Francoise Truffaut's "Fahrenheit 451," with Julie Christie and Oskar Werner; Michael Winner's "The Jokers"; "Privilege," with model Jean Shrimpton screen debuting; and "Charlie Bubbles," which has Albert Finney directing and starring. Lisa Minelli is leading lady.

Universal's biggest project here is Charles Chaplin's "Countess From Hong Kong." Starring Marlon Brando and Sophia Loren, it is set for a January world premiere.

MGM British Studios have been highly active. Not only have they serviced and been responsible for some of Metro's continental successes, including "Doctor Zhivago," but they have not always worried about making pictures within the terms of the British quota act, thereby forfeiting any claim on the Eady Fund. One such picture is Robert Aldrich's "The Dirty Dozen," which Kenneth Hyman produced with a cast headed by Lee Marvin, Ernest Borgnine, Jimmy Brown, John Cassevetes, Trini Lopez, Robert Ryan, Telly Savalas, Clint Walker, and George Kennedy.

The stages at Borehamwood have long been occupied by Stanley Kubrick perfecting the very special effects for his Cinerama production, "2001—A Space Odyssey." Roman Polanski's "The Vampire Killers," which introduced Sharon Tate; Lee Thompson's production for Martin Ransohoff, "13," starring David Niven and Deborrah Kerr; and Carlo Ponti's "The Blow-Up," which Michaelangeloantonioni directed with Vanessa Redgrave starring are others from these studios.

MGM are also involved in Jo Janni's "Far From The Madding Crowd," which in the U.K. will be distributed by Anglo Amalgamated. Reuniting the "Darling" Oscar-winning team of director John Schlesinger, script writer Frederick Raphael, and star Julie Christie, this Panavision production of Thomas Hardy's classic romance is being made on a big budget entirely on location. I have visited the unit twice and have a feeling that this can be a really big one. Everyone not only has bounding confidence and enthusiasm in the project, which has all the ingredients for a smash hit, but seems really to know what they are doing. They have certainly presold me! Peter Finch, Alan Bates, and Terence Stamp provide a formidable trio of leading men.

Most expensive picture in production here during 1966 has been Charles Feldman's James Bond, "Casino Royale," which after a January start of shooting is now in the editing stages. A number of directors were used for various segments, and an air

(*Continued on page* 30)



MGM—"The Biggest Bundle Of Them All'



MGM—"Far From The Madding Crowd"

BRITISH PREVIEW '67

continued •

of secrecy was maintained, with sets generally closed to the press. Peter Sellers, David Niven, and Ursula Andress head a large cast, many of whom play cameos. Columbia will release.

Columbia is also involved in the first film to be made under the Anglo-French co-production pact, Sam Spiegel's "The Night of the Generals," which Anatole Litvak directed with Peter O'Toole and Omar Sharif. Other Columbia projects include Bill Graf's "Man For All Seasons," which Fred Zinnemann directed; "Circus of Blood," with Joan Crawford; Sidney Lumet's "The Deadly Affair"; Walter Shenson's "30 is a Dangerous Age, Cynthia"; and James Clavell's "To Sir, With Love," with Sidney Poitier.

Associated British have been concentrating on filmed television series, but studios have been fully occupied. Hal Chester used them for his Warners release, "The Double Man," which Franklyn Schaffner directed with Yul Brynner, and Jim Carreras has been there making some Hammer Films for 20th-Fox in America. Topping them is "One Million Years BC," which has opened to sensational business in Europe. What else can be expected with Raquel Welch for the dads, John Richardson for the mums, and Ray Harryhausen's fantastic prehistoric monsters for the kids? It is ideal family entertainment! Jim Carreras is also excited about "The Viking Queen," with Carita—he describes it as a "cracking action spectacular"—and "Frankenstein Created Woman," with shapely Susan Denberg. 20th-Fox is itself making "Fathom," with Raquel Welch and Tony Franciosa.

Paramount is stepping up its activities here and has put George (Bud) Ornstein in charge. The follow up to "Ipcress File," "Funeral in Berlin," which Harry Saltzman produced and Guy Hamilton directed with Michael Caine again playing Harry Palmer, "Arrivederci, Baby!," with Tony Curtis; and the Max Rosenberg-Milton Subotsky science fiction "The Deadly Bees," with Suzanne Leigh, are readying for release. Shooting are the Charles H. Schneer-George Sidney musical with Tommy Steele, "Half a Sixpence," and Henry Hathaway's "The Last Safari," with Stewart Granger.

American International have ventured into the $3,000,000 class with "P. T. Barnum's Rocket To The Moon," which has been shooting in Ireland under director Don Sharp with Trop Donahue, Daliah Lavi, and Burl Ives heading a big cast. This promises to be a hilarious send-up of sending up.

Embassy is associated with several British ventures, and the next to be seen will be "The Spy With The Cold Nose," which Leonard Lightstone produced and Dan Petrie directed, with Laurence Harvey and Daliah Lavi.

An intriguing development is that today, few pictures go on the floor without fixed American distribution, or at least American associates. Though the American outlet has not been finished, there are no doubts about U.S. releases for the Sidney Box-Bill Gell-Michael Bromhead-London Independent Producers Pictures, as they are being made in association with Westinghouse. The first of the 27 joint productions, "The Man Outside," with Van Heflin, is shooting.

There is no question that there will be heavy American bidding for "The Family Way" (formerly "All in Good Time" and "Wedlock"), produced by the Boultings with Hayley Mills for British Lion, in which Walter Reade, Jr., is a stockholder. Associated British Cinemas are so excited about it that they are giving it the "Alfie" treatment, with two week runs in most theatres.

This is a cross section of the big pictures coming from Britain to augment Hollywood's output despite government inspired problems, and exhibitors everywhere playing them should be grateful to their British cousins for the foresight to approve voluntarily the Eady Levy, which has proved the greatest incentive to produce more films in the Free World.

★ *IN THE UNITED KINGDOM*
THERE ARE 3 GRADES OF FILMS...
BRITISH...AMERICAN and...
GALA

KENNETH RIVE...THE MOST
ENERGETIC, VITAL AND WITH-IT
OPERATOR IN THE UNITED KINGDOM
FOR SPECIALISED PRODUCT!

COLUMBIA PICTURES

...IF IN DOUBT ASK...
COLUMBIA or SEVEN ARTS

7A

Year of the Merger

THE END OF THE YEAR—any year—is a time for the motion picture industry to count its blessings. Regardless of how bad the year has been, the Christmas-New Year's period always has a special excitement. Downtown theatres and plush suburban houses all over the country are boasting prime attractions from every motion picture company, and crowds thirsting for entertainment are discovering anew that movies can be fun.

The year-end gaiety washes away the dirt of the past 12 months and the future is a shining thing to be faced with new vigor and hope. What was the year behind us like? What did it teach us?

To put it mildly, 1966 was a year of radical change in the motion picture industry, the effects of which will defy accurate measurement for many months to come. Perhaps the most significant development was the rash of corporate mergers affecting motion picture companies, with more in the offing. Paramount, an industry stalwart for many years, became part of Gulf & Western Industries, a giant firm with widely diversified holdings. United Artists, after one abortive attempt, reached an agreement in principle to become a unit of the sprawling and powerful Transamerica Corp. Universal, of course, remains an important division of Music Corporation of America. Also involved in an upcoming takeover move is Landau-Unger Company, which will become a division of Commonwealth Corp.

Those companies not involved in merger or acquisition deals appeared to be fair game for corporate raiders, and at the root of all the action seemed to be the attractive film libraries of the various film companies and the insatiable programming needs of television. Columbia weathered such a battle during 1966, and as the year ended, MGM was again engaged in a proxy battle with dissident director Philip Levin.

The jury is still out on whether these corporate tremors will help or hinder the industry. Probably, the degree of change will differ from situation to situation. Certainly, placing a motion picture company under the corporate umbrella of a powerful and diversified company means that every picture will not necessarily be a life and death experience. A single grand failure will no longer push a company to the economic wall.

On the other hand, there is the constant danger that hard-headed businessmen in control of film company destinies may well have neither the temperament nor the experience to cope with the uncertainties of such a creative enterprise. The finest motion pictures will still be turned out by men with dreams and not by computers.

In any event, the future promises to be both interesting and challenging, and 1967 shapes up as another year in which following the ups and downs of the motion picture industry will be anything but a dull adventure.

One thing is certain—exhibitors everywhere, while concerned and interested in the problems of their suppliers, are still stimulated to action by the knowledge of just what is headed for their screens. As is our annual custom, we are presenting on the following pages our anniversary edition preview of coming product. It would appear that exhibitors can expect approximately the same number of features from major companies as they received in 1966. The failure of so many prime-hour television shows puts a new emphasis on motion pictures and provides a new opportunity for the nation's theatres.

May 1967 be a happy and prosperous New Year.

1967 Product Preview

Metro-Goldwyn-Mayer

By MORRIS E. LEFKO

For 1967, Metro-Goldwyn-Mayer is offering exhibitors one of the most exciting and well-balanced production schedules in its history, a diversified line-up of 23 outstanding productions.

The schedule includes all types of motion picture entertainment—dramas, musicals, comedies, satires, adventure films, westerns plus three special roadshow attractions. Included are productions created by some of the most distinguished and talented filmmakers in the world today.

We are particularly proud that Stanley Kubrick and John Frankenheimer, acknowledged as two of America's leading young directors, will be represented in 1967 with their most important films to date—both Cinerama roadshow attractions. Kubrick is now in England completing his monumental epic of adventure and exploration to the moon and beyond—"2001: A Space Odyssey." Keir Dullea and Gary Lockwood star in the film, which promises to be one of the most exciting motion pictures ever made.

John Frankenheimer's spectacular racing film, "**Grand Prix,**" had its premiere this month in New York, Los Angeles, and Boston. This colorful account of the men and women competing for the world's racing championship was filmed throughout Europe in the racing capitals of the world. The international cast is headed by James Garner, Eva Marie Saint, Yves Montand, Toshiro Mifune, Brian Bedford, Jessica Walter, Antonio Sabato and Francoise Hardy.

The most famous screen classic of all time, "**Gone With The Wind,**" will be released during the year as a roadshow attraction, presented for the first time in 70mm and stereophonic sound, adding an entirely new dimension to this memorable motion picture. "**Doctor Zhivago**" will be available for general relcase in 1967, following its outstanding roadshow engagements throughout the country which established new boxoffice records.

Major productions for the year include "**The Dirty Dozen,**" based on E. M. Nathanson's best-selling novel and starring Lee Marvin and an all-star cast; "**Far From The Madding Crowd,**" the screen version of Thomas Hardy's classic novel, starring Academy Award winner Julie Christie, Terence Stamp, Peter Finch and Alan Bates; "**Blow-Up,**" Michelangelo Antonioni's first English-language film; "**Happily Ever After,**" starring Sophia Loren and Omar Sharif; "**Don't Make Waves,**" a satiric comedy with Tony Curtis and Claudia Cardinale; "**The 25th Hour,**" a World War II drama with

(*Continued on page* 34)

MOTION PICTURES

READY FOR RELEASE

MGM **"13"** — **DON'T MAKE WAVES** MGM

MGM **VAMPIRE KILLERS** — **CUL-DE-SAC** SIGMA III

IN PREPARATION

MGM **ICE STATION ZEBRA** — **CASTLE KEEP** COL.

MGM **TAI-PAN** — **THE FEBRUARY PLAN** MGM

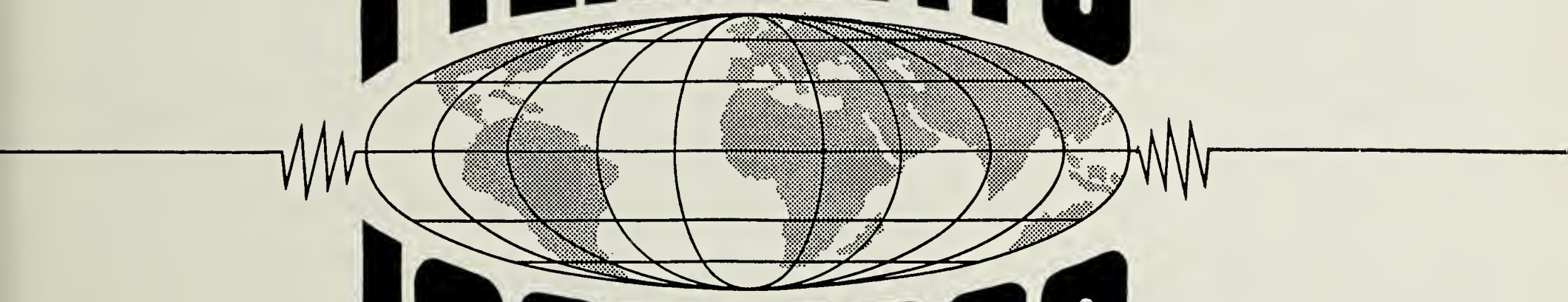
THAT'S THE WAY — **CATCH-22**

THE MONEY GOES — **DEVIL TAKE ALL**

WAGONS EAST — **SWEET AUTUMN**

OUR MOTHER'S HOUSE

FILMWAYS



1967-1968

NETWORK TELEVISION SERIES

THE BEVERLY HILLBILLIES
CBS, 5th YEAR

PETTICOAT JUNCTION
CBS, 4th YEAR

GREEN ACRES
CBS, 2nd YEAR

THE PHYLLIS DILLER SHOW
ABC, 1st YEAR

EYE GUESS
NBC, 1st YEAR
IN JOINT VENTURE WITH
BOB STEWART PRODUCTIONS

IN SYNDICATION

THE ADDAMS FAMILY

COMMERCIALS

Our company continues as a major producer of commercials for important sponsors and their advertising agencies.

Anthony Quinn and Virni Lisi; "**Dark Of The Sun,**" a dramatic adventure film starring Rod Taylor, Yvette Mimieux and Jimmy Brown; "**The Biggest Bundle Of Them All,**" a comedy adventure featuring Vittorio De Sica, Raquel Welch and Edward G. Robinson; Roman Polanski's "**The Fearless Vampire Killers,**" the first satiric horror film; and "13," a suspense drama with Deborah Kerr, David Niven and Sharon Tate.

"**The Girl And The General**" features Rod Steiger and Virni Lisi in a dramatic story set in World War I; television favorite Robert Vaughn stars in "**The Venetian Affair**"; and David McCallum in a romantic comedy, "**Three Bites Of The Apple.**" "**The Fastest Guitar Alive**" presents Roy Orbison, the nation's leading country-western singer in a fast-paced musical adventure; "**Welcome To Hard Times,**" a western drama starring Henry Fonda; and top boxoffice star Elvis Presley appears in a new musical comedy, "**Double Trouble.**"

We feel that these "Lion-Power" motion pictures for 1967 represent the top quality in entertainment and will reward exhibitors across the nation with top boxoffice returns.

Warner Bros.

THERE IS NO DOUBT that 1967 is a big year for Warner Bros., the company which pioneered in "talking pictures" exactly 40 years ago. To coincide with the 40th anniversary of the opening of "The Jazz Singer" in October 1927, Warner Bros., is now readying "**Camelot,**" the magnificent musical successor to the Academy Award-winning "My Fair Lady," to open reserved-seat engagements in October, 1967. The world premiere is set for Oct. 25, 1967, at the Warner Theatre in New York.

"Camelot" is by Alan Jay Lerner and Frederick Loewe, the creators of "My Fair Lady," and Jack L. Warner is personally producing "Camelot," as he did "My Fair Lady," the highest-grossing film in Warner Bros. history and one of the most spectacular screen hits of all time. "Camelot" is being filmed in the sweeping splendor of Technicolor and Panavision by director Joshua Logan with a brilliant cast, headed by three great new performers: Richard Harris as King Arthur, Vanessa Redgrave as Queen Guenevere, and Franco Nero as Sir Lancelot.

In addition to "Camelot," other outstanding productions are now before the color cameras for the Warner Bros. "40 celebration year. They include "**Reflections In A Golden Eye,**" a powerful drama that stars Elizabeth Taylor and Marlon Brando in their first film together, with John Huston directing from Carson McCullers' much-praised novel; "**Bonnie And Clyde,**" starring Warren Beatty and Faye Dunaway as a pair of southwest bank-robbers in the 1930s, with Arthur Penn directing; "**Cool Hand Luke,**" starring Paul Newman as a chain-gang prisoner who "plays it cool"; "**The Babo,**" starring Peter Sellers, Britt Ekland, and Rossano Brazzi in a wild comedy of sin in sunny Spain; "**The Assignment,**" Sheldon Reynold's suspense drama starring Patrick O'Neal, Sir John Gielgud, Joan Hackett, Eric Portman, and Herbert Lom; and "**Firecreek,**" starring James Stewart and Henry Fonda in their first western together.

Now completed and awaiting release before mid-summer, 1967, are these Technicolor films: "**Hotel,**" starring Rod Taylor, Catherine Spaak, Merle Oberon, Melvyn Douglas, Karl Malden, Richard Conte, Michael Rennie and Kevin McCarthy in the spectacular drama from Arthur Hailey's big best-selling novel of a modern grand hotel, set for its world premiere as the first film of the new year at Radio City Music Hall; "**Triple Cross,**" a drama of World War II espionage, starring Christopher Plummer, Romy Schneider, Gert Frobe, Trevor Howard, Claudine Auger, and Yul Brynner; "**The Naked Runner,**" starring Frank Sinatra in a drama based on Francis Clifford's novel of suspense and adventure; "**Up The Down Staircase,**" starring Sandy Dennis in the film version of Bel Kaufman's number-one best-seller; "**The Devil In Love,**" starring Vittorio Gassman, Mickey Rooney, and Claudine Auger in a romantic comedy set in medieval Italy; "**A Covenant With Death,**" starring George Maharis, Earl Holliman, Katy Jurado, and Laura Devon in the drama based on Stephen Becker's best-seller; "**The Double Man,**" starring Yul Brynner and Britt Ekland in a suspense drama of modern Europe; "**Chubasco,**" starring Richard Egan, Susan Strasberg, Christopher Jones, and Ann Sothern in a drama of the San Diego fishing fleets; "**The Corrupt Ones,**" starring Robert Stack, Elke Sommer, and Nancy Kwan in a contemporary adventure; "**First To Fight,**" a saga of the Marines in World War II, with Chad Everett, Marilyn Devin, and Dean Jagger; "**The Cool Ones,**" a roek-and-roll musical, featuring some of today's most exciting singing and instrumental groups; and "**Countdown,**" drama of a mission to the moon, with James Caan, Joanna Moore, and Robert Duvall.

Production will begin in 1967 on many other films in color, including "**Wait Until Dark,**" starring Audrey Hepburn, Alan Arkin, Richard Crenna, and Efrem Zimbalist, Jr., in the chiller, based on Frederick Knott's Broadway stage hit, being produced by Mel Ferrer; "**Sweet November,**" starring Sandy Dennis and Anthony Newley in a touching contemporary comedy; "**The Great Catherine,**" starring Peter O'Toole and Zero Mostel in the film version of George Bernard Shaw's comedy about Catherine the Great; "**Me And The Arch-Kook Petulia,**" starring Fred Astaire in the Fred Saidy-E. Y. Harburg-Burton Lane musical, which Joseph Landon will produce; "**The Scarperer,**" starring Peter O'Toole in the film version of Brendan Behan's novel; "**The Mikado,**" the favorite Gilbert-and-Sullivan work performed by the great D'Oyly Carte Opera Company; "**Tchaikovsky,**" the romantic story of the 19th Century Russian composer, to be filmed as the first Soviet-American co-production, with Dimitri Tiomkin serving as executive producer under Warner's personal supervision; and "**Home Is The Sailor,**" starring Anthony Quinn under Elliott Silverstein's direction in the film of Jorge Amado's highly-regarded novel.

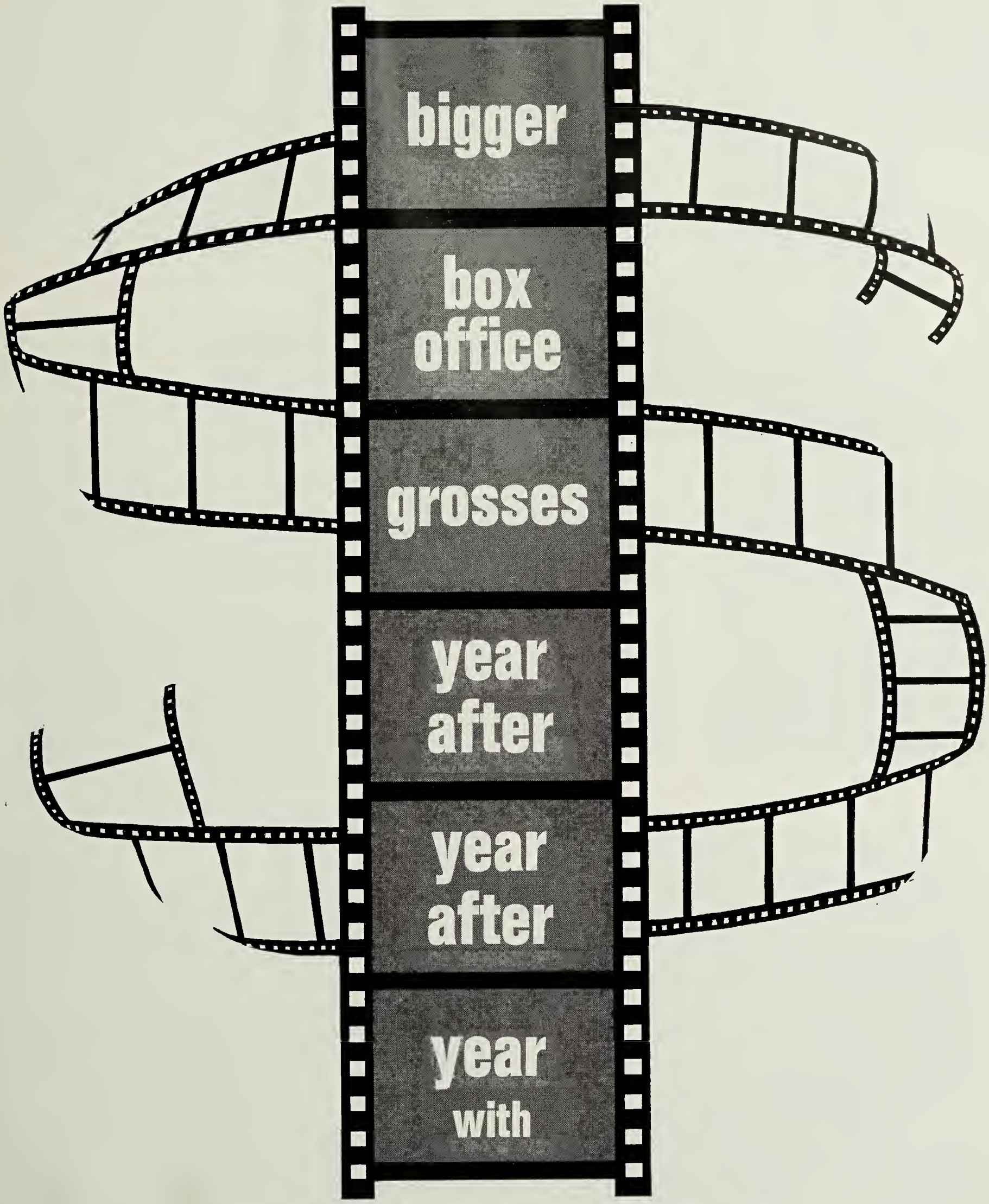
In 1967, also, Warner Bros. is continuing to present its widely-acclaimed film of Edward Albee's "**Who's Afraid Of Virginia Woolf?,**" starring Elizabeth Taylor, Richard Burton, George Segal, and Sandy Dennis. Directed by Mike Nichols from producer Ernest Lehman's screenplay, "Virginia Woolf?" is well on its way to becoming a screen classic.

All this combines to make the year of the "40th anniversary of talking pictures" a big one for Warner Bros.

United Artists

IF YOU THOUGHT 1966 was a banner year for United Artists and its strength in product—and it was, with the first nine-month earnings setting yet another record high for the company—1967 will be even bigger. And here's an outline of UA's releases for the coming year to show you how powerful our new product is.

(*Continued on page* 38)



Color by Technicolor®

Technicolor
CORPORATION
HOLLYWOOD LONDON ROME



UA—"You Only Live Twice"



UA—"Fistful Of Dollars"



COLUMBIA—"The Swimmer"

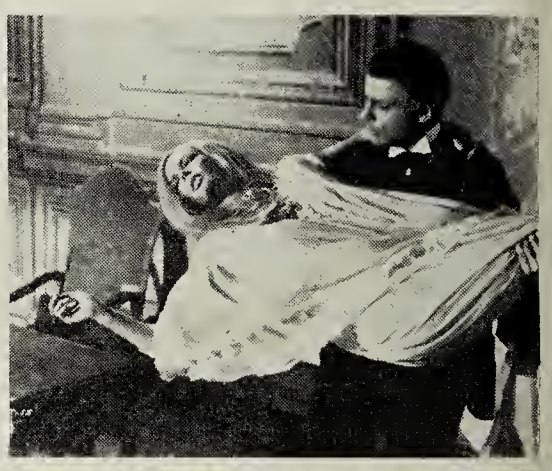


MGM—"Welcome To Hard Times"



20TH-FOX—"Doctor Dolittle"









Top: U—"Fahrenheit 451" and AA—"Nightmare Castle"
Bottom: PARA.—"Arrivederci Baby" and 7 ARTS—"You're A Big Boy Now"



COL.—"Taming Of The Shrew"



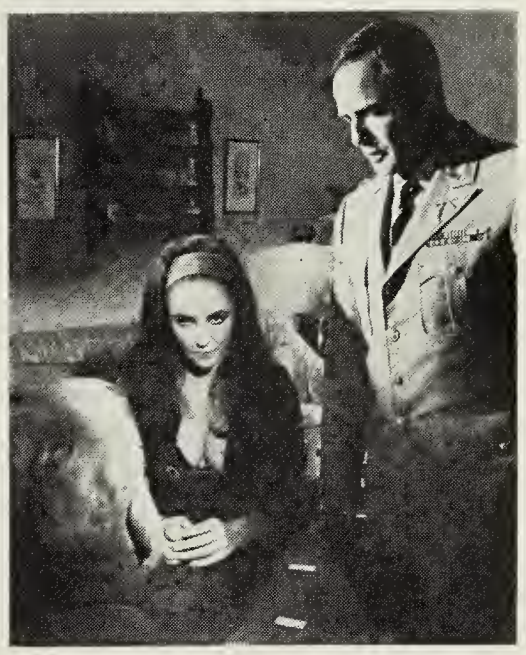
UNIVERSAL—"Tobruk"



MGM—"Don't Make Waves"



20TH-FOX—"The Sand Pebbles"



WB—"Reflections In A Golden Eye"



U—"Countess From Hong Kong"





Top: AIP—"The 1,000,000 Eyes of Su-Muru"
Bottom: MGM—"13"

PRODUCT PREVIEW •

1967 will see the return of the fabulous James Bond in his latest exciting screen adventure, "**You Only Live Twice,**" starring Sean Connery once again as the incredible Agent 007. Set in Japan, the fifth in the series was produced by Bondmen Albert R. Broccoli and Harry Saltzman and directed by Lewis Gilbert in color (July release).

Three Hollywood giants, Kirk Douglas, Robert Mitchum, and Richard Widmark, head the cast of "**The Way West,**" an epic tale of pioneering adapted from A. B. Guthrie's Pulitzer Prize novel. Harold Hecht produced and Andrew McLaglen directed in color and widescreen (July-August release).

The Broadway musical comedy smash, "**How To Succeed In Business Without Really Trying,**" has been transposed to the screen by producer-director-writer David Swift. Robert Morse, newcomer Michele Lee, and Rudy Vallee repeat their original stag roles in the Mirisch Corporation presentation filmed in Panavision and color (March release).

In addition to "How To Succeed," the Mirisch Company will be represented by three other pictures. On the heels of his phenomenally successful "The Russians Are Coming The Russians Are Goming" (UA), Norman Jewison has directed a murder melodrama entitled "**In The Heat Of The Night,**" starring Sidney Poitier, Rod Steiger, and Miss Quentin Dean. Walter Mirisch produced in Eastman Color and widescreen (August release). Mirisch also produced "**A Garden of Cucumbers,**" a delightful story of a group of faithful domestics striving to keep a penniless spinster living in grand style. Dick Van Dyke, Barbara Feldon (in her film debut) and Dame Edith Evans star in the Mirisch-DFI production directed by Delbert Mann in color (late 1967 release). John Sturges, whose association with Mirisch and UA has included "The Magnificent Seven" and "The Great Escape," produced and directed "**The Law and Tombstone,**" starring James Garner, Jason Robards and Robert Ryan in the sequel to Sturges' own "Gunfight at the O.K. Corral." The Mirisch-Kappa production was filmed in color and widescreen (late 1967 release).

"**The Alamo,**" stirring epic tale of Texas' fight against Mexico, will be re-released this year. John Wayne, Richard Widmark and Laurence Harvey star in the color film produced and directed by Wayne (March release).

"**The Honey Pot,**" Joseph L. Mankiewicz's satire on greed, stars Rex Harrison, Susan Hayward, Cliff Robertson and Capucine. Produced, written and directed by Mankiewicz, the film is a Charles K. Feldman presentation in color (February release).

The comedy team of Bob Hope and Phyllis Diller will be back in "**Eight On The Lam,**" follow-up to their 1966 success, "Boy, Did I Get A Wrong Number!" (UA). Hope produced and George Marshall directed in color and widescreen (May release).

The most exciting screen hero to come along since James Bond will be seen in a series of three motion pictures in color entitled "**A Fistful Of Dollars,**" "**For A Few Dollars More**" and "**The Good, The Ugly And The Bad.**" Clint Eastwood stars as the mysterious man with no name who lives by the speed of his pistol and whose trademarks are a short cigar and poncho (in order: January, May and late 1967 release).

Another first will be "**Thunderbirds Are Go!,**" a fascinating film that combines the thrill of James Bond with the excitement of the 21st-century space age. Sylvia Anderson produced in color, with David Lane directing (June release).

Destined to be one of the most talked about films of this or any year is "**The Persecution And Assassination Of Jean-Paul Marat As Performed By The Inmates Of The Asylum Of Charenton Under The Direction Of The Marquis De Sade.**" Director Peter Brook and the Royal Shakespear Company, who were responsible for the explosive London-Broadway stage version, have brought the Peter Weiss original to the screen in color, with Michael Birkett as producer (February release).

Following the success of "A Funny Thing Happened On The Way To The Forum" (UA), the two Beatles films (UA), and "The Knack . . . and how to get it," Richard Lester will be back as producer-director of "**How I Won The War.**" John Lennon of The Beatles and Michael Crawford, the young star of "Forum" and "The Knack," appear in a story of a British platoon during World War II (April release).

Cornel Wilde, acclaimed for his "The Naked Prey," produced and directed "**Beach Red,**" in which he stars with Rip Torn. A G.I. drama set in World War II's Pacific theatre, the picture was filmed in color and widescreen (last quarter 1967).

From England come two highly skilled films. "**The Whisperers,**" produced by Ronald Shedlo and Michael Laughlin, is a drama about old-age loneliness. Dame Edith Evans and Eric Portman star in the film written and directed by Bryan Forbes (April release). Cliff Richard, one of Britain's popular singing idols, heads the cast of "**Finders Keepers,**" the story of a wild search for a missing atom bomb accidentally dropped in Spain. Produced by George Brown and directed in color by Sidney Hayers, the picture also stars Robert Morley, Vivianne Ventura, and The Shadows.

Two other UA releases in color are aimed directly at western fans. "**The Hills Run Red,**" a tale of manhunt and greed, stars Tom Hunter, Henry Silva and Dan Duryea (last quarter 1967). "**Navajo Joe,**" with Burt Reynolds and Tanya Lopert, is the story of a lone Indian's revenge against a band of ruthless bounty hunters (last quarter 1967).

And for the many addicts of espionage and foreign intrigue comes "**Matchless,**" the adventures of an international agent in the world's major capitals. The beautiful Ira Furstenburg makes her screen debut, with Patrick O'Neal and Donald Pleasance (last quarter 1967).

We at United Artists believe in the great strength of our product and we ask you to join us in 1967, in what we feel will be the most exciting and most profitable year in motion pictures and in UA's history.

Columbia

By MO ROTHMAN

WITH MORE THAN 30 major motion picture features scheduled for release on a month by month basis throughout the forthcoming calendar year, 1967 promises to be a banner year for Columbia Pictures. Not only will the company have a bigger line-up of product than it has had for some years, but the outstanding productions in this line-up show every sign of becoming the most commercial program ever assembled by the company.

During the coming year, Columbia will offer exhibitors one of the strongest and most varied programs of releases in the company's history. We have not only sought to secure top boxoffice personalities and the craftsmanship and skills of the industry's most talented writers, directors, and producers, but we have scheduled our films for release during periods when optimum conditions will exist for each film.

Taking into consideration the important holidays throughout the year, the seasonal preferences of theatregoers, and the need for every exhibitor to have top motion picture product on his screen during every week of the year, Columbia has sought

(*Continued on page* 40)



7 ARTS—"The Defector"



BV—"The Happiest Millionaire"



PARA.—"Funeral In Berlin"



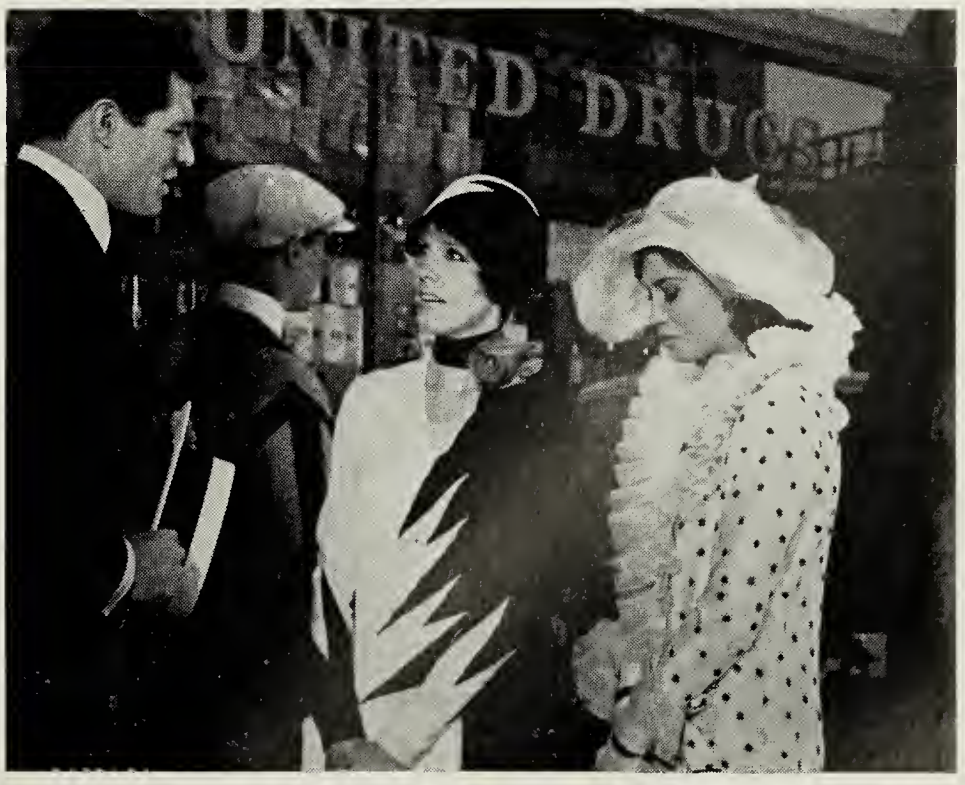
PARAMOUNT—"Hurry Sundown"



20TH-FOX—"How To Succeed In Business Without Really Trying"



COLUMBIA—"A Man For All Seasons"



UNIVERSAL—"Thoroughly Modern Millie"

to schedule its releases in an orderly pattern that will allow exhibitors to reap maximum profits consistently throughout the year.

The sensational boxoffice success of Columbia's releases in recent months promises to continue through the new year and well into the future. The tremendous popularity of the company's product, evidenced in early 1966 with the opening of "The Silencers" and continuing right up through the current release of "The Professionals," should soar to unprecedented heights beginning with the year-end holiday release of Irving Allen's new Matt Helm adventure, "**Murderers' Row.**"

This will be followed throughout the next few months with the roadshow release of Fred Zinnemann's film of "**A Man For All Seasons,**" from Robert Bolt's screen adaptation of his own prize-winning play, which had its world premiere on Dec. 12 at the Fine Arts Theatre in New York; and with the roadshow release of the Burton-Zeffirelli production of "**The Taming of the Shrew,**" which will have its American premiere at the Coronet Theatre in New York on March 8, following its world premiere as the Royal Command Film Performance in London in February.

Other high quality product of great promise slated for imminent release includes Sam Spiegel's "**The Night of the Generals,**" co-produced and directed by Anatole Litvak, starring Peter O'Toole and Omar Sharif; and Sidney Lumet's film version of John LeCarre's "**The Deadly Affair.**"

In addition to these and an equally impressive schedule of film releases for the months to follow, Columbia will continue to work with the most talented production personnel and boxoffice stars available to complete its line-up for the finest in film entertainment for 1967, and to insure a continued flow of top quality releases in the years to come.

A chronological breakdown of the up-coming Columbia product from January through April is as follows:

January: "**The Deadly Affair,**" starring James Mason, Maximilian Schell and Simone Signoret; and "**Kiss the Girls and Make Them Die,**" the Dino de Laurentiis production starring Michael O'Connor, Dorothy Provine and Raf Vallone.

February: "**A Man For All Seasons,**" starring Wendy Hiller, Leo McKern, Robert Shaw, Orson Welles, Susannah York and Paul Scofield as Thomas More; and "**The Night of the Generals,**" the Panavision and Technicolor production starring Peter O'Toole, Omar Sharif, Tom Courtenay, Donald Pleasence, Joanna Pettet and Philippe Noiret.

March: "**The Taming of the Shrew,**" starring Elizabeth Taylor and Richard Burton; Carl Reiner's "**Enter Laughing,**" starring Jose Ferrer, Shelley Winters and Elaine May; and "**Goal!,**" the Technisope-Technicolor screen record of the complete 1966 World Cup Series produced by Octavio Senoret.

April: "**The Happening!,**" produced by Jud Kinberg, with Sam Spiegel as executive producer, and starring Anthony Quinn, Michael Parks, George Maharis, Robert Walker, Martha Hyer and introducing Faye Dunaway; and James Clavell's "**To Sir, With Love,**" starring Sidney Poitier, Judy Geeson, Christian Roberts, Suzy Kendall and The "Mindbenders."

Although a release date has not been announced for Charles K. Feldman's production of the original James Bond adventure, "**Casino Royale,**" an announcement will soon be made by the company. The Panavision and Technicolor production contains an all-star international cast headed by Peter Sellers, Ursula Andress, David Niven, Joanna Pettet, Orson Welles, Daliah Lavi, and Woody Allen.

Following this exciting line-up throughout the remainder of the year will be a blockbuster package of releases including:

Steve Broidy's "**New Times,**" with hit singers Sonny and Cher in their screen debut; the color comedy "**Who's Minding the Mint?,**" with Jim Hutton, Dorothy Provine, Milton Berle, Joey Bishop, Bob Denver, Victor Buono, Jack Gilford and Walter Brennan, produced by Norman Maurer; and "**The Long Ride Home,**" produced by Harry Joe Brown, and starring Glenn Ford, George Hamilton, Inger Stevens and Paul Petersen.

Also to be released in the summer of 1967 are the Norman Lear-Bud Yorkin production of "**Divorce AMERICAN Style,**" with Dick Van Dyke, Debbie Reynolds, Jason Robards, Jean Simmons and Van Johnson; Martin Manulis' "**Luv,**" starring Jack Lemmon, Peter Falk, Elaine May, Nina Wayne and Eddie Mayehoff; "**The Swimmer,**" starring Burt Lancaster and produced for Sam Spiegel's Horizon Pictures by Frank Perry and Roger Lewis; America's fastest rising singing group in an unusual motion picture about themselves, "**Young Americans,**" produced and directed by Alex Grasshoff; and Jerry Lewis' "**The Big Mouth.**"

In addition, 1967 will see the release of: "**Band of Gold,**" starring Dean Martin, Stella Stevens, Eli Wallach and Anne Jackson, produced by Stanley Shapiro; "**The Tiger Makes Out,**" starring Eli Wallach and Anne Jackson, produced by George Justin; Herman Cohen's "**Murder Under the Big Top,**" starring Joan Crawford; Walter Shenson's "**30 Is A Dangerous Age, Cynthia,**" starring Dudley Moore and Suzy Kendall; "**Torture Garden,**" produced by Max Rosenberg and Milton Subotsky, starring Jack Palance, Burgess Meredith, Beverly Adams, Peter Cushing and John Standing; and the Richard Burton-Richard McWhorter production of "**Dr. Faustius,**" starring the Burtons.

Paramount

By CHARLES BOASBERG

As I AM SURE everyone within the trade is fully aware, Paramount Pictures moved into a new and potentially very exciting era in 1966.

This means a new and exciting look for Paramount Pictures in 1967, with a better-than-ever line-up of product which our exhibitor customers can look forward to in the immediate months ahead and for the years to come.

Since I've been with Paramount, we've had some "big ones" and some undeniably top-notch presentations. But I don't ever remember a time when the overall schedule looked as promising as ours does right now.

In 1967, we will have the continued release of our roadshow presentation of "**Is Paris Burning?,**" which is going to be one of our all-time top grossers, as well as our late-1966 releases, "**Funeral in Berlin,**" which again presents the fabulous adventures of Harry "Ipcress File" Palmer in the person of Michael Caine, and "**Arrivederci, Baby!,**" a terrific farce starring Tony Curtis and Rosanna Schiaffino, the sensational Italian beauty.

For 1967, Otto Preminger has filmed "**Hurry Sundown,**" with all the captivating elements of that best-seller being transferred right up there on your screens. Furthermore, to enhance the look of his film, Preminger took his cast and crew all the way to Baton Rouge to get the authentic feel of the south. And his cast makes a lot of boxoffice sense, including Michael "Alfie" Caine, Jane Fonda, John Phillip Law, Diahann Carroll, Faye Dunaway, Burgess Meredith, and Robert Hooks.

(*Continued on page* 42)

JOHN WAYNE

PRODUCT PREVIEW •

John Wayne and Robert Mitchum—now that certainly spells boxoffice—head the cast of Howard Hawks' **"El Dorado."** We expect this new western to be even bigger than "The Sons of Katie Elder" and "Nevada Smith."

The first film under our deal with William Castle will be out early this year and is titled **"The Busy Body."** Bill Castle has produced more than his share of money-makers, and "The Busy Body" stands to be right up there with the best. It stars the "new" Sid Caesar and has a cast headed by Anne Baxter and Robert Ryan. Castle's second feature for us, **"The Spirit Is Willing,"** is a wild yarn that will be released this summer, also starring Caesar and Vera Miles.

Those of you who read the motion picture news know that Paramount has also completed a new deal with Ivan Tors, and his first two films for us will also be released in 1967. First will be **"Cowboy in Africa,"** an unusual adventure actually shot on the Dark Continent with popular Hugh O'Brian and Britain's distinguished John Mills. Tors will also deliver **"Gentle Ben,"** a heart-warming tale with Dennis Weaver and Vera Miles, which Tors filmed at his Miami Studios.

Right after the first of the year, we will be releasing **"Warning Shot,"** an exciting suspense melodrama starring David Jansen, who has created a big following from his tremendously successful "The Fugitive" television series. Jansen, sometimes called tv's outstanding star, is supported in this Bob Banner Production by a stand-out cast including Joan Collins, Keenan Wynn, Ed Begley, Sam Wanamaker, Lillian Gish, Stefanie Powers, Eleanor Parker, George Grizzard, George Sanders, Steve Allen, and Walter Pidgeon.

The hilarious off-Broadway and Broadway hit, **"Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad,"** will also be released in early 1967, starring Rosalind Russell, Robert Morse, Barbara Harris, Jonathan Winters, and Hugh Griffith.

These films I've just covered are only the beginning of our New Year line-up. I think you'll agree there is a variety and grossing potential here that is far above average, and I can promise you more, bigger, and better products for the rest of 1967.

Universal

THE RELEASE OF 13 new Universal film productions and two re-releases during the first six months of 1967 has been set by Henry H. "Hi" Martin, vice-president and general sales manager of Universal Pictures.

In addition, plans are being set to release during this period, one of the company's most important pictures of the year, **"Thoroughly Modern Millie,"** the Ross Hunter Technicolor comedy with music starring Julie Andrews, Mary Tyler Moore, Carol Channing, James Fox, John Gavin and Beatrice Lillie. The period will also see the beginning of the re-release of **"Spartacus,"** the company's all-time top grossing film production throughout the world.

Included in the 13 new film productions being released during the first six months is **"The War Wagon,"** the giant Technicolor western, starring John Wayne, Kirk Douglas, Howard Keel, Robert Walker and Keenan Wynn, with Bruce Cabot, Valora Noland, Gene Evans and Joanna Barnes, the Batjac Production produced by Marvin Schwartz and directed by Burt Kennedy, scheduled for June release.

Being launched with Christmas dates from coast to coast is the January release, **"Gambit,"** the romantic suspense comedy in Technicolor starring Shirley MacLaine, Michael Caine, Herbert Lom, Roger C. Carmel and Arnold Moss, produced by Leo L. Fuchs and directed by Ronald Neame.

Also scheduled for more extensive national release in January following a series of new Christmas openings will be **"Fahrenheit 451,"** Francois Truffaut's widely hailed film production in Technicolor starring Julie Christie and Oskar Werner, which is now playing to record business in its American premiere engagement in New York, London, and in Paris where it had its world premiere.

"Tobruk," the exciting adventure film of World War II dealing with the siege of the North African fortress and the stopping of General Rommel, is scheduled for February release. In Technicolor, it stars Rock Hudson, George Peppard, Guy Stockwell and Nigel Green with Robert Wolders and Leo Gordon. It is a Universal-Gibraltar-Corman Co. Production.

Scheduled for March is **"Deadlier Than The Male,"** the adventure story deailng with international intrigue starring Richard Johnson, Elke Sommer, Sylva Koscina, Nigel Green, Suzanne Leigh and Steve Carlson. In Technicolor, it is a Sydney Box-Bruce Newberry Production produced by Betty E. Box and directed by Ralph Thomas.

Also for March is a science-fiction combination of **"Island Of Terror,"** the color production starring Peter Cushing and Edward Judd and directed by Terence Fisher, and **"The Projected Man,"** in Technicolor and Techniscope starring Bryant Haliday and Mary Peach. "Island of Terror," which co-stars Carole Gray and Niall MacGinnis, was produced by Tom Blakely. "The Projected Man" was produced by John Croydon and Maurice Foster.

Charles Chaplin's widely heralded **"A Countess From Hong Kong,"** the Technicolor production starring Marlon Brando and Sophia Loren and co-starring Sydney Chaplin and Tippi Hedren with Patrick Cargill and Margaret Rutherford, is scheduled for Easter release. Written and directed by Chaplin, it was produced by Jerome Epstein.

April will also see the re-release of two of Universal's top grossing films of all time—**"That Touch Of Mink,"** the Stanley Shapiro comedy in Technicolor starring Cary Grant, Doris Day and Gig Young, produced by Robert Arthur and directed by Delbert Mann, and **"To Kill A Mockingbird,"** the award-winning film production starring Gregory Peck, Mary Badham and Philip Alford, based on the Harper Lea Pulitzer Prize novel, produced by Alan Pakula and directed by Robert Mulligan.

The three releases for May are **"The Reluctant Astronaut,"** the Technicolor comedy starring Don Knotts, Leslie Nielsen, Joan Freeman, Jeanette Nolan and Arthur O'Connell; **"Gunfight in Abilene,"** the western in Technicolor starring Bobby Darin, Emily Banks, Leslie Nielsen, Don Galloway and Donnelly Rhodes; and **"The Young Warriors,"** a story of World War II starring James Drury, Steve Carlson, Robert Pine and Jonathan Daly, in Technicolor, produced by Gordon Kay and directed by John Peyser.

June releases include, beside "The War Wagon," **"The Perils Of Pauline,"** Technicolor comedy starring Pat Boone, the "Dodge Rebellion Girl" Pamela Austin, and Terry Thomas, and **"Mysterious Valley,"** in Technicolor, starring Richard Egan, Peter Graves, Harry Guardino, Joby Baker, Lois Nettleton, Julie Adams and Fernando Lamas. An adventure story, it was produced by Harry Tatelman and directed by Joseph Leytes.

Martin noted that the company has four additional pictures completed but unscheduled for release, and five additional pictures in final cutting and editing and production stages, with an additional one just going into production, or 10 other pictures which are already available for possible relcase during the second half of 1967.

(*Continued on page* 44)



COLUMBIA—"Casino Royale"



EMBASSY—"Woman x 7"



AIP—"War Italian Style"



20TH-FOX—"In Like Flint"



MGM—"The Dirty Dozen"



20TH-FOX—"A Guide For The Married Man"



EMB.—"Shoot Loud, Louder . . ."

PRODUCT PREVIEW •

20th Century-Fox

According to a 20th Century-Fox spokesman:

Our release schedule for 1967 is an extremely powerful one, and one we are especially proud of. We lead off the year with roadshow engagements of "**The Sand Pebbles**" and continued openings of "**The Bible.**" Our fabulously successful "**The Sound of Music**" will be presented on a scheduled performance basis throughout the country in 1967, and can be expected to add to its many laurels by becoming the top-grossing motion picture of all time during the year. "**The Blue Max**" will also play scheduled performance engagements during the year. We will end 1967 with a roadshow, "**Doctor Dolittle,**" which has received more publicity prior to its completion of production than most films ever receive in their entire production and distribution careers.

Although 20th Century-Fox is known within the industry and without as "The Roadshow Company," we also place equal emphasis and importance upon our feature attractions. For 1967, all our features will be in color, and all combine star power, production values, and artistic and technical talent to a considerable degree. All have been planned from earliest pre-production stages with their profitability in mind, and all will be merchandised with the hard-hitting advertising, publicity, and promotion campaigns that have become the hallmark of our company.

During the past few years, the resurgence of 20th Century-Fox has been the talk of the motion picture industry and the financial community. In fact, even the man on the street who attends movies and reads newspapers is aware of our company's exciting progress. In 1967, with our lineup of roadshows and features—each one a potential blockbuster—the success of 20th Century-Fox will become even more spectacular to the industry and the world.

The 20th-Fox 1967 schedule includes:

January—"**The Quiller Memorandum,**" in Panavision and color, starring George Segal, Alec Guinness, and Max Von Sydow.

February—"**The Devil's Own,**" starring Joan Fontaine, Kay Walsh, and Alec McCowen, in color.

March—"**Caprice,**" in CinemaScope and color, starring Doris Day, Richard Harris, and Ray Walston, and "**Fear Of Frankenstein,**" in wide screen and color, starring Peter Cushing, Susan Denberg, and Thorley Walters.

April—"**One Million Years B.C.,**" in color, starring John Richardson, Raquel Welch, and Percy Herbert; "**Hombre,**" in CinemaScope and color, starring Paul Newman, Fredric March, Richard Boone, and Diane Cilento; and "**Prehistoric Women,**" in CinemaScope and color, starring Martine Beswick, Michael Latimer, and Edina Ronay.

May—"**The Viking Queen,**" in color, starring Carita, Andrew Keir, and Ardienne Corri.

June—"**In Like Flint,**" in CinemaScope and color, starring James Coburn and Lee J. Cobb.

July—"**Two For The Road,**" in Panavision and color, starring Audrey Hepburn and Albert Finney.

Currently in production are "**Doctor Dolittle,**" in 70mm and color for roadshow release in December, 1967, starring Rex Harrison, Samantha Eggar, and Anthony Newley; "**The Flim Flam Man,**" in Panavision and color, starring George C. Scott, Michael Sarrazin, and Sue Lyon, for May release; "**A Guide For The Married Man,**" in CinemaScope and color, starring Walter Matthau, Robert Morse, and Inger Stevens, for June release; "**The Mummy's Shroud,**" in color, starring Andre Morell, Elizabeth Sellars, and John Phillips, for March release; "**Fathom,**" in CinemaScope and color, starring Raquel Welch, Tony Franciosa, and Richard Briers, for July release; "**St. Valentine's Day Massacre,**" in color, starring Jason Robards, Jr.; and "**The Day The Fish Came Out,**" in color, starring Tom Courtenay, Candice Bergen, and Sam Wanamaker.

American International

American International will launch its 1967 calendar year with the heaviest production and distribution schedule since the company's inception with a minimum of 19 feature films already blueprinted for release from January through October, 12 pictures to go before cameras between now and September, and seven of these to be in actual production between December and March. Four new feature film projects were disclosed.

The announcement of the large and comprehensive program from AI which has already been finalized with feature production starting dates and months of release was made by American International president James H. Nicholson and executive vice-president Samuel Z. Arkoff.

"There will be no first-of-the-year slow-down at American International," said Nicholson and Arkoff, emphatically. "Factually, it will be just the reverse. We have one big picture shooting now, another starting in January, two features in February, and three rolling in March. Approximately seven of AI's feature output will be made right here in Hollywood and adjacent locations," the American International heads stated.

Nicholson and Arkoff revealed that seven of the 19 features scheduled for release during the '67 calendar year are already completed or in the final editing stage, amounting to approximately one third of the total program of '67 releases.

Four new film features announced were "**The Black Jacket Girls,**" a drama scheduled for September shooting; an untitled action drama to roll in March, "**The Island Of Amazons,**" to film in August in Mexico; and "**The End,**" a drama of the future to go before cameras in September. These will all be filmed in color and Panavision for '67 release.

American International pictures slated for production starts between now and early 1967 include "**The Glass Sphinx,**" which just started shooting in Cairo, Egypt, with Robert Taylor and Anita Ekberg starring and made in association with Italian International; "**The Devil's Angels,**" a motorcycle action drama to follow AI's sensational boxoffice hit, "The Wild Angels," which starts filming in January; "**Sunset Strip**" and "**House Of Dolls,**" rolling in February, with the former shooting in Hollywood and "House of Dolls," starring Vincent Price, Martha Hyer and Vic Damone, filming in Dublin. In March, AI will begin production on "**The Trip,**" dealing with the controversial LSD drug, which Roger Corman will produce and direct; "**The Hatfields And The McCoys,**" a riotous hillbilly comedy; and an untitled action drama to be produced by Harry Alan Towers, directed by Don Sharpe, and to be filmed in Vienna.

In July, AI will roll "**The Puppet Masters,**" an adventure horror drama to be made in Hollywood and "**2267 A.D.—When The Sleeper Wakes,**" from the H. G. Wells classic drama. "The Island of Amazons" has been greenlighted for August, and "The End" and "The Black Jacket Girls" will be filmed in September, both in Hollywood.

The American International calendar year release schedule as announced through next October shows the company jumping off in January with "**War Italian Style,**" starring Buster Keaton and Martha Hyer, and "**Trunk To Cairo,**"

(*Continued on page* 46)

ROBERT L. LIPPERT

Thank You,

ANDRE PREVIN

topping Audie Murphy, George Sanders and Marianne Koch. National release for "**Violent Journey,**" with Anthony Perkins, Henry Hull and Salome Jens, is in February. In March, AI will go into release with its multi-million-dollar adventure drama, "**The 1,000,000 Eyes Of Su-Muru**" with Frankie Avalon, George Nader, Shirney Eaton and Wilfred Hyde-White; "**Psycho-Circus,**" a horror-science-fiction feature starring Christopher Lee, Leo Genn and Margaret Lee; and "**Thunder Alley,**" newly completed stock car racing drama starring Annette Funicello, Fabian, Diane McBain, Warren Berlinger and Jan Murray.

For April release, AI has set "The Devil's Angels," motorcycle action feature, with "Sunset Strip" scheduled for the theatres in May. June will see distribution of "The Trip" followed in July by "The Hatfields and the McCoys."

In August, behind a mammoth advertising, exploitation and publicity campaign, American International will release its '67 top-budgeted special, "**P. T. Barnum's Rocket To The Moon,**" starring Burl Ives, Troy Donahue, Daliah Lavi, Terry Thomas and Gert Frobe, and "House Of Dolls."

"The Glass Sphinx" will go into release in September with the untitled drama made in Vienna set for national distribution in October.

1967 release dates are yet to be firmed on "2267 A.D.—When the Sleeper Wakes," "The Puppet Masters," "The Island of Amazons," "The End," and "The Black Jacket Girls."

Embassy

By D. J. EDELE

We at Embassy look forward to 1967 with a confidence and expectation that is the result of two years of intensive preparation by our president, Joseph E. Levine, and our executive vice-president, Leonard Lightstone. While so many of our films during the past few years have broken boxoffice records, and Embassy has become an important new source of product for the nation's exhibitors, I think that 1967 will mark the major turning point in our short history. For those few exhibitors still left in any doubt, the coming year should prove that we are indeed "out of our infancy" with an ambitious and orderly release schedule rivaling that of any distributor in the country.

This summer we will offer "**Woman Times Seven,**" a romantic comedy in color starring Shirley MacLaine and an extraordinary galaxy of male stars, including Alan Arkin, Michael Caine, Vittorio Gassman and Peter Sellers. This most important film ever to be produced by Embassy is now shooting in Paris under the experienced hand of Vittorio De Sica, whom exhibitors know as the director of three of our greatest successes, "Two Women," "Yesterday, Today and Tomorrow" and "Marriage Italian Style."

At Eastertime, our release will be an exciting color adventure drama, "**The Caper Of The Golden Bulls,**" which stars Stephen Boyd, Yvette Mimieux and Giovanna Ralli, and co-stars Walter Slezak. Our current plans are to release "**The Graduate,**" Mike Nichols first film since "Who's Afraid of Virginia Woolf?" in late summer or fall. This comedy drama of today's youth, to be produced by Lawrence Turman, will go before the cameras in Hollywood early in 1967.

This list of top features with top stars will be augmented during the year, making 1967 a milestone for Embassy—and for exhibitors.

Allied Artists

By ED CRUEA

We at Allied Artists look forward to the New Year 1967 with an eagerness comparable to that of the birth of a new baby. We expect this baby to grow in leaps and bounds.

As you know, we have been going through very trying times. Now we at least have our head above water, and are able to plan realistically and enthusiastically.

Following are some of the releases we have scheduled for the first part of the New Year: "**The Tall Women**" in Eastman Color, starring Anne Baxter and Maria Perschy; George Hamilton in "**That Man George,**" in color; "**Bikini Paradise,**" a hilarious story of two Naval officers on a "virgin" island; a "horror" combination show consisting of "**Island Of The Doomed,**" in color, and "**Nightmare Castle,**" featuring Barbara Steele.

In addition to the list of announced releases for the coming year, there are many more in the works. We can not announce pictures until they are firm as we do not want to jeopardize any negotiations in progress.

Of major interest is our currently playing Cannes Grand Prize winner, "A Man and A Woman." Its acceptance, both artistically and financially, has exceeded our fondest expectations. It has now been selected as France's official entry for Best Foreign Film in the Academy Awards. As it has had a limited number of runs, this will be an important picture for exhibitors in 1967.

Allied Artists has had a definite and valuable position in this industry for many years. In addition to a hefty and sizeable amount of product for exhibitors in 1967, we have initiated modern and new ideas in distribution that can and do offer considerable extra inducement to attract top producers. It is our aim and our intention that we shall continue to grow with the industry.

Buena Vista

Walt Disney's "The Happiest Millionaire" highlights Buena Vista's 1967 release schedule and marks an important departure in the company's distribution policy. The "happy family musical," based on the fabulous life of Anthony J. Drexel Biddle, will be released as a reserved seat attraction.

In announcing the "hard ticket" policy, Irving H. Ludwig, Buena Vista president, explained that "the property made the decision for us. Every factor, from cast to story, from music to production to breadth of appeal, points in that one direction."

"**The Happiest Millionaire**" will premiere on June 23 in the Pantages Theatre, Hollywood, then open in October in 17 to 20 additional cities, he stated.

"The Happiest Millionaire" will bring to the screen three of the most exciting young talents in the entertainment world today—Tommy Steele, the acting, singing and dancing sensation of the Broadway production of "Half A Sixpence"; Lesley Ann Warren, another exciting and versatible product of the Broadway stage; and John Davidson, who in a relatively short career has become one of the most popular and sought-after performers in television.

These three will join a cast of such established stars as Fred MacMurray in the title role, Greer Garson, Geraldine Page, Gladys Cooper, and Hermione Baddeley.

(*Continued on page* 48)



UA—"Eight On The Lam"



AA—"The Tall Women"



EMB.—"Spy With A Cold Nose"



MGM—"Three Bites Of The Apple"



UNIVERSAL—"Gambit"



AIP—"Psycho-Circus"



WB—"Cool Hand Luke"



COLUMBIA—"Murderers' Row"



BV—"Monkeys, Go Home!"



MGM—"Grand Prix"

The music will include 12 songs by Richard M. and Robert B. Sherman, the Academy Award winning team that created the music of "Mary Poppins." Choreography is by Marc Breaux and Dee Dee Wood, who lent their talents to "Mary Poppins" and "The Sound of Music." The story is adapted from the book and play, "My Philadelphia Father," by Kyle Crichton and Cordelia Drexel Biddle.

"The Happiest Millionaire" will be followed at Christmas by the second Disney giant of 1967, "**Jungle Book,**" a full-length cartoon feature based on the Rudyard Kipling classic.

"Jungle Book," Ludwig declared, "promises a breakthrough in entertainment. The many levels at which this motion picture can be enjoyed give it a widely expanded audience potential. In this respect, it parallels the broad appeal of the original Kipling masterpiece. It goes far beyond any cartoon that has been made to date.

"In addition, 'Jungle Book' has highly imaginative music by the Shermans, an outstanding cast of voices, including those of Phil Harris, Louis Prima, Sterling Holloway, Sebastian Cabot, and George Sanders, and Walt Disney animation that establishes a new measure of excellence."

The production time of "Jungle Book," from acquisition of rights through the completion of filming, spanned more than a decade and utilized all the technical resources of the Disney organization.

A recent addition to Buena Vista's 1967 schedule has created something of a sensation in exhibition circles. In an unprecedented move, the company has made available, as a program, two of Walt Disney's most successful live-action comedies, "**The Absent-minded Professor**" and "**The Shaggy Dog.**"

This program is an expansion of the "total entertainment" concept that gave birth to such boxoffice hits as the combination of "The Ugly Dachshund" and "Winnie the Pooh." It is scheduled for Decoration Day release.

"Another picture that unquestionably could have been made only at the Walt Disney studio is '**The Gnome-Mobile,**' our July release. The miracle men at our studio have turned a most charming group of young ladies into miniature Gnomettes for this lively comedy-fantasy, which is based on a book by the Nobel Prize winning author, Upton Sinclair.

"But 'The Gnome-Mobile' is much more than a special-effects picture. Walter Brennan appears in two magnificent character roles, along with the youngsters from 'Mary Poppins,' Matthew Garber and Karen Dotrice, and Tom Lowell, the comedy surprise of 'That Darn Cat.' Much of the action takes place in the breathtaking wonderland of America's great redwood forests. 'The Gnome-Mobile,' in short, will be funny, fantastic and fabulous."

Working back from the summer period, June will see the release of the cartoon feature that is synonymous with Walt Disney pre-eminence in animation, the all-time favorite, "**Snow White.**" In the last two years, "Cinderella" and "Bambi" have soared to new boxoffice heights in the June, July and August periods. These Disney cartoon features have demonstrated that there is a largely untapped family audience for drive-in theaters throughout the country.

"With all the doors now thrown wide open, 'Snow White' promises to establish unheard-of grosses in its newest release," Ludwig declared.

Buena Vista's Easter attraction will be "**Bullwhip Griffin,**" a wild west spoof starring Roddy MacDowall, Suzanne Pleshette, Karl Malden, and a "ring-tailed varmint by the name of Mountain Ox," played by Mike Mazurki.

This off-beat comedy makes ingenious incidental use of special effects and animation to enhance the stylized story of a proper Boston butler who finds fame, fortune, and fair damsel in the gold fields of "Californy." Ludwig commented that "the whole nation will have a roottin' tootin' holiday of fun at Easter time!"

Also designed for fun is the Walt Disney February attraction, "**Monkeys, Go Home!**" The story takes place in France, and so there is also romance—between Dean Jones and Yvette Mimieux. They are brought together by Maurice Chevalier, playing an exuberant priest who underlines his happy philosophy of life with lovely songs, and a mischievous quartet of chimpanzees. The fun stems directly from the incomprehensible (to an American) psychology of the French villagers and the vagaries of the olive growing business.

To round out the 1967 line-up, "**Follow Me, Boys!,**" after its Radio City Music Hall engagement and its broad release at Christmas, will be the current attraction for Buena Vista as the year opens.

Some of the marketing highlights of 1967 are as follows:

The first three releases of the year—"Monkeys, Go Home!," "Bullwhip Griffin" and "Snow White"—will have the benefit of personal appearance tours. Yvette Mimieux will tour key cities, coast to coast, in January for "Monkeys, Go Home!," the Mountain Ox will tour the country for "Bullwhip" in February-March, and a merchandise-oriented tour for "Snow White" during April and May will include live costumed performers representing all the cartoon characters—Snow White, Happy, Sleepy, Dopey, Grumpy, Bashful, Doc, and Sneezy.

The company's music division will go all out with singles, albums and specialties on "Snow White" and "Jungle Book," and the same two features will spearhead unparalleled activity by the merchandise division in the fields of books, toys, games, apparel and national tie-ins with major advertisers and top retail organizations.

A unique tour group made up of the Gnomettes will make personal appearances on behalf of "The Gnome-Mobile," which also will be backed by national tie-ins.

The greatest merchandise-music-promotion-publicity effort of all will platform the release of "The Happiest Millionaire." Music will run the entire gamut of recording, sheet music, song books, etc., and merchandise will go beyond all previous boundaries of licensed products and national tie-ins.

The tours, recorded music and merchandise are in the "plus" area of the "total marketing" that supports each and every Walt Disney-Buena Vista release.

Seven Arts

By JAMES V. O'GARA

1966 WAS A MOST FULFILLING YEAR for Seven Arts Pictures. The growing pains continue, but our young distribution company's future looks brighter with each film we release. With the new year upon us we look forward to an exciting lineup of important films geared to the widest possible audience. A well-balanced mixture of comedy, drama, adventure and action motion pictures will be available from Seven Arts throughout 1967, and exhibitors and public will be treated to what we feel is exceptional product.

The highlights for the first six months include "**You're A Big Boy Now,**" starring Elizabeth Hartman, Julie Harris and Geraldine Page, which has already played a special one week engagement in Los Angeles to qualify for Academy Award nominations; "**The Young Girls Of Rochefort,**" a lavish color musical starring Gene Kelly; "**The Birds, The Bees And The**

(*Continued on page* 57)

MAURICE JARRE

SCORED:

"GRAND PRIX"

for MGM Release

Entertainment excellence . . . enriching the new American leisure life

abc

American Broadcasting Companies, Inc.

Theatre Division



COLUMBIA—"Divorce American Style"



UA—"The Honey Pot"



20TH-FOX—"The Quiller Memorandum"



WB—"Hotel"



CONT.—"Broken Wings"



WB—"Triple Cross"



MGM—"The Fastest Guitar Alive"



COL.—"30 Is A Dangerous Age, Cynthia"



U—"The Reluctant Astronaut"

CONGRATULATIONS . . .

AND BEST WISHES . . .

CENTURY
THEATRES

Our Very Best Wishes

ON YOUR *48TH Anniversary*

SW

**STANLEY WARNER
THEATRES**



UA—"Garden Of Cucumbers"



BV—"The Jungle Book"



UNIVERSAL—"The War Wagon"



PARA.—"Waterhole Number 3"



UA—"In The Heat Of The Night"



MGM—"The Vampire Killers"



7 ARTS—"Young Girls of Rochefort"



PARA.—"Easy Come-Easy Go"

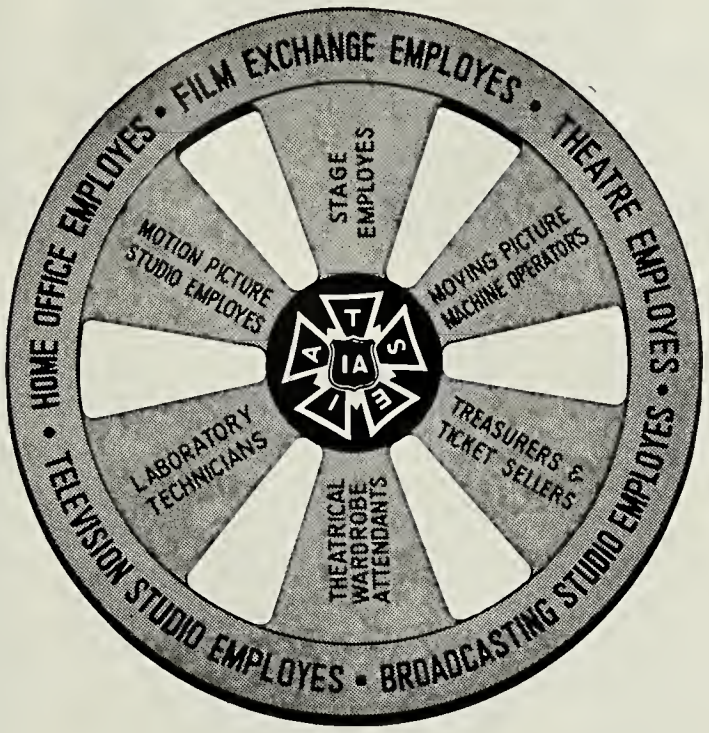


COL.—"The Long Ride Home"

MR. EXHIBITOR:

On this emblem you will find the crafts
we organize from coast to coast.

The full union theatre is the best theatre— attracting the most reliable projectionists, stage employes, cashiers, doormen, ushers, snack bar help and maintenance personnel.



The full union theatre is a great selling point. Build the good will of thousands of patrons. Run the I.A. emblem film strip at each and every performance.

International Alliance of Theatrical Stage Employes

Richard F. Walsh, President

Heartiest Congratulations

on your

48th Anniversary

BILL HUNT

HUNT'S THEATRES, INC.

WILDWOOD, N. J.

Best Wishes

...from

*LOEW'S HOTELS

IN THE HEART OF NEW YORK

The REGENCY
PARK AVENUE AT 61st STREET

AMERICANA
52nd-53rd STS. & SEVENTH AVE.

The DRAKE
PARK AVENUE AT 56th STREET

The SUMMIT
EAST 51st ST. AT LEXINGTON AVE.

The WARWICK
AVENUE OF AMERICA'S AT 54th STREET

...AND...IN CHICAGO

The AMBASSADOR
EAST AND WEST

...and from

LOEW'S THEATRES

EVERYWHERE

***LOS ANGELES OFFICE . . . (213) MA 6-9305**



WB—"Up The Down Staircase"



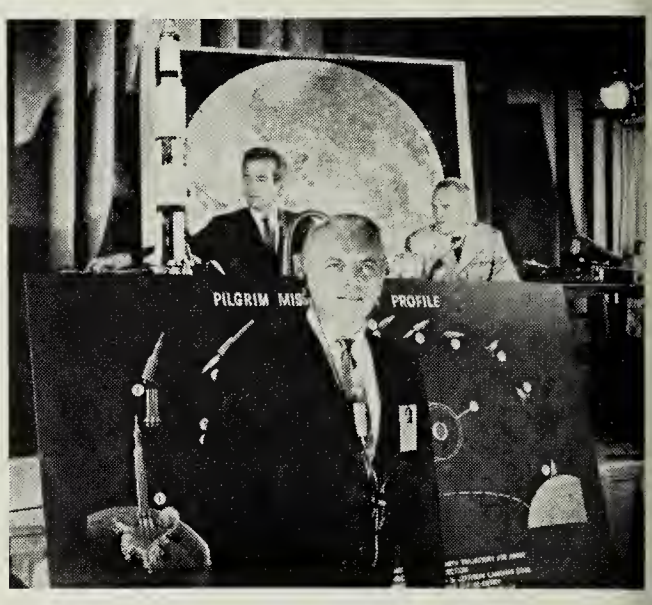
COL.—"To Sir, With Love"



BV—"Bullwhip Griffin"



COL.—"The Night Of The Generals"



WB—"Countdown"



20TH-FOX—"Caprice"



EMB.—"The Caper Of The Golden Bulls"



PARAMOUNT—"El Dorado"



CONTINENTAL—"Ulysses"

NORTHEAST

DRIVE-IN THEATRE CORP.

Michael Redstone, *President*

Sumner M. Redstone, *Vice President*

Edward S. Redstone, *Treasurer*

HAPPY ANNIVERSARY

and

CONGRATULATIONS

to

JAY EMANUEL

and his wonderful staff

++

RADIO CITY MUSIC HALL

Showplace of the Nation

Rockefeller Center New York

RKO THEATRES

Congratulate MOTION PICTURE EXHIBITOR on its 48th ANNIVERSARY

Congratulations to

JAY EMANUEL

"The dean of industry publishers"

and

MOTION PICTURE EXHIBITOR

Meyer, Stanley and Edward Adleman

STATES FILM SERVICE NEW JERSEY MESSENGER

VICTORIA SHIPPING SERVICES, LTD. CLARK SERVICE, INC.



MGM—"Penelope"



COLUMBIA—"The Happening"



UA—"Marat-Sade"



MGM—"Doctor, You Got To Be Kidding"



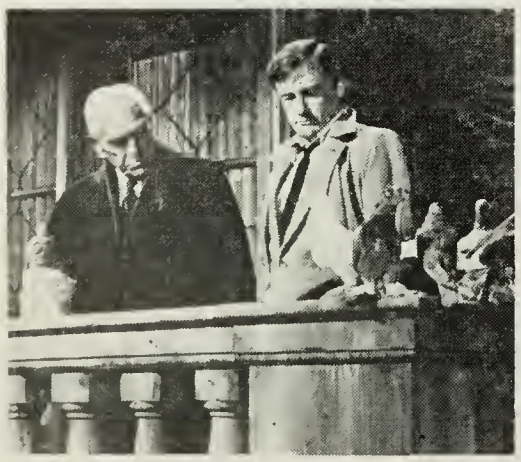
WB—"A Covenant With Death"



PARAMOUNT—"Warning Shot"



UA—"The Way West"



MGM—"The Venetian Affair"



WB—"The Double Man"



COL.—"The Deadly Affair"

Italians," Pietro Germi's Cannes Festival winner last year; and **"The Shuttered Room,"** a first rate chiller starring Carol Lynley and Gig Young—these among many others.

Once again, Seven Arts Pictures pledges a steady flow of quality films for exhibition and complete cooperation with theatremen in promoting and merchandising these films. To help implement our ambitious program we have, during the past year, added still another exchange to our ever-growing family.

The Seven Arts schedule includes:

January—**"The Defector,"** starring Montgomery Clift, Hardy Kruger, Macha Meril and Roddy McDowall, in color; **"The Brides Of Fu Manchu,"** starring Christopher Lee and Marie Versini, in color; and **"The Birds, The Bees And The Italians,"** starring Virna Lisi.

February—**"Seven Golden Men,"** starring Rossana Podesta and Philippe Leroy, in color, and **"You're A Big Boy Now,"** starring Elizabeth Hartman, Geraldine Page, Peter Kastner, Michael Dunn, Rip Torn, Tony Bill, Karen Black and Julie Harris, in color.

March—**"The Shuttered Room,"** starring Gig Young, Carol Lynley, Oliver Reed, Flora Robson, in color.

April—**"It,"** starring Roddy McDowall and Jill Haworth, in color.

June—**"The Young Girls Of Rochefort,"** starring Gene Kelly, George Chakiris, Catherine Deneuve, Francoise Dorleac, Grover Dale, and Danielle Darrieux, in color.

Continental

By WALTER READE, JR.

We anticipate a most productive year for Continental in 1967, due both to the high quality and to the diverse nature of the films on our release schedule. Most important, to us and, I think, to the industry, is James Joyce's **"Ulysses,"** which will extend the artistic boundaries of the motion picture for all serious film makers.

Continental's tentative 1967 release schedule includes:

January—**"After You, Comrade"**
February—**Kahlil Gibran's "Broken Wings"**
March—**"Ulysses"** (March 14–15–16 only)
April—**"The Trap"** (tentative title)
May—New picture, still in production, untitled
June—**"Invasion Earth, 2150 A.D."**
July—**"Eden Cried"**

Filmways

Filmways, Inc. President Lee Moselle announced that the company's net income has increased to $950,530 or $1.34 per share, a rise of 58 per cent over the prior fiscal year's record earnings of $602,676 or 88 cents per share.

Moselle's letter to the shareholders credited the strong profit upsurge to the company's varied activities in television and motion pictures, as well as other corporate operations.

In television, the company has five network shows in color. A new comedy series for television will be on the CBS network next fall. Two pilot programs will be produced under arrangement with CBS.

In theatrical motion pictures, under chairman of the board Martin Ransohoff who heads production, Filmways this past year has completed three films which will be released through MGM during 1967. These films include **"Don't Make Waves,"** starring Tony Curtis, Claudia Cardinale and Sharon Tate, an important new screen personality under contract to Filmways; **"The Vampire Killers,"** a spoof of horror films, directed by Roman Polanski, starring Miss Tate; and **"13,"** starring Deborah Kerr, David Niven and Sharon Tate. Jack Clayton is currently producing and directing **"Our Mother's House"** starring Dirk Bogarde, as the first of three pictures he will produce and direct for Filmways.

Filmways future motion picture production schedule includes **"Catch-22,"** Joseph Heller's extraordinary literary success, to be directed by Mike Nichols; **"Tai-Pan,"** the James Clavell novel about Hong Kong now in its sixth month on the best seller lists from coast to coast, to be filmed for MGM release; **"Castle Keep,"** William Eastlake's war story with screenplay by Academy Award winner Daniel Taradash for Columbia release; and Alistair MacLean's adventure thriller **"Ice Station Zebra,"** to be directed by John Sturges for MGM release. Sigmund Miller's **"That's The Way The Money Goes"** and Martin Caidin's **"Devil Take All"** are also scheduled.

A noteworthy motion picture production schedule has been arranged with the Royal Shakespeare Company of England for the filming of **"King Lear"** and **"Macbeth,"** both to star Paul Scofield, and **"A Midsummer Night's Dream."** Filmways has arranged for the exhibition of these films on CBS television prior to worldwide theatrical distribution by Filmways.

Moselle states the company will remain alert to the possibilities of beneficial diversification and acquisition, and he concludes with the indication that the improved financial position of Filmways will be utilized "as a springboard for growth and development, to which we look forward with undiminished optimism."

CONGRATULATIONS
to
JAY EMANUEL
and
MOTION PICTURE
EXHIBITOR
on their
48th ANNIVERSARY

NEIGHBORHOOD THEATRE
INC.
Richmond, Virginia

"CONGRATULATIONS"

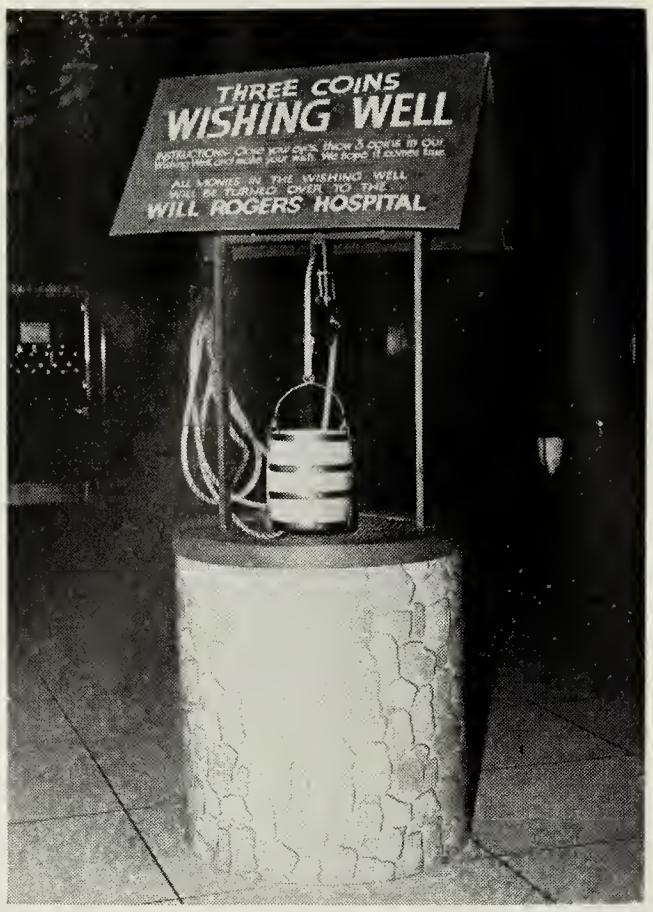
FRANK W. BUHLER

ALBANY

Fabian's Palace played host to 500 educators, officials, nuns, clergymen, businessmen, parents, exhibitors, and communications media representatives at a Walt Disney Studios "Invitational Preview" of "Follow Me, Boys," the feature film scheduled as the theatre's Christmas show. Buena Vista representative Lorio Cimi of Boston explained that Palace manager William With had sent letters to "public opinion makers" within a 50-mile radius of the city. The special showing received considerable coverage from area radio and television stations—including Stanley Warner's WAST-TV. A quarter-page photo advertisement, captioned "Last Night Was Truly A Magic Night —An Evening With Walt Disney," appeared in a newspaper the following day. . . . Albany exchange employees expressed satisfaction over the attendance at their annual Christmas party, held in a special room of RTA Distributors Building, where many film companies maintain offices. Exhibitors from as far away as Fair Haven and Cazenovia, Vermont, joined with office workers in a buffet luncheon and dancing. Mrs. Doris McGrath, National Theatre Supply Company, served as chairman. . . . John J. McGrath, president, Albany Theatre Supply Co., received a literally priceless gift for Christmas—better vision. This resulted from surgery performed at Childs Hospital. . . . MOTION PICTURE EXHIBITOR has been advised that, contrary to an earlier report, more than "only two Schine men" now remain with Herbert Nitke's Panther Theatre Corporation. The source said Mrs. Pat Long, former Schine director of personnel, has remained as realty director for the new group, which is now operating lessee of the 50-odd ex-Schine houses. Another former Schine high-leveler, John Szczerba, who served as maintenance and purchasing chief for the circuit, is now chief engineer of Schine Ten Eyck Hotel, Albany. Donna Gray, associated for some time with Glove, Gloversville, in a variety of roles, is now reported to be its manager. . . . While we are correcting false impressions, we'd like to make it clear that the gentleman currently managing the Strand, Ogdensburg, N.Y., for the Panther Circuit is David Berger, who has been with the company for six months. He was previously assistant manager at the Kent, Kent, O.

BUFFALO

Ken Reuter, UA Buffalo branch manager, and Fran Maxwell, office manager, held an all-day advertising and promotion seminar in the Colvin when two UA productions, "A Fistful of Dollars" and "For a Few Dollars More," were screened and discussed. Al Glaubinger, central division, presided at the conference, and Robert Rehme from the N.Y. office also was in town. Don Fill, former UA Detroit office manager, has been appointed publicity manager for the Buffalo, Detroit, and Cleveland offices. . . . Norman Block, Buffalo Incandescent Lamp Company, is a new member of the Buffalo Variety Club. . . . William Abrans, member of the sales staff at the Buffalo Columbia exchange and former booker in the same office, has been reelected president and business representative of Local CE-9, exchange employees, and a link in the IATSE. James Lavorato, manager of the Buffalo branch of National Screen Service, is the new vice-president; Robert Neffke, manager of the Clark Film Service office, secretary-treasurer; and Edward Jauch, booker at 20th Century-Fox, sergeant-at-arms. . . . In taking leave of his chief barker post in the Buffalo Variety Club, Albert J. Petreela, said in a communication to Tent 7 members: "Through the sincere enthusiasm and dedication expressed by the selfless actions of both Variety Tent 7 members and the Women of Variety, our Tent has gained an enviable international reputation for assisting handicapped children during 1966 and will always be foremost among my most pleasant memories. Congratulations to the new Crew, especially to Pete Becker, who will, I am confident, do an exceedingly fine job of displaying leadership." . . . Mark Olson, manager of the Teck, assisted by Charlie Funk, 20th Century-Fox advertising-publicity representative; Frank Arena, Loew city manager; and Earl Hubbard, Sr., group sales director, put on an all-around advance promotion campaign for "The Bible," which opened Dec. 22 on a reserved-seat basis. . . . The Downtown Retail Merchants Association and the Buffalo Evening News are sponsoring free Wednesday morning shows in the Center and Century in January to aid downtown shopping. . . . The Mannie A. Brown Associates now are booking the Lancaster in the western New York town of the same name, owned and operated by Joe Warda. . . . Buffalo's Film Row folks report that Herbert Slotnick Enterprises, Syracuse, have taken over the Riviera in the university city. The house formerly was operated by F & A Theatres.



Loew's State manager Bob Solomon was commended by Will Rogers Hospital execs for his "three coin" wishing well gimmick for collecting contributions. Hospital leaders hope that other theatremen will take up the idea.

CHARLOTTE

The Town and Country Cinema, newest house in the Stewart and Everett, Inc., theatre chain, opened Dec. 12 in the Town and Country Shopping Center midway between Southern Pines, N.C., and Aberdeen, N.C. Built at a cost of $200,000, the new unit was opened at a ribbon-cutting ceremony in which mayors of Southern Pines, Aberdeen, and Carthage and other community leaders participated. Charles B. Trexler, president of Stewart and Everett, and other executives of the chain were hosts. It was announced that Robert Dutton, manager of the Sunrise at Southern Pines, also a Stewart and Everett unit, will manage Town and Country Cinema. The Sunrise will continue in operation. . . . E. Carrington Smith, manager, Carolina, Chapel Hill, N.C., again has accepted the chairmanship of the 1967 March of Dimes in Orange County, N.C. He has headed the March of Dimes each year since its beginning 29 years ago. . . . Construction of the Golden Gate in the Golden Gate Shopping Center at Greensboro, N.C., is ahead of schedule, and the new house is expected to be open by Easter, officials of Stewart and Everett Theatres, Inc., said. Another new house in Greensboro, the Terrace, in the Friendly City Shopping Center, was scheduled to open Christmas day. . . . The Park Terrace, Charlotte, did its bit for Charlotte's poor and needy this Christmas. It offered the musical fantasy, "The Christmas That Almost Wasn't" for nine days, and manager Glenn Terrace said a generous portion of the proceeds were given to the Empty Stocking Fund of the Charlotte News. . . . The Parkway, Winston-Salem, N.C., invited members of the Forsyth Ministers' Fellowship to see the opening of the showing of the Italian film, "The Gospel According to St. Matthew." Generally speaking, the clergymen liked the film and said they would recommend it to their parishioners.



Seen here are part of 1,500 students who jammed New York's Criterion Theatre during its special educational screening of "Is Paris Burning?" Paramount's special screening program for this film is nationwide and is aimed at the school age audience.

CINCINNATI

The varied bill of new attractions opening during pre-Christmas week should intrigue the interest of patrons and add an extra zip at the boxoffices. Children have not been forgotten for many specials are scheduled for their pleasure. As is customary here, a number of houses were dark Christmas Eve to permit employees to be with their families. On New Year's Eve, many extra attractions are to be offered. . . . "Is Paris Burning?" opened very well at its mid-western premiere Dec. 22 at International '70 with a benefit performance for the Cincinnati Chapter of Brandeis University. . . . This city's newest theatre, Western Woods Cinema, opened Dec. 23, playing "Gambit." Film Row executives who inspected the house prior to the opening were impressed by its beauty and charm. . . . Mid-States had three openings—all given the extra promotional push customary for Mid-States' openings. "After the Fox" opened Dec. 20 at both Hollywood and Mariemont Cinema East, with benefits for the "March of Dimes" sponsored by Post & Times-Star and the city firemen. All proceeds went to the fund. "Penelope" was presented at the formal opening of the company's deluxe new Salem Mall, Dayton, O., and "Funny Thing Happened On The Way To The Forum" at the freshly repainted Times Towne Cinema, before an enthusiastic audience of invited guests.

DALLAS

Lyle Talbot, who has acted in over 150 films, will appear here in person in two performances of "The Odd Couple" at McFarlin Auditorium, Jan. 20 and 21. . . . Peter Hall, chief designer for the Dallas Civic Opera, is on the west coast talking with motion picture producers about possible assignments to create costumes and sets for films. He recently collaborated with director Franco Zeffirelli in designing the sets and costumes for the motion picture version of "Dr. Faustus," starring Richard Burton and Elizabeth Taylor. . . . Several hundred local area residents viewed an "Evening With Walt Disney" at the Village with a preview of "Follow Me, Boys" which opened Christmas Day at the Village. . . . Smiley Burnette, who played the humorous cowboy companion of such cowboy film stars as Charles Starrett, Gene Autry, and Roy Rogers, made a two day visit to Dallas. . . . Tex DeLacy, American-International, taped some promotions by country star Waylon Jennings for his latest film, "Nashville Rebel." He played them back after Jennings had left and found the tape all blank. . . . Jerry Meagher donated the use of the Chateau at Irving, Tex., for the use of the Irving YMCA's big fund raising show of "El Cid." A delicatessen food connoisseur, Meagher found no delicatessen available near his home or the theatre, so leased the site next door to the Chateau to the Kosher Kitchen Delicatessen. . . . "The Sound of Music" closed a record breaking 91 week run at the Inwood, according to Bill Risener, manager. . . . Nine of the 12 Slaygirls seen in Dean Martin's new "Murderer's Row" were in Dallas. They made appearances in the same miniscule costumes in which they are seen in the film. . . . Robert Ennis Turoff, who will take over as stage director of Casa Manana for the 1967 summer season, has written an original screenplay called "The Earth Stealer," which has been optioned and may be produced in April with Turoff as assistant director. The movie, a futuristic detective story, would be shot in Rome, Prague, and perhaps Ethiopia. . . . The Dallas Youth Film Forum gave their stamp of approval to the full length motion picture presentation of the ballet "Romeo and Juliet." The Dallas Youth Film Forum will next preview "Funeral in Berlin" on Saturday morning at the Esquire. . . . Filming on Warner Bros. "Bonnie and Clyde" has been completed. Warren Beatty, who is seen as Clyde Barrow and also was producer of the film, has donated some of the props and costumes from the film, plus the death car that he used in the movie to the Southwestern Historical Museum in Fair Park. . . . Clyde Howell has been transferred to Marfa, Tex., as manager of the Palace and the Marfa D-I from the Texas Theatre, Haskell, Tex. He will be succeeded there by his son, Johnny Howell. All are operated by the Frontier Theatres Circuit. . . . The Van Theatre, Van, Tex., was heavily damaged by fire which broke out at the rear of the theatre during midafternoon while the theatre was empty.



Seen here are Maurice Braha, left, who has taken over the operation of the Aztec Theatre, San Antonio, from Interstate Theatres, Inc., and Herman Sollock, who replaced Norman C. Schwartz as manager. Braha operates the Spanish language Alameda, Nacional, and Guadalupe Theatres but will continue to run English films at the Aztec.

DENVER

A Christmas party for orphan children held in the Centre, where genial Ralph Batschelet holds forth as managing director, was a huge success and delight for the kiddies. In addition to feature film and cartoons for the youngsters, Santa was present with pre-holiday treats for the tots. . . . Bill Hastings, manager, Villa Italia, has returned from a managers' meeting of his firm, General Cinema Corp., at Dallas. . . . Chanel No. 5 was lavishly used to scent the lobby and auditorium of the Denver for the special screening of "An Evening With Walt Disney," during which Buena Vista's latest release, "Follow Me Boys," was shown. The 600 invited guests included Mayor Tom Currigan and Governor John Love. . . . Numerous changes are being made on Film Row: Gene Vitale, for the past several years office manager for Paramount, will fill the spot as salesman at Warner Brothers as Jim Spitz moves to a new post in Milwaukee. The office manager post at Paramount will be filled by Ronnie Giseburt, former salesman at United Artists. Bus Amato, who was salesman for 20th Century-Fox, becomes booker at UA replacing Fred Smith, recently resigned. . . . The Post in Igloo, S.D., operated by Woody Hipscher, is to be closed coincidental with the deactivation of the ordnance depot there.



Marty Robbins, star of "Road to Nashville," visited Crown International Picture's home office in Beverly Hills and discussed future productions with producer Bob Patrick (left) and C.I.P. president Newton P. Jacobs.

DES MOINES

Ray Hoffman has sold the Palace, Vinton, Ia., to the Vinton Theatre Corp., a group of 10 citizens who have launched a rejuvenation program aimed at updating the house. . . . Joe Scott has been appointed as manager of the Iowa, Bloomfield, Ia., succeeding Harold Rogers, who has resigned.

DETROIT

The Variety Club of Detroit women held their annual Christmas dinner party at the Northwood Inn. A highlight was presentation of a check to chief barker Irving Belinsky from the proceeds of the recent fashion show and luncheon held by the women. The party also honored Sylvia Zide, president of the women. New officers in Tent 5's women's section are Irene Chargot Bien, president; Dorothy Shafer, first vice-president; Evelyn London, second vice-president; Dorothy Harrison, recording secretary; Maribelle Brock, corresponding secretary; Margaret Byerly, treasurer. New board members are Hortense Berman, Florence Burrows, Doreis Levin, and Freda Moss.

HOUSTON

The local premiere of "Grand Prix," the racing car film, has been set for Jan. 25 at the Windsor Cinerama. . . . Modern Sales and Service of Dallas equipped the new Town and Country D-I, opened on Dec. 22. . . . The roadshow engagement of "The Sound of Music" ended at the Alabama after almost a year and 10 months. The 90 week engagement more than doubles the previous longest-running film, "My Fair Lady," which played for 43 weeks. Since the film opened March 31, 1965, it has occupied more than 4,000 hours of projection time, and it is estimated that nearly 10,000 people have seen the film more than once. Mrs. Stewart Stanuell has seen the film more than 90 times. The last showing of "The Sound of Music" was to a sell-out audience. . . . Smiley Burnette spent Wednesday in Houston as part of a tour of Texas. He also paid visits to Dallas and San Antonio. Burnette is remembered by old-time movie fans as the companion of such Hollywood cowboy greats as Gene Autry, Roy Rogers, and Charles Starrett in the role of Frog, the humorous cowboy. . . . Roy Boriski has placed on sale 1967 Discount Cards for use at the Alray, local foreign and classic film theatre. . . . The Memorial has instituted early bird matinee showings with admission being 50 cents until 1 p.m. . . . The Tower has instituted a special matinee showing of "The Bible" at 2 p.m. starting Monday, Dec. 26, through Monday, Jan. 2. . . . Jerry Ribnick, local advertising man, has been named to handle publicity and advertising for Paramount Pictures in the local area. . . . The roadshow engagement of "Hawaii," which replaced "The Sound of Music" at the Alabama, will have special holiday matinee showings

beginning Dec. 26 and continuing through Jan. 2 at 2 p.m. A special opening showing was held at the Alabama with a luau-Hawaiian dancer treatment. . . . Richard Lester's "A Funny Thing Happened on the Way to the Forum" with Zero Mostel, Jack Gilford, and the late Buster Keaton, play's Loew's State for three showings on New Year's Eve. . . . Goodnight, Tex., will be the site of another film to be shot by Warner Bros. sometime in early spring. A construction crew is currently here from Warner Bros. doing preliminary work. The film, to be titled "Gid," is based on a novel written by Larry McMurtry. McMurtry is also author of "Horseman Pass By," upon which was based "Hud," also filmed here.

JACKSONVILLE

Jerry Gold and his brother Louie, who have headed Gold-Dobrow Theatres for many years, have disposed of three of their major theatre holdings, the Hugo Theatre, Belle Glade; Prince, Pahokee; and Lake Drive-In, near Belle Glade, which is in the process of being rebuilt. The new owners are Alex Weinstock and Pete Dawson, who represent Alpe Theatres, Inc. Alex operates the Riviera Theatre at Riviera Beach, and Pete, in addition to other theatre interests, operates the United Booking Service in Miami. The Gold brothers retain ownership of the Ace Theatre, Belle Glade, and the Showboat Theatre, Pahokee. Jerry is a former president of the Motion Picture Exhibitors of Florida, and both brothers have extensive farm holdings in the Everglades food belt. . . . Mary Hart, local WOMPI president, reports that her group held a most profitable pre-Christmas rummage sale at the Brentwood Housing Project. . . . Mailed in advance for a safe arrival in South Viet Nam prior to Christmas were presents for a large group of Florida servicemen who are friends or relatives of WOMPI members. Among those receiving presents is Tim Choulot, former manager of the Beach Theatre, Daytona Beach. . . . A post-Christmas party has been scheduled by WOMPI for residents of the All Saints Catholic Home for the Aged. . . . Kitty Dowell, former WOMPI president, and her fellow WOMPI members at Metro-Goldwyn-Mayer, were hostesses for the WOMPI Christmas party held in the Motion Picture Charity Club quarters at the Roosevelt Hotel. . . . Ann Rosenbloom, sister of Shirley Gordon, secretary to Carroll Ogburn, Warner Bros. manager, was the honor guest at a surprise birthday party which a group of WOMPIs gave for her prior to Christmas. The WOMPI party for Anne was held at the River Garden Hebrew Home for the Aged, where she is confined to a wheelchair by a fractured hip. . . . Mrs. Ralph Puckhaber (Doris), wife of the Florida State Theatres exploitation chief in the local FST home office, has been discharged from St. Vincent's Hospital, where she underwent major surgery, and is now recovering satisfactorily at home. . . . WOMPI Iva Lowe left here for St. Augustine to act as relief manager for H. A. "Red" Tedder, manager of the Matanzas Theatre, who is undergoing hospital treatment for pneumonia and emphysema. . . . Mrs. Hazel Schwenker has taken over management of the State Theatre, Eustis, for owner Henry Koehne. . . . Bob Bowers made his first trip into the panhandle of west Florida as a Universal salesman. . . . Exhibitors in town to line up screen programs for the year-end holidays included Thomas Edison Bell, Smyrna Theatre, New Smyrna Beach; Ralph Bailey, Eagle Theatre, Blountstown; E. C. Kaniaris, San Marco Drive-In, St. Augustine Beach;



Pictured here are O. G. Roaden, Roaden Theatres, Loyall, Ky., grand prize winner of Columbia's "Salute To Rube Jackter Drive," as he receives airplane tickets for the all-expenses paid trip to Europe from Martin Kutner (right), eastern division manager for Columbia.

Preston Henn and Harold Turbyfill, Henn Theatres, Pompano Beach; Mr. and Mrs. Ralph Weir, Williston residents who operate theatres at Crystal River and Chiefland; Jim Beach, court-appointed receiver for the Merritt Theatre on Merritt Island (the site of Cape Kennedy), since the former owners went into bankruptcy; Dick Eason, MCM Theatres, Leesburg; William Lee, Cinema Theatre, New Port Richey; Hal Stanton, Florida Theatre, Hollywood (Fla.); William Carroll, Vogue Theatre, Orlando; Leonard Vaughan, Live Oak; and John Lawson, Ritz Theatre, DeFuniak Springs. . . . Eddie Waller, who operates the Oceanway Drive-In, north Duval County, has reopened the suburban Lake Shore Theatre and has renamed it the Family Theatre. Several weeks ago, police seized film at the theatre when an attempt was being made by former operators to turn it into a nudie house. As the name indicates, Eddie is running a family-type theatre. His first program was a subrun billing of "Batman" and "The Ghost and Mr. Chicken," with a 60 cents admission for adults and 35 cents for children. The theatre property is owned by L. V. Desguin, who operates the Charlotte Harbor Drive-In on the lower west coast at Punta Gorda. . . . The Beach Theatre, Cocoa Beach, formerly operated by BVF Theatres, has been joined to the Kent Theatres circuit.

MIAMI, FLA.

Sympathy was extended to Harvey and Jean Fleischman in the death of Jean's mother, Mrs. Ida Silverstein. Harvey Fleischman is vice-president and district manager, Wometco Enterprises, Inc. . . . Brock Peters has been signed to play a co-starring dramatic role in "The Unkillables," now shooting on location in Miami. Peters will play one of the Flying Fish, an unofficial outfit of scientific-minded action specialists in achieving the impossible. He is co-starring with Lloyd Bridges in the Ivan Tors production. . . . Jeff Forbes, Crossroads, St. Petersburg, Fla., arranged a tie-in with the largest Dodge dealer in Florida to have an "Endless Summer Car," customized and displayed at the theatre in connection with the surfing film, "Endless Summer." In addition, he has obtained a radio contest with winners to have the use of a courtesy car, dinner at a restaurant of choice, and passes to the opening night of the film, and a weekend for two at a motel on St. Petersburg Beach, with the Colonial Dodge as sponsor. Jeff has set Jan. 20 as "Mayors' Night" at the Crossroads, and mayors of St. Petersburg and the surrounding dozen beach communities will be introduced on stage the opening night. . . . The Parkway Art has been booked with a "Garbo Festival" from Jan. 12–31, with great Garbo films of the past teamed with other outstanding classics. Other theatres in the Wometco chain are cross-plugging with lobby boards.

An "Advanced Film Production Workshop" is being conducted twice weekly by Stanley Colbert, executive in charge of production for Ivan Tors Studios. Seventeen University of Miami students travel from the Coral Gables campus to North Miami to learn realistically how the motion picture industry operates and to prepare for a career in the medium. The Workshop is a cooperative venture between Tors and the University's Mass Communications Department, begun this fall semester. Colbert's idea that seriously-interested University of Miami students, with an eye to a profession in films, could be taught by professionals in the industry was greeted enthusiastically by Paul Nagel, U. of M. coordinator for Radio-TV-Film in the Mass Communications Department, and Gerald Burlage, U. of M. film instructor. The students involved represent the top young men and women on the basis of exceptional achievements in the film courses offered on the university campus. Colbert personally conducts each session, providing professional instruction in writing, production, editing, cinematography, directing, business management of the industry, and labor relations. Actress Vera Miles and actor Dennis Weaver are among speakers who have told the students of their experiences in the industry with regard to working with directors, producers, and technicians. Gayle DeCamp, a Tors assistant director, advises students on how to get the best performances from actors and actresses. As part of the students' class work leading to two credits on successful completion of the course, they will produce a half-hour color film, requested by the Florida Industrial Commisison. Coordinator Nagel has stated, "We feel it is wonderful of Tors Studios officials to allow use of their facilities and people on our behalf. It shows a splendid cooperation between a burgeoning industry in south Florida and an institution of higher learning. The students are learning much through lectures, demonstrations and exposure to the motion picture industry, and we feel sure the training will help them greatly in their chosen profession."

NEW HAVEN-HARTFORD

The Enfield, Conn., Planning and Zoning Commission has taken preliminary site plan submitted by Suburban Development Corporation, Hartford, for a $3 million, 30-acre shopping center (including a motion picture theatre), "under advisement," promising no approval date. . . . The Torrington, Conn., Planning Commission has approved an application by New York developer Marshall J. Stewart for zoning change request, to permit construction of a $5.5 million shopping center-motel-apartment house complex, including an 800-seat motion picture theatre. . . . Franklin E. Ferguson, Art Theatre Corporation president, has installed new carpeting at the first-run Webster, Hartford. . . . James Lamo, 76, Hartford, died. Survivors include Ann, a daughter, for many years house manager of the Webster, and Ben, a son, formerly assistant manager of the SW Strand. . . . First southern Connecticut booking of 20th-Fox's "The Sound of Music," following a record-shattering long-run engagement at the SW Cinemart, Hamden, Conn., bowed at the UA Trumbull Theatre, in the Trumbull Shopping Park, Trumbull. . . . A. Leo Ricci, veteran Meriden, Conn., exhibitor, has been elected vice-president of the Meriden Hospital. . . .

Patrick Leo Maher, 63, owner of Maher Film Productions, Wethersfield, Conn., died at Hartford Hospital. . . . Sperie P. Perakos, vice-president and general manager of Perakos Theatre Associates, reports reopening of the first-run Hi-Way Theatre, on the Bridgeport-Stratford town line, following a $150,000 remodeling project. The theatre, to be now called the Cinema 1, is supervised by James Landino, Perakos metropolitan Bridgeport district manager. . . . The Burr, Ludlow, Mass., shuttered for many years, may now become a teen-age dance center. . . . The Community Arts Center, Inc., readying a downtown Hartford arts center, has disclosed the project will include a theatre for the showing of art motion pictures.

NEW ORLEANS

New Orleans Variety Club Tent #45's adopted infant, Timothy Variety Barker, better known as Tiny Tim, will spend Christmas Day in one of the foster homes on the welfare list. He is still under the protection of the Sisters at St. Vincent's Home for Orphans. Don Kay, local Variety Club chief barker, has been appointing barkers to serve as committee chairmen during the 1967 term. They include Horace Gelvin, Gene Goodman, Izzy Lazarus, Bob Dessommes, Page M. Baker, Dan Brandon, John Miller and Clarence Cohen. . . . New Orleans was chosen by producer-director William Castle for the world premiere of his new picture, "The Busy Body," which will be held at the Saenger Theatre, Jan. 13. . . . Fred M. Richards, former manager of the Paramount and the Cinema Theatres, Alexandria, La. (units of Paramount Gulf Theatres), has been moved to Shreveport, La., as city manager of the circuit's Strand and Saenger Theatres. He succeeds Ted Hatfield, many years the manager of the theatres, who resigned for a position with Universal Pictures in Detroit. . . . Gulf States' Temple Theatre has closed, leaving the 6,000 citizens of Leland, Miss., without motion picture facilities during the winter. . . . Robert Eagan closed the Bomar, Waterproof, La., indefinitely. . . . Father Homer Jolly, president of Loyola University, was presented a check by Variety Club chief barker Don Kay at the Ladies of Variety Champagne Open House recently. The check was for dental work for underprivileged children at Loyola's School of Dentistry. . . . Plans are crystalizing for the WOMPI 1967 International convention, to be held at the Jung Hotel, New Orleans, in early September.

PHILADELPHIA

The biggest bombardment of new first run films to hit this area in a long time exploded with a blast several days before Christmas. The Fox brought in "Gambit," starring hotter-than-a-pistol Michael Caine and Shirley MacLaine. Also starring Caine, "Funeral In Berlin" settled down for a long run at the Trans-Lux, and rounding out a healthy trio of Cinerys was the highly touted "Alfie" at the Midtown, which delayed its opening due to the enormous success of its predecessor, "Sound of Music." Other openings included "Murderers' Row," the Dean Martin-Matt Helm sequel to "The Silencers," which found a cozy berth at the Stanton; "Penelope," the Arcadia holiday atrtaction; and "Arrivederci Baby" at the Randolph. Completing the first run engagements were Peter Sellers' "After The Fox" at the World and Bryn Mawr; "A Funny Thing Happened On The Way To The Forum" at Stanley Warner's Lane, plus "Follow The Boys" and "Shoot Loud, Louder . . . I Don't Understand" enjoying first run breaks in saturation neighborhood situations. With the three hard ticket holdovers, Stanley's "Hawaii," Boyd's "Dr. Zhivago," and Goldman's "Is Paris Burning?" the local scene takes on a gala splendor. . . . All the personnel of the exchanges were busy all last week decorating the halls and rooms with ivy, trees, and mistletoe in hopes that St. Nick would pay them a visit in the persons of a Sophia Loren or a bespectacled Michael Caine. . . . A pall of gloom settled over the area when one of its best loved citizens, Isidor (Eppie) Epstein succumbed after a siege of illness which had him hospitalized recently. His cheerful "hello" will be sadly missed by this scribe well as his myriads of friends in the industry. His associations included Variety Club and American Legion, and he was president of Atlantic Theatres, Inc., with theatres in south Jersey and home office located in the Fox Building here.



Here at a cocktail party honoring Miss Pearl Buck and General James A. Van Fleet for their fund raising work on the world premiere of 20th-Fox's "The Sand Pebbles" are star Steve McQueen, Mrs. McQueen, Gen. Van Fleet, Miss Buck, and Marayat Andriane, who also appears in the Robert Wise production.

PORTLAND

Sol Maizels, Aladdin owner-operator, has recarpeted his suburban art house. Seat repairs were also included. New seats were installed last season. Maizels has Paramount's "Bolshoi '67" booked for the holiday season. . . . Special previews of Columbia's "Georgy Girl," held by Guild manager Dick P. Rose brought groups to the theatre for afternoon showings. Included were beauty shop operators and high school newspaper editors.



Ross Spencer (center), office manager of Columbia Pictures' Cincinnati branch, receives a watch for 25 years of loyal service from Martin Kutner (left), eastern division manager for Columbia, who visited Cincinnati for the special presentation. Phil Fox (right), is the branch manager in Cincinnati.

SAN ANTONIO

Smiley Burnette, who is remembered as the humorous cowpoke sidekick of such film stars as Gene Autry, Roy Rogers, and Charles Starrett, was a visitor in the city. . . . Ronald Melville has been named new assistant manager of the Laurel, operated by Cinema Arts Theatres Circuit. Alvin Krueger, manager, has also added Greg Nefford and George Franka, Jr., to the usher staff and Elizabeth Poole to the concessions stand. . . . General Cinema Corp., owners of Cinema I and II, have donated their theatres here for a special showing to help the city-wide Distributive Education Clubs of America raise sufficient funds for 16 scholarships, according to Ted Waggoner, theatre manager. The special showing was held at 11:45 p.m. Saturday, which was proclaimed "Distributive Education Day" in San Antonio by Mayor Walter W. McAllister. The film, Jerry Lewis in "Boeing, Boeing," was shown simultaneously in both theatres. All proceeds will go to the scholarship fund. Tickets were sold at $1 each by the members of the club. . . . A novel contest was conducted at the Laurel with the prize being a giant size Santa Claus. The prize was made available through the cooperation of the local Pepsi Cola bottlers. . . . On Christmas Day, Cinema I and Cinema II observed their second birthday. . . . After its record breaking run at the Cinema II, "The Sound of Music" opened a special selective engagement at the downtown Aztec. Herman Sollock, manager, reports that this will be a no seat reserved engagement and every ticket holder is guaranteed a seat. There will be two showings daily Monday through Friday at 2 and 8 p.m., with three showings on Saturdays, Sundays, and holidays, at 12, 4 and 8 p.m. . . . One of the grandest array of movies seen in the city in many months will open at local theatres, both downtown and suburban during the holidays. At the same time, a number of suburban theatres will begin matinee showings, curtailed since the beginning of school. . . . David O. Stoffle, manager, Josephine, has a coloring contest in conjunction with the showing of "Snow White" and "Cinderella" in cooperation with the H.E.B. Food Stores. In addition, there is a discount coupon good for reduced admission to youngsters under 12. . . . Gabriel Figueroa, noted Mexican film director, will visit the city during the 1967 Summer Institute, to be sponsored next June 5–10 by the Cinema-Art

(*Continued on next page*)

Loew's Arena Optimistic Despite Increasing Flow Of Films To TV

BUFFALO — When Frank Arena, Loew's city manager in Buffalo, was asked if the movement to place relatively new films in prime time tv periods would hurt the theatre business, and what would happen to boxoffice figures if the public can see films like "The Bridge on the River Kwai" at peak viewing hours on their tv sets, he declared that in his opinion, it is a matter of more sound than fury.

"Will a prime-time movie hurt our business?" he stated. "On a bad weather night, yes. Otherwise, I can't see this as something of any great concern.

"Look at it this way. I think the movie industry on the whole realizes that the main problem is product. We just don't have enough films.

"Well, if this is a problem for theatres, how much more of a problem is it going to be for television, which uses so many more pictures a week?

"I think it is obvious what will eventually happen. Television is going to squeeze those films into every time segment.

"Eventually, this is going to lead to repeats, and I think tv is going to lose an audience by doing that. We already have proof of that.

"We now have an upsurge in business every summer because people do not care to sit home and watch tv repeats. This same thing can happen the year round if television goes in for that kind of programming."

Arena also thinks that the quality of product will have a significant bearing upon the situation.

"We have movies now like 'Thunderball' and 'The Sound of Music' that are exceeding all-time grosses," he said. "Look at the business the Colvin (Dipson first-run house) is doing with 'Alfie,' just to take a single example.

"Now take a look at the films that go into the television package. Some of them are quite good, but far from all, and there are only certain pictures that can capture the audience 'Kwai' did.

"Where will tv get them? It certainly is not going to obtain a 'Sound of Music' or a 'Gone With the Wind,' even though it tried desperately to get that last one.

"What it boils down to is that 'Kwai' was the only one tv has made any hullabaloo about."

Arena claims he can see a reason for that particular success. "We in the theatre business are dealing with a buyers' market controlled by the young set. Much of our product is directed toward them," he said.

" 'Kwai,' I believe, captured the bulk of an older audience that had been staying away from movies lately anyway.

"A great deal of this is all a matter of selectivity," Arena explained. "People have become more selective about their entertainment. A good tv show will keep some of our customers away. But if we—or even the Studio Arena theatre—have a good show, we cut into television audiences. This works both ways now."

Arena even sees one unexpected advantage resulting from the entire situation. "Television has put a tremendous amount of money back into the film industry with those movie purchases," he said.

"That is money that is going to have to go back into production to a large extent, because tv needs so much product. And, if that means more movies will be made, we stand to benefit from it more than anyone."

New Honors For "Seasons"

HOLLYWOOD—By honoring Fred Zinnemann's film of "A Man For All Seasons" from the play by Robert Bolt, the Southern California Motion Picture Council created a precedent when the Council's highest award, the Certificate of Merit, was awarded to Columbia Pictures at the Council's annual Christmas luncheon the same day it began its exclusive reserved seat engagement at the Beverly Hills Music Hall Theatre.

The Certificate of Merit, which is not usually awarded to a motion picture prior to its release, was accepted by "A Man For All Seasons" executive producer William N. Graf.

SAN ANTONIO

Continued

Seminars of St. Mary's University. The theme of the institute will be "Pan-American Cinema: A Historical-Cultural Approach." Figueroa is internationally famed for his artistic films, "Macario," "The Pearl," and "The Fugitive." He will lecture to the Institute and will be cited by the University, according to Rev. Louis Reile, Cinema-Arts director. Other noted speakers will be Mark Slade, of the National Film Board of Canada; Ronald Holloway of the National Center for Film Study; Dr. Fernando Rivas (Latin American culture); Dr. William Wilder (Hispanic-American literature); Dr. Huber J. Miller (Latin American history); and Sister M. Julian Baird (humanities). Feature films from Argentina, Brazil, Canada, Mexico, and the United States will be shown to the Institute members.

SEATTLE

Seattle movie-goers have been enjoying a variety of first-run films at the downtown houses, including a pair of comedies, "Alfie" at the Blue Mouse and "Fortune Cookie" at the Town. Two long-run films are still drawing well: "Sound of Music" at the Fifth Avenue and "Dr. Zhivago" at the Music Box. Out in the neighborhood theatres, "The Shameless Old Lady" at the Varsity and "A Man and a Woman" have been doing good business. . . . In a recent Sterling management shuffle, John Lenze is the new manager of the Music Hall, which was reopened last month. Lenze was formerly manager of the Northgate. Ib Johnsen, formerly of the Neptune, now manages the Northgate, while Ed Stoddard, formerly assistant manager at the Northgate, is managing the Neptune. . . . Buena Vista held a special invitational screening called "An Evening with Walt Disney" in which "Follow Me Boy's" was shown. It was to open Christmas Day at the Coliseum. . . . Also slated to open Christmas Day was "Penelope" (MGM), due for the Blue Mouse. . . . The grand opening of Sterling's LynnTwin, in Lynwood north of Seattle, with the opening of a second, identical auditorium on a staggered schedule, was accompanied by crowds greatly exceeding the capacity of the original auditorium. Advertising carried the message of convenience of attending whichever picture a patron wished to see. Standards and ropes were used to aid in sending customers to whichever feature would start next. To promote the new idea, manager George Boeger sent 400 letters to new residents, with about 100 returned as an admission. Plans call for sending 500 more to newcomers in the area.

New MCA Post For Garfield

NEW YORK—Berle Adams, MCA, Inc., announced that Harry Garfield, vice-president of MCA Music, will assume new duties as head of creative entertainment.

In announcing Garfield's new assignment, Adams stated, "The assignment will assume closer cooperation between the creative and merchandising marketing department of MCA's subsidiaries and divisions.

"Garfield's primary responsibility will be in the area of the creation of music for both Universal Pictures and Universal Television."

Joe Hiatt will take over Garfield's former position as executive in charge of all post production at Universal City Studios.

CLARK TRANSFER, INC.

Terminals:

- **BOSTON, MASS.**
  100 Gibson Street, Dorchester 617-282-2099
- **NEW YORK, N. Y.**
  610 W. 47th Street 212-246-0815
- **NORFOLK, VA.**
  316 South Main Street 703-545-3832
- **PHILADELPHIA, PA. (Executive Offices)**
  829 North 29th Street 215-232-3100
- **RICHMOND, VA.**
  312 South 17th Street 703-648-6083
- **TAMAQUA (Hometown), PA.**
  RD #2 717-668-1727
- **WASHINGTON, D. C.**
  3194 Bladensburg Road, N.E. 202-526-4800

PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.

240 N. 13th St. • PHILADELPHIA, PA. 19107

35 Years of Theatre Construction and Maintenance

BLUMBERG BROS., Inc.

Everything for the Theatre

WALNUT 5-7240-41 1305-07 VINE STREET PHILADELPHIA, PA. 19107

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29-year-old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO
Vol. 76, No. 20
December 28, 1966

COLUMBIA

Goal!

DOCUMENTARY
106M.

Columbia
(Technicolor)
(Techniscope)
(British-made)

ESTIMATE: Limited to sports fans.

CREDITS: Executive producer, Michael Sullivan; produced by Octavio Senoret; directed by Abidine Dino and Ross Devenish; production executive, David Plumb; commentary written by Brian Glanville; narration by Nigel Patrick; music composed and conducted by John Hawkesworth.

CONTENT: The World Cup soccer series played in England in July, 1966, is seen here with coverage of the following nations shown: England, Uruguay, Mexico, France, West Germany, Argentina, Spain, Switzerland, Portugal, Hungary, Brazil, Bulgaria, Russia, North Korea, Italy, and Chile. Highlights of many of the sessions are shown as are the reactions of the audiences, particularly when England captures the title.

X-RAY: Soccer fans in particular should get quite a boot out of the on-screen proceedings, which place the viewer in a down-front seat. The multiple camera technique keeps him in the show at all times. The use of color film here is a positive advantage, allowing the audience to distinguish easily between teams and players and also adding to the effectiveness by attractively presenting the stands and other bits of the surroundings. Excitement and tension mount as the playoffs reduce the number of contestants. It's well done technically and ably presented. The entry is a specialized item that needs special treatment, such as tie-ups with athletic organizations, sporting sections of the papers, etc., and then results might be impressive in certain areas. U. S. interest in soccer is on the upgrade.

AD LINES: "The Soccer World Series In Glorious Color"; "An Action-Packed Sports Triumph."

EMBASSY

Shoot Loud, Louder . . . I Don't Understand

COMEDY
100M.

Embassy
(Pathe Color)
(Filmed in Italy)
(English titles)

ESTIMATE: Wacky import for art set.

CAST: Marcello Mastroianni, Raquel Welch, Guido Alberti, Leopoldo Trieste, Tecla Scarano, Eduardo De Filippo, Rosalba Grottesi, Paola Ricci. Produced by Pietro Notarianni; executive producer, Joseph E. Levine; directed by Eduardo De Filippo.

STORY: Marcello Mastroianni, a sculptor of sorts, a keeper of junk, and a supplier of party materials, lives with an uncle who hasn't spoken in years. He only communicates with Mastroianni through exploding firecrackers while experimenting with rockets. Mastroianni comes across Paolo Ricci, whose parties he used to decorate, and Ricci confides to Mastroianni that he fears for his life. Ricci then vanishes, carrying a briefcase full of money. Later, Mastroianni finds himself witnessing his upstairs neighbors hiding evidence of a murder, and he informs the police. They arrive to search the premises and take the neighbors away. Mastroianni becomes friendly with another neighbor, Raquel Welch, who makes her living presumably entertaining men, and she offers to pose for him in the nude. Later, he realizes that the murder routine might have been a dream since he gets most of his inspirations from his frequent naps. The police, however, are more than interested because Ricci is a gangster whom they had long sought. Mastroianni's uncle makes another experiment with the rockets which blows up their apartment and shop and which finally sends Mastroianni fleeing from the city, fearing reprisals from neighbors and others. He is joined by Welch, who has been ordered from the city by police.

X-RAY: The strongest qualities going for this entry are the "names" of Raquel Welch and Marcello Mastroianni and possibly the title, which could arouse curiosity. The strange plot and surroundings contain elements of murder, some comedy, explosive situations, color, okay performances, fair direction, and good production values. Art house audiences on the prowl for something different will certainly find it here. The screenplay is by Eduardo De Filippo and Suso Cecchi D'Amico, based on a play by De Filippo.

AD LINES: "The Explosive Comedy Of The Year"; "Marcello And Raquel—The Hottest Combo In Films In A Most Unusual Comedy."

IMPORTANT

In order to bring reviews on new films to our subscribers as quickly as possible, we are presenting an expanded REVIEW section in this issue. There will be no EXPLOITATION section until the next Pink section.

Please include this entire eight-page section in your folder of Pink REVIEWS. This complete, cumulatively numbered service provides the finest REVIEW library in the motion picture industry.

Back sections are available through MOTION PICTURE EXHIBITOR Bookshop service to subscribers only.

The Spy With A Cold Nose

COMEDY
93M.

Embassy
(Color)
(Filmed in England)

ESTIMATE: Cute comedy.

CAST: Laurence Harvey, Daliah Lavi, Lionel Jeffries, Erik Sykes, Eric Portman, Denholm Elliott, Colin Blakely, Robert Flemyng, June Whitfield, Bernard Archard, Robin Bailey, Peter Bayliss, Paul Ford, Nai Bonet. Executive producer, Joseph E. Levine; produced by Leonard Lightstone; directed by Daniel Petrie.

STORY: Lionel Jeffries is a member of British counter intelligence, but his existence has been singularly dull with a family of assorted children and a wife who does not appreciate him or his job. He and his more or less useless assistant do routine chores until Jeffries comes up with the idea of planting a tiny transmitter somewhere in the body of a bulldog that is to be presented to the Russian prime minister. Jeffries investigates veterinarian Laurence Harvey and gets enough on his philandering to force him to help, which is guaranteed by the promise of a knighthood as well. The operation is performed, and soon British receivers are receiving enough information to crack many Russian spy rings. The puzzled Reds send Dahlia Lavi to find out where the British are getting their information. She does and offers to forget the whole thing for a bribe of 100,000 dollars. When the bulldog becomes ill, the British fear that he will be x-rayed and the transmitter discovered. They send Harvey and Jeffries to Moscow to operate first by luring the dog out with a female counterpart. Soviet counter intelligence is on the job, and though the transmitter is removed successfully, they find out about its effectiveness and plant a transmitter on Jeffries while he's hospitalized briefly. When he prepares to attend secret meetings, the Russians sit back and wait to collect their information via the air waves.

X-RAY: Lionel Jeffries is a very funny man on screen in almost any comedy role he undertakes, and once again, he has delivered in this bit of fluff that treats a favorite screen subject these days, espionage. The story has some amusing bits, and is aided by capable performances and good direction and production. The entry should prove to be cute entertainment for fun seekers, with color an added neat touch. The story and screenplay are by Ray Galton and Alan Simpson.

AD LINES: "The Idea Was So Outrageous That, Of Course, It Worked"; "A Wildly Funny Game Of Espionage Where Any Number Can Play."

MGM

Grand Prix

DRAMA
175M.

MGM
(Cinerama)
(Super Panavision)
(Metrocolor)

ESTIMATE: Attractive racing drama enhanced by Cinerama screen.

CAST: James Garner, Eva Marie Saint, Yves Montand, Toshiro Mifune, Brian Bedford, Jessica Walter, Antonio Sabato, Francoise Hardy, Adolfo Celi, Claude Dauphin, Enzo Fiermonte, Genevieve Page, Jack Watson, Donald O'Brien, Jean Michaud, Albert Remy, Rachel Kempson, Ralph Michael. Directed by John Frankenheimer; produced by Edward Lewis.

STORY: Reported here is the story of racing car drivers, who risk death in a series of nine races, with the winner to be declared a world champion. These include American James Garner, British Brian Bedford, Frenchman Yves Montand, and Italian Antonio Sabato. Behind them are Jessica Walter, married to Bedford and unable to stand the tensions built up by the races; Eva Marie Saint, an American fashion magazine editor doing a layout with the cars and tracks for background, who falls in love with Montand and lives with him during the competition period; Francoise Hardy is a young pick-up who lives with Sabato during the rounds. In the background is Montand's wife in name only Genevieve Page, who heads their business operation. During the Monaco race, Bedford tries to pass Garner, but the latter's gearbox freezes and the two cars crash, with Garner winding up in the harbor unhurt. Bedford's car crashes into a rock wall and he is extricated, badly hurt. It appears unlikely that he will walk again and certainly not race. Walter pays one visit to the hospital and then leaves him, fed up with racing and Bedford. Garner is fired, and he finds it hard to get another car. He resorts to getting a job as a broadcaster. Montand is a winner in a few of the races, at which point Japanese car manufacturer Toshiro Mifune arrives on the scene to offer Garner a job racing his car. Garner also becomes friendly with Walter, who lives with him for a while. Garner wins a race in the Mifune machine, while Montand's machine breaks down, and he kills two children. Bedford, home in England, is determined to race again. He works out in the gym and in his dead brother's racing car. Garner wins again and becomes a contender for the championship. Bedford returns and wins a race and another, but he must take pain killing pills and injections to keep going. At the British race, Bedford is forced to pull to the side when the pain becomes too intense, and Garner's car catches fire. Garner finishes in second place. Walter has given up Garner, and now she goes back to Bedford and asks him whether he still wants her. He takes her back, seemingly improving in health after this move. Montand is becoming depressed by his unsuccessful efforts to win and by the pressures being exerted on him by his car manufacturer. He is thinking about giving up racing and his wife after the season. In the final race, Montand dies in a crash. Bedford and Garner streak for the finish line, with Garner coming in first.

X-RAY: The huge Cinerama screen is a wonderful place on which to stage the fast-moving, thrill-packed auto races that come under the Grand Prix designation in many parts of Europe and at Watkins Glen in the U. S. It also lends itself well to connecting up sequences and flashbacks. Aside from these considerations, the vast expanse has also been used as an experimental gimmick by director Frankenheimer, who uses it to play with multiple images and arty passages. These, besides being distracting, interfere with the story and the races. If these items were eliminated, the overall structure could be tightened and a more acceptable film would be the result. As it stands now, too much time is used in the telling. The racing and story should have ready acceptance from all kinds of audiences who are in the market for action, romance, the excitement that prevails at the tracks, etc. They should like the capable performances, the generally efficient direction, and the attractive production values. There is no doubt but that the subject matter offers exciting entertainment angles, and the method of presentation is impressive. The use of color does well by the entry. The story and screenplay are by Robert Alan Aurthur.

AD LINES: 'A Thrill-Packed Story About Racing Drivers, Their Cars, And Their Women"; "The Cinerama Screen Provides Excitement That Will Long Be Remembered."

PARAMOUNT

Arrivederci Baby

COMEDY
105M.

Paramount
(Technicolor)
(Panavision)

ESTIMATE: Amusing comedy on the "black" side.

CAST: Tony Curtis, Rosanna Schiaffino, Lionel Jeffries, Zsa Zsa Gabor, Nancy Kwan, Fenella Fielding, Anna Quayle, Warren Mitchell, Mischa Auer, Noel Purcell, Alan Gifford. Produced and directed by Ken Hughes; associate producers, Richard McWhorter and Greg Morrison.

STORY: Tony Curtis is a handsome confidence man, who is not adverse to marrying attractive women when he has to in order to obtain their fortunes. He recalls that as an orphan, he waited for the right person to adopt him, Anna Quayle, and he flourished under her attention and fortune until it was threatened by the arrival of Captain Noel Purcell, who wanted to marry her and her money. Curtis took care of this situation by arranging for the captain to go down with his rowboat. Quayle was inconsolable so he made it easy for her to join the captain, and he wound up with her fortune. As the money ran out and he grew older and more desired by women, he aroused the curiosity of Zsa Zsa Gabor, whom he eventually married. He became great friends with her chauffeur, Lionel Jeffries, and when he sent her into orbit in a rocket, the two joined forces. Curtis' girl friend, Nancy Kwan, begins to object to some of his misadventures and insists that he marry her, but he is noncommittal. Meanwhile, he learns that Rosanna Schiaffino married a wealthy nobleman, who died soon after the ceremony. Curtis is determined to try to take over her fortune. He makes her acquaintance, and the two have fun. She even consents to marry him, after which she learns that her fortune is not hers because the first marriage wasn't consummated. She also learns that Curtis is out to kill her for the non-existent fortune. They arrange for the accidental death of each other but can't go through with it at the last moment as they are really in love.

X-RAY: There are a number of cute and amusing scenes and situations to be found in this lightweight piece of "black comedy" nonsense, and those seeking a laugh and a bit of respite from reality should be pleased by the offering, its execution, and its cast performances, good-looking scenery and people, and capable direction and production. The cast is solid enough to draw attention, and the whole shapes up as a pleasing project for the program. The use of color is a plus factor. The screenplay is by Ken Hughes and Ronald Harwood, suggested by "The Careful Man," by Richard Deming.

AD LINES: "The Fun Film Guaranteed To Chase Your Blues;" "It's Arrivederci Gloom And Hello Fun When Tony Curtis And Lionel Jeffries Go After The Chicks."

20TH-FOX

The Devil's Own

DRAMA
90M.

20th Century-Fox
(British-made)
(Color by DeLuxe)

ESTIMATE: Okay programmer for horror fans.

CAST: Joan Fontaine, Kay Welsh, Alec McCowen, Ann Bell, Ingrid Brett, John Collin, Gwen Ffrangoon-Davies. Produced by Anthony Nelson Keys; directed by Cyril Frankel.

STORY: Joan Fontaine runs a mission school in Africa that is subjected to attack by the natives, and she is terrorized with voodoo, which leads to a nervous collapse. She returns to England, and after recuperating, applies for a job as headmistress of a small school in a tiny village. The school is a private one financed by Alec McCowen and his sister, Kay Walsh, a well-known writer. She is more or less accepted by the villagers and takes an interest in two of her older pupils, Martin Stephens and Ingrid Brett, who have become found of each other. Fontaine suspects that the girl's grandmother may be a believer in witchcraft. Stephens is taken seriously ill, and the doctors don't know what to do to cure him. He has been told to stop seeing the girl by the grandmother. Tension builds as a number of mysterious events occur, and when voodoo symbols are used to terrorize Fontaine again, she collapses and loses her memory. She regains her health in time to find that Walsh is the leader of some kind of cult that includes human sacrifice, and Fontaine is able to save Brett when she is offered as a sacrificial victim. Once the village is rid of Walsh and her evil influence, things will settle back to normal.

X-RAY: This import should do okay as part of the program with a fairly interesting plot, albeit a bit on the far-fetched side, adequate performances, and serviceable direction and production. The use of color heightens some of the more scary scenes, which are not for the very young. The Joan Fontaine name may provide an assist. The screenplay is by Nigel Kneale, based on a novel by Peter Curtis.

AD LINES: "Witchcraft And Voodoo Mean An Unusual Adventure"; "A Tiny Village In England Is Threatened With Witchcraft."

The Sand Pebbles

DRAMA
191M.

20th-Fox

(Color by DeLuxe)

ESTIMATE: High rating adventure.

CAST: Steve McQueen, Richard Attenborough, Richard Crenna, Candice Bergen, Marayat Andriane, Mako, Larry Gates, Charles Robinson, Simon Oakland, Ford Rainey, Joe Turkel, Gavin MacLeod, Joseph di Reda,

Richard Loo, Barney Phillips, Gus Trikonis, Shepherd Sanders, James Jeter, Tom Middleton, Paul Chinpae, Tommy Lee, Stephen Jahn, Jay Allan Hopkins, Steve Ferry, Ted Fish, Loren Janes, Glenn Wilder. Produced and directed by Robert Wise; screenplay by Robert Anderson, from a novel by Richard McKenna.

STORY: It is 1926 and an explosive time in China as war-lords battle for supremacy and patrol boats of many nations cruise the Yangtze to protect their merchants and missionaries. Sailor Steve McQueen is assigned to the U. S. ship, San Pablo. A loner, he is resented by his fellow "Sand Pebbles" (the crew's name for themselves), especially when he tries to run the engine room in the fleet's manner. All other departments on the ship are run by Chinese coolie labor, and the other sailors like it that way, figuring their only job is to fight if the need arises. McQueen meets and is attracted to teacher Candice Bergen, who works at the U. S. Mission run by Larry Gates. His only other friend is crew-mate Richard Attenborough. They visit a joy palace, where Attenborough falls in love with lovely Marayet Andriane, who owes the house owner $200. This sum will buy her freedom and Attenborough vows to raise it. The political situation worsens and becomes a full-scale Chinese Civil War. The San Pablo is ordered to evacuate Americans from the danger area. They do so. McQueen and Attenborough rescue Andriane and Attenborough marries her. Rebels plant opium on the San Pablo in an effort to discredit Americans. The coolies desert the gunboat which is left in a state of siege. Morale deteriorates, and Attenborough deserts to join his wife. McQueen plans to desert to join Bergen at the mission. First, he visits Attenborough and finds him dead of pneumonia. Rebels try to seize Andriane, and McQueen is unable to save her. He returns to the ship, where a crowd appears to denounce him as a murderer. Captain Richard Crenna refuses to give him up and moves the ship downstream. Marines have landed in Shanghai, where full scale fighting has erupted. Crenna decides to give the humiliated "Sand Pebbles" a final moment of glory and sets out to rescue Gates at the mission. The gunboat smashes a rebel barrier in a wild fight and limps to the mission, but Gates and Bergen, declaring themselves to be "stateless" people refuse to be rescued. Forcing the issue, Crenna is killed as rebel troops close in. McQueen makes his final stand, and he, too, is killed holding back the attacking troops while other crewmen take Bergen to safety.

X-RAY: Producer-director Robert Wise has reached back into time and history to come up with an extraordinary adventure thriller replete with drama, suspense, action and romance. Conflict exists not only on a political scale but also on a personal level as a newcomer finds difficulty becoming acclimated to the peculiar policies of a gunboat patrolling an area of international unrest. Steve McQueen is fine as the volatile sailor-engineer who refuses to conform. His role is bolstered by all around him. Adding to the film's effectiveness are the quality production values, the colorful locale, and the fine direction and camera work. There are several romances to provide a focus of interest for the ladies. The action-packed climax puts an appropriate cap on a film loaded with dramatic excitement. Wise seems to have come through with another noteworthy motion picture achievement.

DO SAVE . . . pink REVIEWS
They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumulatively numbered.

UNITED ARTISTS

A Fistful Of Dollars

WESTERN
96M.

United Artists
(Technicolor)
(Filmed abroad)
(Dubbed in English)

ESTIMATE: Good, hard-hitting western.

CAST: Clint Eastwood, Marianne Koch, John Wels, W. Lukschy, S. Rupp, Antonio Prieto, Jose Calvo, Margherita Lozano, Daniel Martin, Benny Reeves. Produced by Harry Colombo and George Papi; directed by Sergio Leone.

STORY: When an anonymous gunfighter, Cline Eastwood, arrives in the town of San Miguel on the Mexican side of the border, he finds himself in the middle of a situation which has two opposing factions trying to govern the town. He gets information and food and lodging from cantina proprietor Jose Calvo, a neutral, and then provokes a fight with four men who hazed him on his arrival. They belong to W. Lukschy. He kills all four and is hired by the opposing side, headed by John Wels and his brothers, S. Rupp and Antonio Prieto, as a gunfighter. He sees Marianne Koch held a virtual prisoner by Wels on a threat to kill her husband, Daniel Martin, and their child because of a debt due from gambling. He follows Wels and sees him arrange for the massacre of a force of Mexican soldiers to get the gold they are carrying, and it is arranged so that it will look as though a fight took place between them and American soldiers. Eastwood intensifies the feud between the two forces and even effects a rescue of Koch, reunites her with her husband and child, and sends them across the border with enough money for a new start. He is confronted by Wels on his return and tortured to reveal the whereabouts of Koch, but he refuses. He manages to escape, which infuriates Wels, who suspects he may be hidden by Lukschy. Wels destroys their house and everyone in it. Eastwood hides out in an abandoned mine until he gets his strength back and can use his gun again. He shows up in town to rescue Calvo, who is being tortured by Wels and his brothers and hirelings. He kills them all in a showdown battle and then rides out.

X-RAY: Filmed abroad, a viewer at first begins to suspect that here is another imitation western that can serve as filler on the program. However, as a bit of time passes, it becomes evident that there is a quality to be found here far out of the ordinary. The good guy is big, mysterious, fast with a gun, and not afraid of going up against large numbers of bad guys, who are evil through and through. The result is an action-packed western in the true "western" tradition that should please fans of this type of entry. Clint Eastwood is very good in the lead, and audiences will presumably want to see more of him and his adventures. The direction is smart, and the production values are efficient. The use of color is an asset. Participation in an effective campaign originated by the distributor could mean better reaction at the boxoffice.

AD LINES: "He's Going To Trigger A Whole New Style In Adventure"; "Everyone Was Wary Of The Stranger In Town—His Gun Spoke Loud And Fast."

HAPPY NEW YEAR

UNIVERSAL

Tobruk

MELODRAMA
110M.

Universal
(Technicolor)

ESTIMATE: Good action entry.

CAST: Rock Hudson, George Peppard, Nigel Green, Guy Stockwell, Jack Watson, Norman Rossington, Percy Herbert, Liam Redmond, Heidy Hunt, Leo Gordon, Robert Wolders, Anthony Ashdown. Produced by Gene Corman; directed by Arthur Hiller.

STORY: Major Rock Hudson, an officer of the British Long Range Desert Group in North Africa, is a prisoner of the Vichy French and is aboard a ship in Algiers harbor awaiting shipment back to France. A crew of frogmen led by George Peppard sets the ship afire and frees him. Taken aboard a Swastika-marked plane, he manages to get hold of a gun, but discovers that he is the captive of a Special Identification Group made up of German-born Palestinian Jews, who are working with the Allies. They land at a British base where Colonel Nigel Green explains the rescue and outlines a daring mission to take a small group into Tobruk and blow up the fuel supplies, a plan similar to one Hudson had once outlined but considered then to be too difficult. Gun units are also to be knocked out. A naval force would coordinate shelling and landing an attack force. Hudson is vital to the mission as he knows the area well. The group is to proceed with the British soldiers alleged prisoners of Peppard and his German soldiers in properly attired uniforms and marked vehicles. Green is to be in command, and he doesn't trust the Peppard force, while Hudson feels the mission is suicidal. Peppard and his men, because of their religion, realize that they face the greatest risk in the event of capture. They encounter a number of situations enroute, including being surrounded unknowingly by a force of Germans and a force of Italians, who are made to shoot at each other. The group is also shot at by a British fighter plane that they are forced to shoot down. They encounter a group of desert fighters, who turn over Nazi civilian spies Liam Redmond and his daughter, Heidy Hunt, and important documents to be used to gain safe entry into Tobruk. An unknown traitor advises them to get in touch with the Germans via a secret phone, but lines are cut down by a group of Italians, They manage to get into Tobruk, destroy the fuel dumps and some of the guns, and are also able to warn the landing forces off because of a trap. The traitor is unmasked, and Hudson and three others manage to escape, rendezvousing with an Allied ship.

X-RAY: Based on a little-known feat of World War II in the African campaign, this entry is quite interesting as the unusual plan unfolds amid daring feats of action, suspense, intrigue, etc. It's an exciting adventure film well presented in color. The performances are good, and the direction and production are efficient. The film is further bolstered by the use of authentic-appearing equipment and production values that are very impressive. The thrill-studded climax brings the absorbing tale to a fitting and explosive conclusion. Action and intrigue fans should get their fill of excitement. There are solid name values to be sold as well. The screenplay is by Leo V. Gordon.

AD LINES: "A Secret Of The African Campaign Revealed At Last"; "A Thrill-Packed Adventure About The Allied Campaign In Africa."

AVAILABLE FOR SALE ONLY TO SUBSCRIBERS •

PLUS SERVICE No. 1

THE SERVICE-KIT
—a streamlined system for BUYING, BOOKING and CONTRACT CONTROL



● Arranged and assembled for insertion in ony stondord 9 x 12 inch ring binder or ring-equipped brief case are the following forms:

1. A 52 week supply of large, modern BOOKING SHEETS (9 x 12 inches)
2. 10 pages of AVAILABILITY and PLAY-OFF WORK SHEETS (9 x 12 inches)
3. 10 sheets of PERFORMANCE RECORD and CUT-OFF SHEETS (9 x 12 inches)
4. A permanent EQUIPMENT RECORD
5. An 18-month BOOKING CALENDAR
6. A special PERPETUAL CLEARANCE CHART and many other helpful forms all properly indexed.

● After the first yeor, additional sets of any porticular FORM con be purchosed seporotely; any bock REVIEW SECTION for 5c; and ony DIVIDER INDEX for 20c.

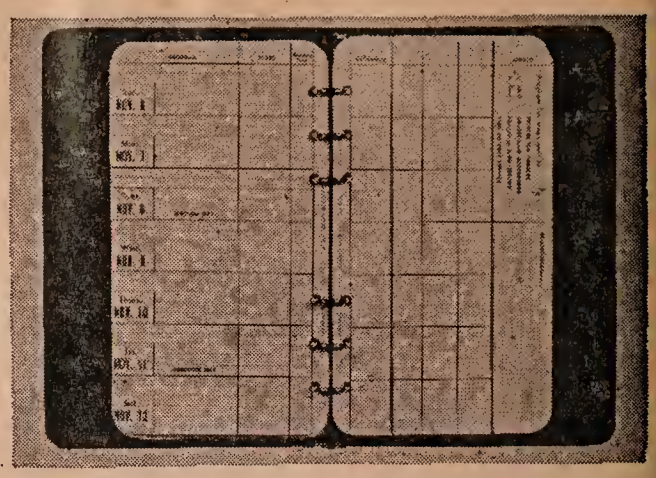
Price: $1.30 per set

STIFF-BACKED 3-RING BINDERS AVAILABLE. See No. 11a & b

PLUS SERVICE No. 4

THE NEW *"Pocket-Size"* DATE BOOK
—latest innovation in the field of small booking records.

● This new design has praved so far superiar ta anything previously develaped in its field that it has taken the industry—whether independent owner or circuit manager—by storm.
(a) 5 lines af booking space were gained by taking full advantage of the 3¾x6¾ inch page area. (b) Weekly activities nat bothered with until the complete week is booked, are kept separate and distinct. (c) Spaces are allawed for cost, gross, weather, etc., as desired. (d) All dates, days of the week, and holidays are clearly printed.



Dated forms for ONE FULL YEAR are printed to start with each JULY 1st.

Price: $1.00 per yearly set

SOFT-BACKED 6-RING LEATHERETTE BINDERS ARE AVAILABLE. See No. 11c

PLUS SERVICE No. 2

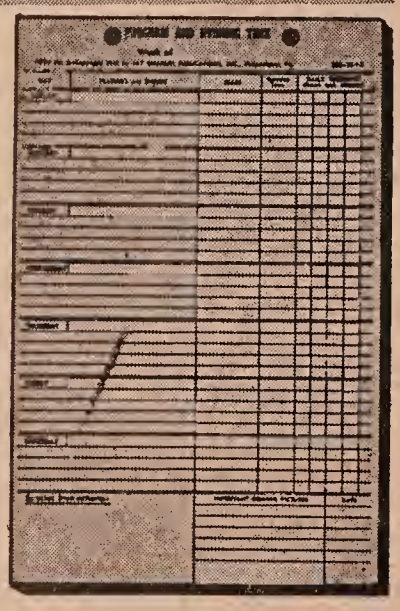
PROGRAM and RUNNING-TIME Schedules
—a basic weekly form to replace the scribbled note or tissue carbon.

● These forms are prepared for convenience in disseminating accurote information to the key members of a theotre stoff so thot they may answer intelligently the potron questions most frequently asked; or so thot they can cue and time their show. 50 sheets to each pad.

● Doily turnover running time can be easily computed from the running times of the indi-vidual subjects that make up the bill.

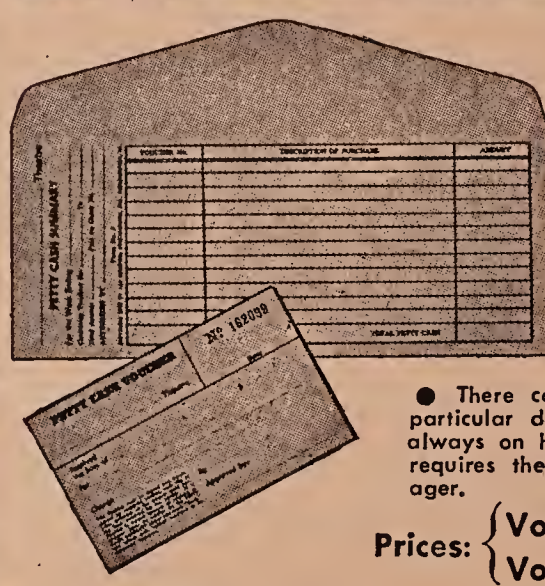
● One copy each week: (1) on your desk, (2) to your coshier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform informotion throughout the theatre.

Price: 30c per pad



PLUS SERVICE No. 5

Weekly PETTY CASH SYSTEM
—designed for simplicity and quick theatre reference.



● These specially designed 3 x 5 inch Petty Cash Slips require a counter signature af appraval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

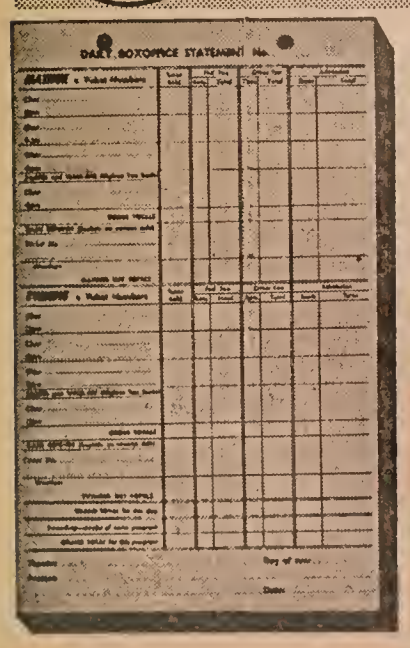
● The specially designed envelapes are far use anly once each week in listing each individual slip and computing the weekly tatal expended. All slips listed on a particular envelope shauld then be inserted in it far safekeeping; and the envelape filed for future reference.

● There can never be any later questian of a particular disbursement, far the actual receipt is always on hand and easily located. Each vaucher requires the signature of the owner or the manager.

Prices: Voucher Pads.....30c each; Voucher Envelopes—50 for 65c

PLUS SERVICE No. 3

Daily BOXOFFICE STATEMENTS
—all embracing memoranda of the complete cash control system.



● Printed on both sides so thot complete factual totols for one doy con be kept on one 5½ x 9 inch sheet, eoch itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

● Made up in pods of 50 per pod, each sheet is punched for saving in a standard ring binder with the dote ot the lower right corner for quick reference when filed.

● Where occurocy counts for current income ond future bookkeeping, the Box Office Statement is a diory of theatre operation.

Price: 30c per pad

PLUS SERVICE No. 6

THE *"At-a-Glance"* BOOKKEEPING BOOK
—specially designed by a leading theatre specializing C.P.A. authority.



● This extremely simple system has been constontly revised to meet eoch tox or other chonging requirement of the theotre man. Its 9-x 12 inch pages provide for: (1) daily ticket record, (2) tox collected daily, (3) daily gross, (4) pass ond wolk-in records, (5) weother and opposition, (6) doily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, poyroll, ond onnual or monthly expense amortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the yeor to dote, etc.

Price: $1.75 per book (Sufficient for 52 weeks)

DESIGNED . . . PRODUCED . . . WAREHOUSED . . . and DELIVERED . . . restricted to current THEATRE SUBSCRIBERS ONLY! Sample sheets

• TIME TESTED FORMS and SYSTEMS:

PLUS SERVICE No. 7 — Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.



Price: 52 sheets (1 year) for $1.30

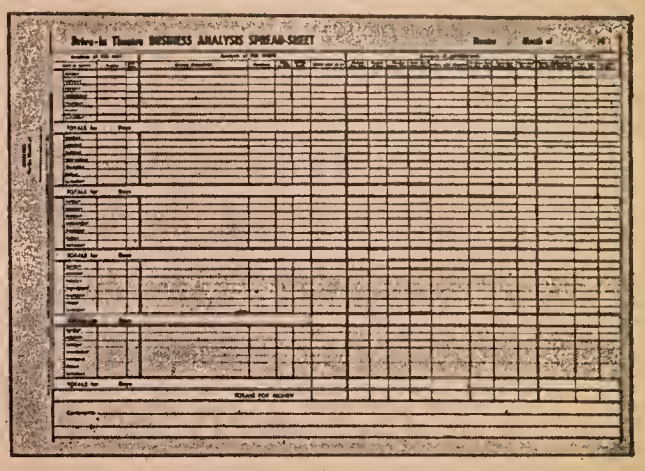
● This is the system that resulted from a contrast of the Payroll Farms used by all major theatre circuits.

● Designed to be filed in the ardinary letterhead size cabinet (8½ x 11 inches) this form pravides a permanent weekly record of the individual name, social security number, rate af pay, avertime pay, reasans for avertime, and deductians for all purpases. It also provides gross weekly totals af salaries, deductions, raises, etc.

One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE No. 9A — Monthly *Drive-In* BUSINESS ANALYSIS

—a contrast study of ALL Outdoor Theatre income and film costs.



● There is no facet of the theatre field that fluctuates sa rapidly with every turn in weather, temperature, school attendance and oppasitian as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will pravide a study of: (1) The day af the week and day of the month complete with all weather influences; (2) The feature attractian complete with costs; (3) The tatal admissians by car and by patron; and (4) The confection sales by car and by patron.

● At the end af any one manth, the complete picture is there for analysis and study,—and at the end of the same month ot the following year, your headway or shortcamings are obvious.

● Here is what might be termed "a Monthly Boxoffice Statement."

Price: 55c for 13 sheets

PLUS SERVICE No. 8 — SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

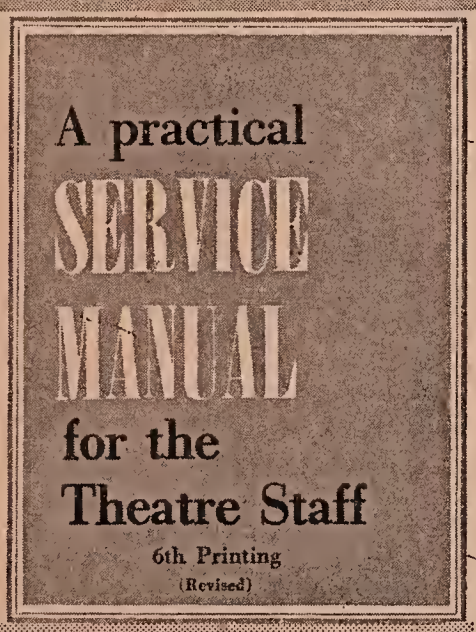
LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

● Of inestimable value in "breaking-in" a new staff of Ushers; a new Cashier, or a new Daor Man.

● This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules af conduct for the theatre staff very lagically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Daor Men, Ushers, etc., as currently trained in the larger circuits.

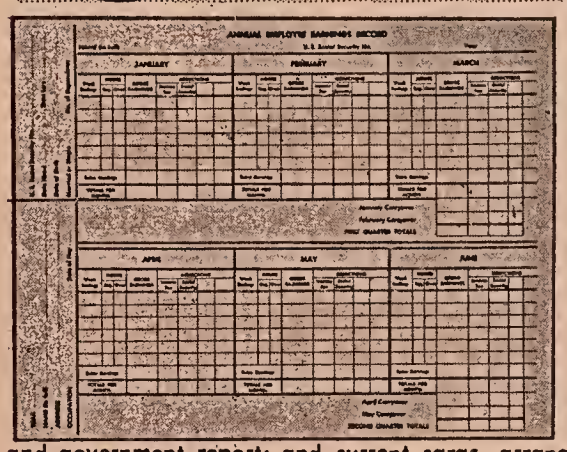
● It also pictures a system of Usher's hand signals for designating empty seats and gives many hints an Public Safety, Accident, Fire Prevention, Advertising, etc.

Price: 10c each



PLUS SERVICE No. 10 — Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.



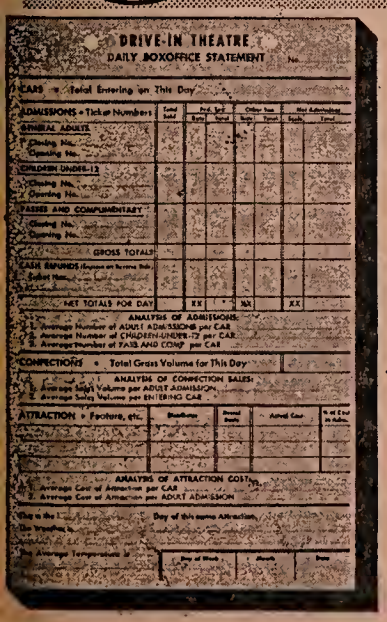
● Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary baak is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one emplayee far ane year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current caras, arranged alphabetically constitute the only working set.

● Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

PLUS SERVICE No. 9 — *Drive-In Theatre* Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.



● A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Canfection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions incame of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Oppasitian Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Tatals Deposited.

● All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.

● Here is a professional form never before designed for drive-in operation.

Price: 30c per pad

PLUS SERVICE No. 11 — Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

Service-Kit BRIEF CASE (a)

● A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $6.00 each (Tax included)

Service-Kit BINDER (b)

● A big, stiff backed, imitation leather binder equipped with 3-ring halder designed for the Service-Kit Farms (See Na. 1) and a full year of Pink Review Sectians as published separately by EXHIBITOR.

Price: $1.50 each

Pocket-Size Date Book BINDER (c)

● A small, flexible leatherette binder equipped with 6-ring holder designed for the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: $1.30 each

at NON-PROFIT PRICES . . . as a "Theatre-Wise" plus-service that is frankly without obligation.

MOTION PICTURE EXHIBITOR
317 N. Broad St., Phila., Pa. 19107

FOREIGN

Africa Addio

DOCUMENTARY
120M.

Rizzoli
(Technicolor)
(Techniscope)

ESTIMATE: Effective documentary.

CREDITS: Written, conceived, and directed by Gualtiero Jacopetti and Franco Prosperi.

CONTENT: The documentary cameras move into Africa when the whites turn over control of governments and colonies to black inhabitants. Seen is the wild exuberance that followed which resulted in some cases in mass murders, destruction, fighting, abandonment of game laws which saw thousands of animals heretofore protected being slaughtered, looting, torture, etc. Much of what is seen is unpleasant, and some of it is downright repelling.

X-RAY: History in the making is witnessed here as the cameras show the effects of changes that have taken place recently in Africa as the white man is either driven out of many countries or reduced to the role of an alien permitted to remain at the whim of those in control. The takeover from existing governments results in civil war, mass killings of humans and animals, torture, suffering by the innocent, the greed of the mercenaries who look to make a profit no matter of circumstance, etc. Some of the footage is so realistic and revealing that even many of the hardened adult viewers are going to find it hard to take. Realistic bloodletting, decaying bodies, brutal murders, etc., hardly can be called entertainment. Still, there will be those who will find a certain amount of fascination in the presentation, which can be labeled highly effective reporting. As a documentary, it is a worthy document and unforgettable. Technically, it is a noteworthy accomplishment.

AD LINES: "Thrill To The Merciless Africa Of Today"; "An Unusual Camera Story Of Africa Today In An Era Of Constant Change."

Blow-Up

DRAMA
110M.

Premier Productions
(Color)
(Filmed abroad)

ESTIMATE: Interesting off-beat import for mature audiences.

CAST: Vanessa Redgrave, David Hemmings, Sarah Miles. Produced by Carlo Ponti; directed by Michaelangelo Antonioni.

STORY: David Hemmings is a successful fashion photographer, who has also worked in other areas with his cameras until he is ready to come out with a book. He's much in demand, doing quite well on his assignments. While out in a park, he takes some distant photos of a pair of lovers, Vanessa Redgrave and an older man. She is very upset when she learns he has been taking their pictures, and she later visits him at his studio to get back the photos. She is willing to do anything and starts out by partially stripping for him. He later develops the photos after giving her a phoney roll of film, and in the blow-ups, Hemmings spots a threatening gun and possibly a murder. He goes back to the park and sure enough there is a corpse. He's not quite sure how to proceed, and at times he begins to doubt his own sanity. There is no resolution.

X-RAY: This is an interesting treatise on the life and work of a successful fashion photographer, who is not adverse to using his talent in other areas as well. He's good at his job, and he leads a pretty fascinating life. Once in a while, director Antonioni, also a collaborator on the screenplay, almost lets a story-line make progress, but this is nipped in the bud before the film's end or before the idea can get out of hand. There were two story angles possible, one dealing with the encounters and misadventures of a photographer and the other a murder mystery, but neither is developed. An incidental bit of intelligence is that the vast numbers of photography enthusiasts should get quite a kick out of the hero, his equipment, and its use. It's absorbing to a degree, and there are good performances and fine production values to back up the erratic story-line and the unorthodox direction. There are several scenes which limit its acceptance to mature audiences. Tonino Guerra also worked on the screenplay.

AD LINES: "His Camera Caught A Murder In Progress"; "A Fascinating Study Of A Photographer And The Women Around Him."

Do You Keep A Lion At Home?

FANTASY
81M.

Brandon Films
(Czechoslovakian-made)
(English titles)
(Color)

ESTIMATE: Okay childrens' entry should appeal to matinee trade.

CAST: Ladislav Ocenasek, Josef Filip, Olga Machoninova, Jan Brychta. Directed by Pavel Hobl.

STORY: When youngsters Ladislav Ocenasek and Josef Filip arrive at their school for an outing, they find it closed. Their excursion has been canceled because of illness. Instead of making their way to an empty house, they decide to go exploring around the city on their own. They take over the direction of traffic from an officer who takes a few moments respite, and they encounter a painter who lets them do some work with his colors. They meet a talking dog, and he takes them to a number of places where other animals talk as well. They go to a place that is enchanted and free a number of magicians under a spell. They even get involved with a small racing car, which means further adventures. They eventually wind up at their school where their father takes them home.

X-RAY: Fantasy and reality are combined throughout this import that is slanted for young audiences, who will appreciate the frequently surrealist adventures of two small boys in a large city. It has a number of entertaining sequences, and much of it is well done technically with some of the sequences showing fine moments of originality. It's another entry for the matinee area. The screenplay is by Sheila Ochova and Bohumil Sobotka based on a story by Ochova. The two child leads are cute and effective.

AD LINES: "Two Youngsters On Their Own In A Big City Get Into All Kinds Of Adventures"; "Fun For All The Family."

Galia

DRAMA
105M.

Zenith International
(Filmed abroad)
(English titles)

ESTIMATE: Fair import for the art spots.

CAST: Mireille Darc, Venantino Venantini, Francoise Prevost, Jacques Riberolles, Francois Chaumette. Directed by Georges Lautner.

STORY: Mireille Darc is an attractive girl from the provinces who has made a moderate success of herself as a window decorator in Paris. She lives free to do as she pleases, to have romances, etc. One night, she saves a woman, Francoise Prevost, from drowning, and she takes her to her apartment. She learns that Prevost has attempted suicide because of an unhappy marriage to an unfaithful husband, Venantino Venantini. Darc offers to recover a suicide note and advises the woman to remain in her apartment and perhaps worry her husband. The latter is unconcerned about the disappearance of Prevost. Darc decides to spy on him. This results in an affair, and she finds herself falling in love with him. Prevost tries to warn her, but Darc is uncaring so long as he pays attention to her. He identifies a body as his wife's, but then Darc discovers that he knows she is alive. She even discovers that they have been talking to each other. He asks for a divorce but Prevost refuses. Prevost kills him, allegedly to prevent his ruining Darc's life.

X-RAY: This import is much too long for the story it has to tell. Were it trimmed, it could have been an attractive entry with a different kind of triangle and with a few refreshing twists and personalities. Darc is impressive in her role, being well suited to her assignment. The direction is adequate and would have shown to better advantage with some incisive paring. The production values are good. To the film's advantage are the use of surroundings and street and restaurant backgrounds of Paris. The screenplay is by Georges Lautner and Vahe Katcha, based on a novel by the latter.

AD LINES: "She Went Looking For Excitement And Adventure And Found More Than She Bargained For"; "She Went To Spy On An Attractive Man And Wound Up Loving Him."

Night Games

DRAMA
104M.

Mondial
(Filmed in Sweden)
(English titles)

ESTIMATE: Adult import for the art and shock spots.

CAST: Ingrid Thulin, Keve Hjelm, Jorgen Linstrom, Lena Brundin, Naima Wifstrand. Directed by Mai Zetterling; produced by Sandrews.

STORY: Keve Hjelm returns to the castle home of his youth to reflect on the problems that prevent him from having a normal relationship with women. They have threatened to destroy his engagement and forthcoming marriage. In flashback, he recalls a way-out party given by his mother, Ingrid Thulin, to watch her give birth to a dead infant with everyone, including the orchestra, in the bedroom to watch. He remembers his mother's lovers, consisting mainly of decadent hangers-on; also assorted orgies as well as his own sex drive that Thulin encourages and provokes. He recalls sessions with his mentally-affected, elderly aunt Naima Widstrand, who is eventually taken away to a sanitarium after his mother dies. An obese homosexual tries to indoctrinate him in the ways of the world, and there are other instances of perversion. As a grown man, he chooses as his fiancee Lena Brundin, a girl who resembles Thulin, and they return to the castle so that he can possibly help himself. She is a steadying influence and persuades him that he can have a normal existence if he can overcome some of the mental blocks. He decides on a desperate and costly move, to blow up the castle and once and for all to shatter his ties with the past. His memories destroyed, he and Brundin seem to be destined for a fitting future together.

X-RAY: Much has been written and discussed about this import, which created a stir at a European film festival when the public was barred because of several scenes which

were deemed and are repugnant. The byplay on unnatural sex and a number of orgiastic scenes place this in a category for sophisticated adults only, who may find the proceedings interesting to a degree. The story line proceeds in such an unorthodox direction that one is never quite sure what will happen next. The obvious intent is to shock while endeavoring to explain what happened during the maturing of an impressionable youth. The performers are capable, and direction and production are unusual, as is the subject matter. The screenplay is by Mai Zetterling and David Hughes.

AD LINES: "Because of the Daring Story, This Film Is Suitable For Adults Only"; "A Boy Becomes A Man In A Most Unusual Film Suitable For Adults Only."

Shadow Of Evil

MELODRAMA
92M.

Seven Arts
(Filmed abroad)
(Dubbed in English)

ESTIMATE: Minor lower half filler.

CAST: Kerwin Mathews, Pier Angeli, Robert Hossein, Dominique Wilms. Directed by Andre Hunebelle.

STORY: Evil doctor Robert Hossein plans to control the world by unleashing a plague-causing virus which is supposed to destroy inhabitants who are inferior. He is to select those who will survive. Kerwin Mathews is an American agent who is sent to Bangkok where he is able to discover clues revealing discrepancies in vital virus shipments, tying in Hossein. He has to overcome a number of obstacles and villains in order to have justice triumph and locate the doctor's laboratory, which is destroyed before the evil intent can be carried out.

X-RAY: A more or less formula presentation about a mad doctor who has plans to take over the world until stopped by the hero secret agent, this import can go on the lower half of the program where filler is needed. The performances, direction, and production are ordinary, and there are a few action scenes to keep the proceedings on the move. Surprises are few and far between. The screenplay is based on a novel by Jean Bruce.

AD LINES: "A Mad Scientist Plans To Rule The World"; "An Exciting Adventure Thriller About A Secret Agent In Bangkok."

A Very Handy Man

COMEDY
95M.

Rizzoli
(Italian-made)
(English titles)

ESTIMATE: Amusing import for art spots.

CAST: Ugo Tognazzi, Giovanna Ralli, Pierre Brasseur, Anouk Aimee. Produced by Nino Krisman; directed by Alessandro Blasetti.

STORY: Ugo Tognazzi, a small town handyman and the father of five children, each by a different woman, not only services the electrical appliances of the town but also many of the females in the area. Giovanna Ralli, one of his conquests, tries to get him to fix a water pump supplying her orange grove, which her cousin, Pierre Brasseur, desires. She finds Tognazzi at Brasseur's home installing a television set for him and his childless wife, Anouk Aimee. Brasseur is disgruntled because Aimee has not given him a son as an heir to his fortune. Ralli uses a story that she is pregnant to influence Tognazzi's cooperation so he uses dynamite to get her water, which takes it away from Brasseur. Brasseur forces him to use dynamite again, and this time the water disappears from both. The case winds up in court, and Ralli tries to persuade Tognazzi to help her again by revealing that her pregnancy is true though she refuses to marry him. Instead, she persuades Brasseur to let it be known that the child is his, thus settling the quarrel between the two families while putting the blame on Aimee for not having a heir. The latter flees to the home of her aunt, where Tognazzi seduces her and gets her pregnant. Brasseur is convinced he is the father and gives up Ralli to devote his full time to Aimee, even talking about a second child to which she is agreeable. Ralli asks Tognazzi to marry her, but he prefers to remain a free soul.

X-RAY: According to this etnry, a small town in Italy has a big regard for sex and who does what to whom. Some of the complications that arise from a bachelor who is ready, willing, and able are amusing. The plot is generally interesting and light of weight, and art house audiences should get quite a few chuckles out of the good natured yarn. The cast, direction, and production are capable. The screenplay is by Sergio Amidei, Elio Bartolini, and Carlo Romano.

AD LINES: "He Had A Way With Women"; "An Adult Comedy Loaded With Fun."

IT'S THIS EASY: fill in data below . . . attach cash, check or money order in the desired amount . . . and send this stub to—
MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Pa.

Please check √
ONE YEAR 50 Issues $2.00
TWO YEARS 100 Issues $3.50
THREE YEARS 150 Issues $5.00
Foreign—$5.00 per yr.

Theatre or Firm _____
Mailing Address _____
_____
City _____ State _____
If copies are to be addressed to an individual, please state:
Individual's Name _____ Title _____

Opinion Maker of the Motion Picture Industry!



There is no other service as complete, as accurate, or as accessible as the
REVIEWS
at which you are looking
•
TO HAVE IT SERVE YOU REGULARLY, BECOME A REGULAR SUBSCRIBER TO
MOTION PICTURE EXHIBITOR

ALPHABETICAL GUIDE TO 89 FEATURE REVIEWS

This index covers features reviewed thus far during the 1966–67 season in addition to features of the 1965–66 season, reviewed after the issue of Aug. 31, 1966.—Ed.

A

AFTER THE FOX—103m.—UA 5479
AFRICA ADDIO—120m.—For. 5486
ALL THE OTHER GIRLS DO—90m.—For. 5470
ALVAREZ KELLY—116m.—Col. 5457
ANY WEDNESDAY—109m.—WB 5464
APPALOOSA, THE—98m.—U 5455
AROUSED—82m.—Misc. 5474
ARRIVEDERCI BABY—105m.—Para. 5482

B

BIBLE, THE—174m.—Fox 5458
BLOW-UP—110m.—For. 5486
BOLSHOI BALLET '67—75m.—Para. 5458
BRIDES OF FU MANCHU, THE—94m.—For. .. 5479

C

CHRISTMAS THAT ALMOST WASN'T, THE—95m.—For. 5467
COUNTERFEIT CONSTABLE, THE—86m.—For. 5474
CRAZY QUILT—75m.—Cont. 5465
CUL-DE-SAC—104m.—For. 5470

D

DEAD HEAT ON A MERRY-GO-ROUND—104m.—Col. 5461
DEFECTOR, THE—106m.—Misc. 5470
DEVIL'S OWN, THE—90m.—20th-Fox. 5482
DR. GOLDFOOT AND THE GIRL BOMBS—85m.—AIP 5473
DO YOU KEEP A LION AT HOME?—81m.—For. 5486

E

EL GRECO—95m.—20th-Fox 5455

F

FAHRENHEIT 451—111m.—U 5469
FISTFUL OF DOLLARS, A—96m.—UA 5483
FOLLOW ME BOYS—134m.—BV 5461
FORTUNE COOKIE, THE—125m.—UA 5463
FRANKENSTEIN CONQUERS THE WORLD—98m.—AIP 5453
FUNERAL IN BERLIN—102m.—Para. 5478
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—99m.—UA 5458

G

GALIA—105m.—For. 5486
GAMBIT—109m.—U 5470
GEORGY GIRL—100m.—Col. 5462
GOAL!—106m.—Col. 5481
GRAND PRIX—175m.—MGM 5482

H

HALLUCINATION GENERATION—85m.—AIP . 5477
HAWAII—189m.—UA 5459
HERO'S WIFE, THE—91m.—For. 5467
HOTEL PARADISO—96m.—MGM 5454

I

I DEAL IN DANGER—85m.—Fox 5463
IS PARIS BURNING?—173m.—Para. 5469

J

JACK FROST—79m.—Emb. 5462

K

KALEIDOSCOPE—103m.—WB 5456
KNOCKOUT #2—50m.—Misc. 5460

L

LET'S KILL UNCLE—92m.—U 5459
LIQUIDATOR, THE—103m.—MGM 5454
LOVES Of A BLONDE, THE—88m.—For. 5467
LOVING COUPLES—113m.—For. 5467

M

MAN FOR ALL SEASONS, A—120m.—Col. 5477
MARINE BATTLEGROUND—88m.—For. 5460
MASCULINE FEMININE—104m.—For. 5468
MISTER BUDDWING—99m.—MGM 5454
MURDERER'S ROW—108m.—Col. 5478

N

NASHVILLE REBEL—91m.—AIP 5473
NAVY VS THE NIGHT MONSTERS, THE—87m.—Misc. 5456
NIGHT GAMES—104m.—For. 5486
90 DEGREES IN THE SHADE—90m.—For. 5474
NOT WITH MY WIFE, YOU DON'T!—118m.—WB 5459

O

OH, THOSE MOST SECRET AGENTS—96m.—AA 5461
ONE SPY TOO MANY—102m.—MGM 5462
OSS 117—MISSION FOR A KILLER—84m.—Emb. 5453

P

PENELOPE—97m.—MGM 5466
PISTOL FOR RINGO, A—97m.—Emb. 5465
POPPY IS ALSO A FLOWER, THE—100m.—Misc. 5466
PROFESSIONALS, THE—117m.—Col. 5465

Q

QUILLER MEMORANDUM, THE—105m.—20th-Fox 5478

R

RAGE—103m.—Col. 5473
RETURN OF THE SEVEN—95m.—UA 5463
RINGS AROUND THE WORLD—98m.—Col. ... 5453
ROMEO AND JULIET—126m.—Emb. 5457
RUN FOR YOUR WIFE—97m.—AA 5477

S

SAND PEBBLES, THE—191m.—20th-Fox. 5482
SECONDS—106m.—Para. 5455
SHADOW OF EVIL—92m.—For. 5487
SHAMELESS OLD LADY, THE—95m.—Cont. .. 5465
SHOOT LOUD, LOUDER . . . I DON'T UNDERSTAND—100m.—Emb. 5481
SPINOUT—95m.—MGM 5462
SPY WITH A COLD NOSE, THE—93m.—Emb... 5481
SWINGER, THE—81m.—Para. 5466

T

TARZAN AND THE VALLEY OF GOLD—100m.—AIP 5453
10.30 P.M. SUMMER—85m.—For. 5464
TEXAS ACROSS THE RIVER—101m.—U 5455
THAT TENNESSEE BEAT—84m.—Fox 5463
TOBRUK—110m.—U 5483
TOKYO OLYMPIAD—93m.—For. 5476

V

VERY HANDY MAN, A—95m.—For. 5487

W

WAY—WAY OUT—101m.—Fox 5466
WHAT'S UP, TIGER LILY?—80m.—AIP 5457
WHERE THE BULLETS FLY—88m.—Emb. 5474
WOMEN OF THE PREHISTORIC PLANET—87m.—Misc. 5460

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. **4 consecutive** insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A Man" CORNER on this page for Help and Situations Wanted advertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

EQUIPMENT FOR SALE

NEW JAPANESE LENS, Anamorphics, Century CC R-3 sound heads, used, rebuilt, all makes, models. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

EQUIPMENT WANTED

TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you? STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE SEATING

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 247 Water St., Brooklyn, N.Y. 11201.

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

THEATRE WANTED

WANTED TO RENT: Theatre and equipment in Chicago area. Northwest, northeast or north sections preferred. Write to MR. SCOTT SHUMWAY, 4628 Cardamon Lane, Rockford, Illinois 61111.

THEATRE FOR SALE

COMPLETELY EQUIPPED theatre and building, 770 seats, central Oregon town. Ideal for family operation. Mild climate, good schools and near Oregon State University. May be purchased with low cash down payment and reasonable monthly payments. Write BOX 305, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

For the best in Theatre Forms and Systems
MOTION PICTURE EXHIBITOR BOOK SHOP

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

EXPERIENCED THEATRE MANAGER seeking part-time job as relief manager. References furnished. **BOX A1228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PERSONABLE, YOUNG showmanager with workpower experience in first-run, art, nudie theatres seeks connection Calif., Washington, D. C., N. E., N. Y. Call 212-254-4418, or write **BOX B1228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PUBLICITY-ADVERTISING MANAGER. Can handle press and public relations. Full or part-time for progressive, Nassau-Suffolk County (NY) exhibitors. **BOX C1228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

WANTED: Job as manager-trainee with up and coming circuit, family or art type. Will relocate anywhere. Good references. **BOX D1228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

Address all Correspondence to— ***The A—MAN Corner*** { **Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107**

MOVING?

ADDRESS CHANGING?

You won't miss your weekly copy of MOTION PICTURE EXHIBITOR if you are changing your address, or if the Post Office insists on delivering only to a box number, *providing you let us know the new mailing address three weeks in advance of the change.* Send us your new, correct mailing address with the address portion of the wrapper or envelope bringing you your copy. And please include your Zip Code!

Please notify:

MOTION PICTURE EXHIBITOR

CIRCULATION DEPARTMENT

317 N. Broad St., Phila., Pa. 19107

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

TO:

Name . . . . . .

Title . . . . . .

Address . . . . . .

. . . . . .

. . . . . .

. . . . . .

★

☐ Enclosed

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
317 N. Broad St., Phila., Pa. 19107

"A stunning picture-

beautifully built up with glowing images and color compositions. A FASCINATING PICTURE, which has something real to say about the matter of personal involvement and emotional commitment in a jazzed-up, media-hooked-in world... it is vintage Antonioni fortified with a Hitchcock twist. The performing is excellent!" —*Bosley Crowther, New York Times*

"So stunning that you want to see it more than once!

Antonioni touches all current bases in advanced film-making. He does it with astonishingly and complete artistic beauty, with delicacy and taste. The scenes and the color of London, and the interiors, and those marvelous girl models, each one looking exactly like what she is, are all incomparably real!"
—*Archer Winsten, New York Post*



"A beautiful and startling film!

AN ENGROSSING THRILLER!
MAGNIFICENTLY TENSE!
A FASCINATING POINT OF EXCITEMENT!
A flesh and blood puzzle. A message belted at us with a twang of invisible catgut. The basic ugliness of creatures and rituals is explored and expounded brilliantly. I SUGGEST YOU TRY IT!"
—*Judith Crist, N. Y. World Journal Tribune*

A Carlo Ponti Production

Recommended for mature audier

Michelangelo Antonioni's
first English language film

Vanessa Redgrave

BLOW-UP

co-starring
David Hemmings
Sarah Miles

COLOR

A Premier Productions Co., Inc. Release

Pre-Xmas Week
CORONET-N.Y.C.
(589 Seats)
$30,942.00

MOTION PICTURE

EXHIBITOR

JAN. 11, 1967

Volume 76 Number 21

IN TWO SECTIONS · THIS IS SECTION ONE



NATO Committees Plan Campaigns

(See Page 6)

MGM Votes New Stock Dividend

(See Page 8)

Eugene Picker, most recently United Artists vice-president, is joining Trans-Lux Corp. as president and chief operating officer of its entertainment division and executive vice-president of the parent company.

OLD HEADACHES IN A NEW YEAR . . . *see editorial—page 4*

All this picture has is SEX, GANGSTERS, STRIPPERS, A MILLION STOLEN BUCKS, 3 STIFFS IN ONE COFFIN

and some of the other little Happenings in life.



PARAMOUNT PICTURES presents

WILLIAM CAST

STARRING

SID CAESAR · ROBERT RYAN · ANNE BAXTER · KAY MEDF

DOM DeLUISE · BILL DANA · GODFREY CAMBRIDGE · MARTY INGELS and GEORGE



THE BUSY BODY

A joyous comedy of Peril

TECHNICOLOR®

PARAMOUNT GETS THE YEAR ON ITS BUSY WAY WITH THE WORLD PREMIERE IN NEW ORLEANS, JAN. 13.

J MURRAY · RICHARD PRYOR · ARLENE GOLONKA

GUEST BODIES BEN BLUE

BEN STARR · From the Novel by DONALD E. WESTLAKE · Produced and Directed by WILLIAM CASTLE · Music by VIC MIZZY · TECHNISCOPE®

A PARAMOUNT PICTURE

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 76 • No. 21 January 11, 1967 Our 49th Year

OLD HEADACHES IN A NEW YEAR

IT MAY BE A NEW YEAR, but exhibitors struggling to make sense out of many industry sales practices are still suffering from the same old headaches. Recently, an exhibitor lost a picture of proven boxoffice value because he was unable to meet the playdate demands specified by the distributor in the bid notice.

Thereupon, the distributor sold the picture without a guarantee to an admittedly inferior theatre, which operates only six days per week and has no matinee performances. This type of selling, while it may be okay under the letter of the law, is strictly for the birds. Because of its obvious detrimental effect on the grossing potential of the picture involved, it tends to turn the industry into a jungle where rules of run and clearance become meaningless and where cut-throat competition is the only means of operation. Because theatres in desperate economic situations will take desperate gambles to stay open, this and other unfair policies gain a foothold in territory after territory. Such a situation may mean a short-term profit to a distributor, but the long-range effects are likely to be ruinous. In happier times, producers like Samuel Goldwyn were content to withhold a release as long as nine months to get the right theatre.

Another policy of equally unfair nature is that in which a subsequent run situation is sold a film to play one day after the close of a downtown run. This must hurt the drawing power of the film at the first-run theatre charging $2 or $2.50. The realities of the business being what they are, the subsequent run theatre must be advertising the film as a coming attraction while it is still playing its downtown or first-run engagement. The motion picture audience is not composed entirely of fools. Without some reasonable clearance over subsequent run situations, the public will wait a few hours to see the film at a lower admission charge.

Early showings of motion pictures on television are bad enough for motion picture theatres, but when they are forced to combine with distributors to hurt one another, the situation becomes intolerable. Operators who invested terrific sums to put up fine first-run theatres to show off motion pictures to their best advantage deserve more consideration. If they are destroyed, the entire industry as we know it will disappear with them.

The inflexible manner in which playdates are sought gives rise to many abuses. If a first-run is not available, key runs will be sold on a first-run basis, and this also must work to the disadvantage of the film.

If all theatres were treated by all distributors in the same manner, complaints, while still justified, would be muted in intensity. However, abuses of bidding procedures are well known and are common industry gossip. Blind bidding is rampant, but it turns out that some theatremen are kept more in the dark than others. Favoritism is suspected and in many cases proved. The Federal Trade Commission has often ruled against companies that treat competing customers in a different manner. If ever the long awaited investigation of bidding in the motion picture industry gets off the ground, investigators will find facts that will curl their legal hair.

There is on record a case in which an exhibitor offered a $5,000 guarantee on a bid for a three week engagement at 60 per cent, 50 per cent, and 40 per cent. His competitor "won" the picture with no front money and agreed to play it for four weeks at 60 per cent, 50 per cent, 40 per cent, and 30 per cent. After three weeks and two days of a totally disappointing run, it came off. It didn't come close to returning a film rental of $5,000, as was offered by the competing exhibitor. Of course, nothing was done, probably because it was a circuit operation. The exhibitor who lost the film knows he got a rotten deal, but where does he go to complain? The Justice Department and the Federal Trade Commission are too busy and understaffed, so they say.

Perhaps the answer lies in a rash of law suits such as followed the famous and infamous consent decree in the Paramount case. It is a sorry state of affairs when a sense of fair play must be imposed on an industry by the courts.

A ONE-SIDED DIALOGUE

WE HAVE EDITORIALIZED often on the unfortunate practice of withholding vital information on upcoming features from theatremen by delaying trade paper review dates until the last possible moment. This, of course, effectively keeps the theatreman in the dark during the crucial time that he must prepare his bid.

In this issue we are reprinting an editorial from MOTION PICTURE DAILY in which Martin Quigley, Jr., makes some provocative and pertinent comments on the same situation and a letter to FILM DAILY in which an exhibitor voices a similar complaint.

This is a problem of vital concern to exhibitors everywhere and should be high on NATO's agenda. We are glad to hear that NATO is receiving excellent cooperation on matters of mutual concern from Jack Valenti, MPAA president. This is a matter that Mr. Valenti might well discuss with NATO's liaison committee. Perhaps he could crack the distributors' wall of silence and initiate a dialogue that might alleviate a very serious situation.

NEWS CAPSULES

FILM FAMILY ALBUM

Anniversary

C. J. Latta, C.B.E., managing director of Associated British Picture Corporation, Ltd., Variety Club International officer, and formerly with Warner Brothers Theatres in America, and **Lucille** celebrated their golden wedding anniversary in London with their daughters and their families, the Drew Ebersons and Jack Halperins. Congratulations poured in from all quarters.

Arrivals

A daughter, **Kimberly Ann,** weighing 7 pounds and 12 ounces, was born to **Bob and Katherine Sanford** in Hempstead, Long Island. Daddy is the New York and Connecticut division manager for Skouras Theatres.

Obituaries

Masonic funeral services for **Harry Beaumont,** 78, pioneer motion picture director, were conducted in the Little Chapel of the Dawn at Santa Monica, Calif. He was a director at MGM, Warner Bros., and 20th-Fox, and one of his pictures, "Broadway Melody," was the first to win the Irving Thalberg Award. His survivors are the widow, a daughter, and four grandchildren.

David M. Bickler, 59, managing director, United Artists Corporation, Ltd., London, died in hospital after an operation. He is survived by his widow.

Sam Harris, 93, editor in chief of The Daily Cinema, died suddenly after a stroke at Bournemouth, England. Originally an auctioneer, valuer, and estate agent, he founded in 1912 the Cinema News and Property Gazette, which was amalgamated with the Daily Film Renter to form The Daily Cinema a few years ago. He had been active and in full command of his facilities—he even drove his Rolls Bentley to the Cinema Exhibitors Convention at Torquay in May—until the end. He is survived by a son and grandchildren.

Last rites for veteran screen writer **Robert E. Hopkins,** 80, were conducted in the Little Church of the Flowers, Glendale, Calif. In his long and prolific career, including 22 years with MGM, he wrote screenplays for such productions as "San Francisco," "Saratoga," "Politics," and "Caught Short." His widow survives.

Lawrence Jones, 62, a veteran projectionist for 20th Century-Fox studio, died Christmas day at his home in Encino, Calif. Surviving are his widow, two daughters, and seven grandchildren. Interment was in Valhalla Memorial Park, North Hollywood.

Requiem mass was recited for **Paul Meredith Jones,** 69, one of Hollywood's most prolific producers, who died at his North Hollywood home. In a career going back to the early 1920's, he made more than 40 films, most of them comedies, and had worked with Charlie Chaplin, W. C. Fields, Bing Crosby, Bob Hope, and Jerry Lewis. He made "The Fleet's

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., JAN. 9

In" as a silent movie with Wallace Beery and years later remade it for the sound screen with William Holden. He made seven Dean Martin and Jerry Lewis films, four Hope-Crosby "Road" pictures, and more recently worked alone with Lewis on "It's Only Money," "Whose Minding The Store," and "The Disorderly Orderly." Jones leaves his wife, a daughter, three grandchildren, his father, and a sister.

Mrs. Frank J. Matthews, wife of a projectionist at the Hellman Theatre and a former cashier at the Stanley Warner Strand, Albany, died in Albany Medical Center Hospital. She had recently been a secretary with a local oil distributing company. A sister and a brother also survive.

Services held for **Harold D. Popel,** aged 58, who died in Baptist Hospital. For the past five years, he was with the Wometco Enterprises, Inc., film buying and booking department. Before that, he worked with numerous theatre circuits and Telenews. He was in the industry virtually all his life; at the age of 18 years he was manager of the Los Angeles Theatre. He is survived by his wife, a daughter, a son, a brother Al of Dallas (also in the motion picture business), and a sister.

Dennis J. Rich, 67, in exhibition at Bristol, Conn. (near Hartford) for the past half century, died at his home. He got into the industry as an usher at 17 at the old Princess Theatre, Bristol, later becoming manager of that theatre. In more recent years, he had been serving as manager of the Stanley Warner Bristol, the city's sole remaining motion picture theatre.

Adelmo J. Vanni, 75, died at University Hospital, Philadelphia. Vanni was district manager of Stanley Warner Theatres for 30 years until his retirement in 1965. Vanni, who was a member of the Variety Club, is survived by his wife. Burial was in Boston.

COMPO Warns Of New Taxes

NEW YORK—In a letter issued to thousands of exhibitors throughout the country, Charles E. McCarthy, executive vice-president of COMPO, warned of the danger that bills calling for the imposition of a sales tax might be introduced in any number of the 47 state legislatures that will be in session this year.

"Through the efforts of COMPO," McCarthy said, "the industry, for the first time in 49 years, is now free of the federal admission tax. It would be a pity if, having won this victory, we lost its fruits through state and local taxes."

PCA Okays 168 Films

NEW YORK—The Production Code Administration of the Motion Picture Association of America approved 168 feature films in 1966 compared to 191 in 1965, Geoffrey Shurlock, MPAA vice-president and Production Code administrator, announced.

Of the 1966 total, 149 films were released by MPAA member companies and 19 by non-members. In 1965, 175 were released by members and 16 by non-members.

CORRECTION

In our Dec. 28 year-end anniversary issue, as is our custom, we included a product preview section describing coming features from major product sources. We regret that on one of the picture pages, "HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING" was identified as coming from the wrong film company.

This screen version of the hit Broadway play is, of course, a United Artists release and shapes up as one of the most eagerly awaited screen musicals of them all. To the sharp-eyed readers who have called the error to our attention, our thanks. From the perpetrators of the unpardonable blooper, a solemn New Year's resolution to keep our distributors straight in 1967.



Attending the world premiere of Robert Wise's "The Sand Pebbles" at the Rivoli Theatre, New York, are (l-r) Darryl F. Zanuck, 20th Century-Fox president; Genevieve Gillaiseau; producer-director Wise; and Mrs. and Mr. Spyros Skouras, 20th Century-Fox board chairman.

NATO Offers Blueprint For Action

Agreement With U of Cal. Ends Bitter Battle Over Non-Theatrical Showings; Danz Heads Committee

HOLLYWOOD—Frederic A. Danz, Sterling Theatres, Seattle, has been named chairman of the NATO non-theatrical competition committee by Sherrill C. Corwin. Corwin himself headed this committee until his election as president of the National Association of Theatre Owners. Serving with Danz will be John Q. Adams, Dallas; Myron N. Blank, Des Moines; Sidney J. Cohen, Buffalo; Edward E. Johnson, Milwaukee; Robert Naify, San Francisco; Richard H. Orear, Kansas City; George Stern, Pittsburgh; and J. L. Whittle, Baltimore, Md.

"As you know, I chaired this committee last year and attempted to get some sanguine results for theatres as well as calling on each film company to further clarify their attitudes and practices, vis-a-vis, non-theatrical competition," Corwin stated in announcing the appointments.

"An agreement was negotiated with the University of California at Santa Barbara to regulate non-theatrical campus competition which I believe is the only answer to this almost insuperable problem. The resolution of the matter in Santa Barbara could well serve as a blueprint for situations everywhere that face the scourage of unfair competition by tax-supported institutions."

Because of the increasing agitation between college groups and Santa Barbara's local exhibitors, a joint committee was formed to eliminate any and all conflicts between the two groups. The following is the procedure that the campus committee must follow in the showing of motion pictures on the college campus:

1. Check the Master Calendar in the Organizations Coordinating Board Office for a tentative date and a scheduling form.
2. Contact the A. S. Films Coordinator during his office hours (OCB Office). His approval, following a check with commercial film interests in the community, is necessary before the film may be ordered. Return the scheduling form with the Films Coordinator's signature, to the OCB Office by noon on Monday, three weeks prior to the event.
3. Once the date is confirmed, arrange with Audio-Visual for a projectionist.
4. Groups showing films for fund-raising purposes must file a duplicate profit-loss statement with the Organizations Coordinating Board Office within 30 days after the event.
5. Films will not be shown on campus on any Friday or Saturday evenings during the school year.
6. All films requested by campus organizations will be cleared for showing by the Exhibitors Committee.
7. Theatre interests in the community have agreed to sponsor two benefits per year to help raise money for specific college charities.

Liaison Committees Seek Closer Industry Ties

Even better intra-industry relations are the obvious objectives of two NATO liaison committees announced by Sherrill C. Corwin, president of the National Association of Theatre Owners. Corwin himself will head the MPAA liaison committee. Motion Picture Association President Jack Valenti is chairman of a similar MPAA committee for liaison with NATO. "I must acknowledge the rapport that has developed between the NATO leadership and Mr. Jack Valenti," Corwin recently stated. "Our relationship with Mr. Valenti has been one of the most refreshing events of the past year. Through his good efforts we are in consultation on a great variety of matters which are properly within the purview of our two organizations. This is a healthy development for the industry. I salute Mr. Valenti for his understanding, his courtesy, his progressive ideas, and above all his vitalizing policies."

Jack Armstrong, Marshall H. Fine, Bernard Levy, E. D. Martin, Richard Orear, Matthew Polon, Robert W. Selig, and John H. Stembler will serve with Corwin on the MPAA liaison committee.

Bernard R. Myerson, executive vice-president of Loew's Theatres, has been appointed chairman of the Academy of Motion Picture Arts and Sciences liaison committee by Corwin. Members of the Academy committee are Oscar Brotman, Sam Clark, Marshall H. Fine, Salah Hassanein, Henry G. Plitt, Dan Polier, and Robert W. Selig. "Increased cooperation could greatly benefit the Academy and the entire motion picture industry," Corwin stated. "NATO would like to assist the Academy in

(*Continued on page* 12)

A VOTE FOR "QUILLER"

The history of exhibitor-sponsored productions is one that is beset with disappointment, but the story is completely different as far as National General Corp.'s first venture is concerned. "THE QUILLER MEMORANDUM" shapes up as a sure winner.

This thriller from 20th-Fox stars George Segal, an attractive young performer who will gain many new fans. He is ably supported by Alec Guinness, Max Von Sydow, George Sanders, and breathtakingly beautiful Senta Berger.

The tense and believable story tingles with suspense and is aided by colorful scenes filmed in Western Germany and at London's Pinewood Studios.

In the Nov. 30 issue, we commented on a series of films from various companies that we felt were burdened by bad titles. We still think "THE QUILLER MEMORANDUM" is a bad title, but we also believe that it is a good enough picture to overcome that handicap and to ride home a winner thanks to excellent word-of-mouth support.

We are prepared to apologize to 20th-Fox for rapping their title and happily to pay $100 to the Will Rogers Hospital as soon as the film gets underway. No exhibitor should be the least bit skeptical about playing this show. It deserves top playing time and a top selling effort from every theatre. Book it. It's pure entertainment and audiences everywhere will respond to it.

JAY EMANUEL

AIP's Moritz Appointed Vice-President Of Firm

LOS ANGELES—Milton Moritz, national director of advertising and publicity for American International Pictures, has been appointed a vice-president of the film company, according to a new year announcement by James H. Nicholson, president, and Samuel Z. Arkoff, executive vice-president of AI.



MORITZ

"The appointment of Moritz to a vice-presidency of our company represents American International's continuing policy of elevating our executive personnel from the ranks to key officer positions in the firm," stated Nicholson and Arkoff. "The addition of a new vice-president is also indicative of American International's need for augmented officer leadership for our company during a rapidly expanding period," the AI heads said.

At 33, Moritz is one of the youngest company vice-prsidents in the motion picture industry. A Woodbury College graduate in 1955, the young executive owned and operated theatres in Los Angeles during and after his college career. Following service with the U.S. Navy, Moritz was appointed assistant general sales manager of American International in 1957. The new vice-president has occupied his present post as national director of advertising and publicity for the film company since 1958.

Tex. D-I Meet Set

DALLAS—Joe S. Jackson, chairman of the 15th annual convention of the Texas Drive-In Theatre Owners Association to be held Jan. 31–Feb. 2, at the Statler Hilton Hotel, stated that this will be a truly international event. In addition to the present registration of Mr. and Mrs. W. Cartlidge, assistant managing director of Associated British Cinemas Limited, London, registrations are expected from Mexico.

Lt. Governor of Texas Preston Smith, an exhibitor and presently on the board of directors, will attend the presidential banquet and dance Thursday evening, Feb. 2.

More than 700 registrations are expected, and convention trade show booths were sold out six weeks in advance.

New Morris-Kraemer Firm

ALBANY—A new company for the distribution, promotion, and exploitation of independent product has been formed by Seymour L. Morris, who served for many years as Schine Circuit director of advertising, promotion, and publicity, and Bill Kraemer, who held the post of head booker and assistant buyer of Schine Theatres.

They will disclose details of the pictures to be handled and the method of operation at exhibitor luncheons planned for Albany, Boston, and Buffalo exchange districts the week of Jan. 29.

The two Gloversville residents are reported to be contemplating nation-wide expansion.

NSS National Convention Set For Chicago Jan. 18

NEW YORK—The first national convention in two years of the National Screen Service field force has been called by Milt Feinberg, general sales manager of the company. The convention meetings will take place in the Ambassadors East and West, in Chicago on Jan. 18, 19, 20 and 21.

In addition to introducing several new display items, the sessions will reveal plans and blue-prints for the future of National Screen Service, which are part of the continuing revitalization of the company. Feinberg will also announce the final results and awards for the 1966 NSS sales drive.

The New York home office delegation will be headed by Burton E. Robbins, president of NSS, and will include Paul N. Lazarus, Norman Robbins, Albert Stefanic, Martin Michel, Perry Seifter, and Joseph Freiberg.

All NSS Exchange managers and salesmen will attend the meetings. Attending from the field will be Charlie Lester and Willard Kohorn, Atlanta; Joe Rossi, Boston; Milton Lindner, Charlotte; Jack Greenberg and Leslie Gurvey, Chicago; Billy Bein and George Bryant, Cincinnati; Paul Short and Ken Morris, Dallas; Jack Lustig, Denver; Ivan Clavet, Detroit; Jack Winningham, Kansas City; Fred Weimar and Al Blumberg, Los Angeles; Paul Ayotte, Minneapolis; Stewart D. Harnell, New Orleans; Irving Marcus, Milt Geller, Seymour Kaplan, and Bob Levine, New York; Stanley Goldberg, Philadelphia; Clare Swonson, Pittsburgh; Al Rothschild, St. Louis; Ray Richman, San Francisco; and Kenneth Friedman, Seattle.

LeRoy Returns To WB

BURBANK, CALIF.—Mervyn LeRoy will return to Warner Bros., it was announced by Jack L. Warner.

It was under the guidance of Warner that LeRoy made boxoffice history with his direction of "Little Caesar," starring Edward G. Robinson. This picture was followed by such outstanding films as "Five Star Final," "Gold Diggers of 1933," "I Am a Fugitive from a Chain Gang," "Anthony Adverse," and many others. When he returned to the Warner studios a few years ago, he directed such pictures as "Mr. Roberts," "No Time for Sergeants," "The FBI Story," and "Gypsy."

He has directed and produced 74 motion pictures, of which 20 have played Radio City Music Hall in New York, the largest number of pictures of any director to play in this showplace.



Mitchell Wolfson (center) president, Wometco Enterprises, Inc., and Richard Wolfson (to his right) senior vice-president of the firm, are shown putting hands in cement as part of the dedication ceremony for the Twin Theatres, which are set to open in spring in the Dadeland area of Greater Miami.

ELSEWHERE IN THE TRADE PRESS

The problem of late reviews on upcoming motion pictures is one that is plaguing every theatreman. Trade papers are powerless to review new films until they are screened, and distributors are apparently reluctant to screen for the trade press until it is too late to help exhibitors in bidding situations.

We are reprinting here an excellent editorial on the subject from MOTION PICTURE DAILY, written by Martin Quigley, Jr. It is titled, "The Right To Know," and should be read by all exhibitors. Mr. Quigley writes:

It is time to correct a deplorable situation that has been growing worse with each passing year: the late publication of film reviews in the trade papers.

Motion Picture Daily and every other trade paper abides by a review publication date established by the distributor. The problem is that distributors all too often set the trade review publication date the day before or the day of publication of reviews in newspapers. This practice deprives the exhibitor of timely information contained in the trade review when he needs it most, i.e., when he must bid or negotiate for the picture.

In rare instances a print is not available until immediately before the theatre premiere. However, the "late print" excuse is often given when there is no justification. Prints of the vast majority of features are available weeks and months before first openings. Good business practice requires this for careful merchandising planning on the part of the distributor.

At present there are at least 20 features which have been screened for consumer magazine and "opinion-maker" groups but not for trade press reviewers. This is a disgraceful state of affairs, and it has the obvious effect of keeping from exhibitors the appraisals of experienced trade reviewers at the very time when they must make their bids.

Exhibitor readers are invited to check the list of pictures screened for others—but not the trade press—and see how many area films which are offered to them. Every theatre owner and operator has cause to be concerned, because his right to know about product is restricted.

Passing over the legal issues involved in "blind bidding," we feel strongly that distributors have the moral obligation to let exhibitors have all possible information on pictures, and this most certainly includes availability of published trade reviews. Fair play demands that information be available to all—and that means printed in trade publications. The fact that pictures are screened for consumer magazines and "opinion makers" long before trade press screenings means that exhibitors with the proper connections may directly or indirectly obtain more information about pictures than other exhibitors not so situated or who live far from the cities where these advance screenings are held.

Trade reviews should be published when they are of maximum benefit to the exhibitor, i.e., at the time he must make his deal and begin his local promotional campaign.

A canvass of film companies discloses some 20 feature pictures for release in 1967, on many of which bids are sought, available for screening. They have been shown to a few exhibitors, to representatives of national magazines and religious rating groups, among others—but not to the trade press. Those screenings will be in the indefinite future.

Pictures in the category described are listed below, by company:

Paramount—"Hurry Sundown," "The Spirit Is Willing," "Oh, Dad, Poor Dad," "El Dorado," "The Deadly Bees," "The Vulture," "Red Tomahawk."

MGM—"Three Bites Of The Apple," "13," "The Venetian Affair," "Doctor, You've Got To Be Kidding," "Hot Rod To Hell," "Return Of The Gunfighter."

Columbia—"The Deadly Affair."

United Artists—"For A Few Dollars More."

Warner Bros.—"A Covenant With Death," "Hotel."

Twentieth Century-Fox—"One Million Years B.C.," "Prehistoric Women."

Universal—"The Projected Man."

A letter from an exhibitor subscriber was carried recently in FILM DAILY. We are reprinting it here because it states the exhibitor's case clearly and concisely. This anonymous theatreman might well be speaking for all theatremen. He writes:

As you are one of the oldest and most outstanding trade papers of the motion picture industry, I address this letter to you. I am at a loss to understand the lack of support by the distributors and producers in supplying the trade press with information so vital to exhibitors, as well as advertising on upcoming pictures.

I'm sure I do not have to go into detail, especially with you, regarding blind bidding which is continually causing much woe to exhibition. It's great for the distributor, but it's murder for the theatre man. Currently a major film company which had adopted a policy of no blind-bidding is making another exception to the rule in the case of one of its top pictures, scheduled for late June 1967 release, and is soliciting bids for the film presently in production.

When we are asked to bid on a picture that is not even in the can (and we must have product, otherwise we could not bid blindly), we turn to the trade press which has been the exhibitor's only source of information, only to discover that the film companies do not advertise the picture for which they are asking for bids.

For the past several years, it seems to me and most of my exhibitor friends that there is some kind of concerted effort on the part of the producer, the distributor, or both, to keep any and all kinds of information away from the exhibitor who has to gamble his life's blood on something he actually knows nothing about other than what the salesman has told him. But we do it because we must have product. If there was any other way, we would not jeopardize our fortunes on the whim of audiences and the iron hand of distributors.

(*Continued on page 12*)

Rowe Elected As MGM Director; Company Votes 5% Stock Dividend

NEW YORK—The board of directors of Metro-Goldwyn-Mayer, Inc., elected James H. Rowe, Jr., as a director filling the position vacated by the death of J. Howard McGrath.

All current directors except Philip J. Levin and with the addition of Rowe were nominated for the new slate to be submitted to stockholders at the annual meeting for Feb. 23. Record date for the meeting was fixed at the close of business on Jan. 5.

The members of the board renominated are: General Omar N. Bradley, chairman of the board, Bulova Watch Co.; Frank Conant, vice-president, Chase Manhattan Bank; Ira Guilden, president, General Industrial Enterprises, Inc., and president, Baldwin Securities Corp.; George L. Killion, Ambassador to the U. S. Mission to the United Nations; Robert H. O'Brien, president and chief executive officer, MGM; Benjamin Melniker, vice-president and general counsel, MGM; William A. Parker, personal investments; Philip A. Roth, executive vice-president and treasurer, General Industrial Enterprises, Inc., and vice-president and treasurer, Baldwin Securities Corp.; Charles H. Silver, executive assistant to the Mayor of the City of New York for education and industrial development; John L. Sullivan, lawyer, partner, Sullivan and Wynot, and Sullivan, Shea and Kenney; Robert M. Weitman, vice-president in charge of production, MGM.

Rowe is a partner in the law firm of Corcoran, Foley, Youngman and Rowe of Washington, D. C. The board of Metro-Goldwyn-Mayer later voted a five percent stock dividend to holders of record on Jan. 16. The directors also approved a resolution placing the issue of preemptive and preferential rights for stockholders on the ballot for the annual meeting. The board included in its resolution a recommendation that this provision be approved by stockholders.

The resolution on preemptive rights, which involves a change in the MGM charter, reflected statements made by O'Brien, at a special meeting of stockholders on May 24, 1966. At that time, O'Brien told shareowners: "If the time arises when we offer stock for sale to the public for cash, my judgment is that preemptive rights will be provided by this board for that issuance."

In approving the stock dividend, to be distributed on Feb. 6, the MGM board noted that over the past three years, substantial improvement in the operation of all the company's major divisions had resulted in increased revenues and profits and that the first quarter of the current fiscal year had set a record for the company. During the first 12 weeks of fiscal 1967, earnings increased by 50 percent over the corresponding 1966 period, while revenues went up 28 percent.

The company's regular quarterly dividend of 25 cents a share was voted by the board on Nov. 22, and is payable on Jan. 16.

The directors also amended the company's by-laws to provide for appointment of judges at stockholder meetings and named Kenneth D. McLaren and James E. Gaskin to serve as judges at the Feb. 23 meeting.

L.I. House To Loew's

NEW YORK—The Bay Terrace Theatre, located in the Bay Terrace Shopping Center, Bayside, L. I., has been purchased by Loew's.

IFIDA To Honor Mayer At Film Awards Dinner

NEW YORK—Michael F. Mayer, executive director, Independent Film Importers and Distributors of America, will be honored with a special citation for his services to IFIDA at the International Film Awards Dinner to be held on Jan. 20 at the Hotel Americana, according to Joseph E. Levine, dinner chairman.

In announcing Mayer's selection, Levine stated: "Mike Mayer has been an outstanding leader of IFIDA since its inception in 1959. He has guided our organization through its formative years to the point where it is now recognized as an important and influential voice in all motion picture industry matters. It is a great privilege for our Association to honor him with our Annual Special Service Award for his eight years of dedicated service to the organization."

MGM Revenues, Profits Set Record For Quarter

NEW YORK—Robert H. O'Brien, president and chief executive officer of Metro-Goldwyn-Mayer, Inc., announced that "revenues and profits for the first 12 weeks of fiscal 1967 established a new first quarter record for MGM, with earnings 50 per cent ahead of the same quarter last year.

"This gain," O'Brien pointed out, "was achieved on an increase in gross revenues from $37,280,000 to $47,696,000, which was 28 per cent over the period last year; an increase in operating earnings before interest and taxes from $4,379,000 to $6,833,000; and an increase in net earnings from $2,084,000 to $3,152,000."

Earnings for this latest quarter, which ended on Nov. 24, were equivalent to 62 cents per share compared to 42 cents per share when the shares in the period a year ago are adjusted for the two-for-one split effective last June 24. The quarterly dividend of 25 cents per share, which was declared on Nov. 22, will be paid on Jan. 16.

The improvement in the quarter resulted from an increase in revenues and earnings in the operations of every major division, with the increase in production-distribution income due to higher theatrical revenues.

Pepsi "Sunshine" For Ireland

LONDON—Pepsi-Cola is to give the Variety Club of Ireland a Sunshine Mini-Coach each year for the next four years. The gift was announced at a luncheon given in honour of Joan Crawford by the Irish Tent at the Metropole Restaurant, Dublin.

The contribution follows the donation of a mini-coach and a cheque for $2000 given by Pepsi-Cola in Ireland last October.

Relaying the news to Jim Carreras, president of Variety Clubs International, chief barker Jim Walls stated that the contribution is the largest single gift made to his Tent since its inauguration.

ITOO Head Urges Exhibs To Aid MGM Management

COLUMBUS, O.—Samuel E. Schultz, president, Independent Theatre Owners of Ohio, in a special bulletin, urged Ohio exhibitors who own Metro-Goldwyn-Mayer stock to vote for present management in the proxy fight for control of the film company.

"Metro-Goldwyn-Mayer's top echelon, headed by Robert O'Brien and Morris Lefko, have performed a Herculean task in the last few years," said Schultz. "If it is at all possible, I further recommend that you buy MGM stock now to show your good faith in the present management.

"A very serious threat may be facing our industry. In the past several weeks, there has been a great deal of interest and activity in film company stocks and stock prices have risen considerably. The main reason for this interest and increase is due to the potential value of the older film libraries available for television consumption.

"Many corporate giants are now interested in gaining control of some of the major film companies. There would be no threat to exhibition as long as these companies would continue in production for theatrical release. However, there is a grave possibility that some of these giants would be interested only in complete liquidation in order to make a fast buck."

SW Sets Meet Agenda

WILMINGTON, DEL.—Stockholders of Stanley Warner Corp., at the annual meeting Jan. 12 at 11 a.m. at the Corporation Trust Company offices here, are to reelect three directors for two year terms, and independent public accountants for the current fiscal year ending Aug. 26, 1967.

The three directors to be reelected are Simon H. Fabian, president; Samuel Rosen, executive vice-president; and Nathaniel Rapkin, first vice-president. W. Stewart McDonald, vice-president and treasurer; David Fogelson, general attorney and secretary of Stanley Warner; and Dr. Charles F. McKhann, whose principal occupation is chairman of the board of Chemway Corporation, which is engaged in the pharmaceutical business, were all elected directors of Stanley Warner last year to serve until Jan. 11, 1968.

Reappointment of Price Waterhouse & Co., independent public accountants, is to be approved by the Stanley Warner stockholders.

New RKO Post For Samuels

NEW YORK—Matthew Polon, president of RKO Theatres, announced the appointment of Milton Samuels as vice-president. Samuels will continue as executive assistant to Polon.

Samuels has been associated with the Glen Alden Corporation and RKO Theatres for the past 15 years. He served as assistant to Albert A. List, then chairman of the board of Glen Alden, and Harry Mandel, former president of RKO Theatres. In addition, he was appointed director of concessions and has been given the added responsibility as coordinating director of new theatre constructions.

Hollander To Sigma III

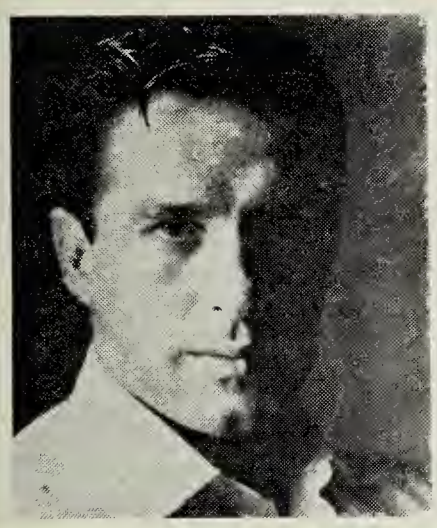
NEW YORK—Elmer Hollander has joined Sigma III Corporation as its west coast sales representative, it was announced by Leonard Gruenberg, president. Hollander leaves his post as sales manager of 20th Century Fox's International Classics division.

THE SMASH HIT OF 1966 WAS 'THE WILD ANGELS'.
...OW—from the same producers, the BOXOFFICE TOPPER for 1967*

AMERICAN INTERNATIONAL PRESENTS THE ROGER CORMAN PRODUCTION

"DEVIL'S ANGELS"

IN **PANAVISION**® AND **COLOR**





STARRING

JOHN CASSAVETES

AND **BEVERLY ADAMS**



...irected by

DANIEL HALLER · Produced by BURT TOPPER

...NATIONAL RELEASE **APRIL 26**

Eugene Picker Resigns UA Post To Head T-L Entertainment Unit

NEW YORK—Eugene Picker is joining Trans-Lux Corporation to be the president and chief operating officer of its entertainment division and executive vice-president of the parent company. It is expected that Picker will be elected a member of the Trans-Lux board at its next meeting.

Richard Brandt, president of Trans-Lux Corporation, announced that this move was extremely significant in regard to the future of Trans-Lux and its participation in the entertainment industry. He said, "I am confident that we will see exciting days and a tremendous forward movement in all our interests in the entertainment field. Mr. Picker's vast experience and knowledge will greatly enhance the ability of Trans-Lux to grow and prosper. We consider ourselves very fortunate in having Mr. Picker join our company."

Arthur B. Krim, president of United Artists, said that the company had regretfully accepted the resignation of Eugene Picker, one of its vice-presidents. Recognizing Picker's desire to return to the exhibition end of the film industry and wishing him the best of luck, Krim declared, "We have valued greatly your contribution to United Artists' growth over the last several years and are sorry to see you go; however, we fully understand your desire to return to your first love.

"All of us at UA wish you much success and happiness in your new endeavor."

Krim added that there would be an orderly transition of Picker's duties to other executives in the company and that he would be leaving sometime in January, 1967.

Picker, a veteran of more than 45 years in the motion picture industry, received his early training in a family-operated chain of movie theatres in New York. He joined Loew's Inc. in 1920 and in 1945 became head of its New York theatre circuit. In 1954, he was elected a vice-president of Loew's Theatres, and in 1956, a member of its board of directors. Two years later, he was elevated to executive vice-president and, in 1959, president. He resigned in 1961 to join United Artists.

T-L Stock Price Info Available To CATV Systems

Trans-Lux Corporation, whose stock transaction display devices have been used in brokerage offices for more than 40 years, will make a newly developed stock price readout system available on a lease basis to community antenna television systems and tv stations throughout the United States, it was announced by Richard Brandt, president. He stated that as a result every home and office in the United States will soon be able to have the stock market ticker tapes brought to them through their own tv sets.

Viewers will see the continuous ticker tape itself as it reports price information directly from the New York Stock Exchange, except for a mandatory 15-minute delay required by the Exchange. To accomplish this, Trans-Lux successfully combined an electronic storage "brain" plus a visual translator linked to a tv camera.

The first installations of the new Trans-Lux system are being made by CATV systems in Palm Springs, Cal., Sidona, Ariz., and New York City, as well as station KWHY-TV, Los Angeles.

The equipment will be leased by Trans-Lux Distributing Corporation, a subsidiary of Trans-Lux Corporation. Robert Weisberg, vice-president in charge of this new service, contends that it will be a boon to CATV operators as it will vastly increase subscriber potential in heretofore untapped areas. These, he explained, are the offices of businessmen and professionals who represent major segments of the investing public. Practically all of the 3,400,000 CATV subscribers today are in private homes.

Weisberg added that retirement communities present another sizable subscriber potential for CATV systems offering direct-from-the-source stock prices. Such locales, he noted, are usually well covered by stock brokerage offices, pointing to much investment activity among the retired.

Richard Brandt predicted that the accessibility of direct stock quotations through television could bring about the 20 million share day. Both major exchanges report less than half of that today.

New Challenge Hits Dallas Obscenity Statute

DALLAS—The city's dirty movie ordinance is being challenged again. Attorneys representing 12 theatre owners operating 32 theatres are now contending that the city's motion picture classification board cannot rule on the question of brutality depicted in a movie.

The attorneys, Edwin Tabolowsky and Grover Hartt, Jr., have filed a suit in federal court seeking an injunction instructing the board to follow the conclusions last December by Judge Sarah T. Hughes.

City Attorney N. Alex Bickley said his attorneys answered the suit several days ago, denying that the city has failed to comply with Judge Hughes' rules. In their pleadings, attorneys for the theatre owners contend that the board may legally classify a movie unsuitable for young persons under 16 only if it is obscene.

They maintain the board has been going beyond this, objecting to movies on grounds they showed brutality and depravity.

Industry Leaders Back USC Cinema Department

LOS ANGELES—Nineteen leaders of the motion picture industry have accepted appointments to the board of directors of Cinema Circle, a support group being formed for the Division of Cinema, School of Performing Arts, at the University of Southern California.

That announcement came from the Academy Award-winning producer-director Robert Wise, founding chairman of the USC group.

Appointees to the board are Lucille Ball, actress and studio head; Robert Blumoff, producer, former vice-president of United Artists; Richard Brooks, director; Ray Bradbury, writer; Jackie Cooper, actor and vice-president, Screen Gems, television production head; George Cukor, director; Al Dorskin, vice-president and treasurer, Universal Pictures; Herb Jaffe, vice-president, United Artists, west coast; Irvin Kershner, director, and a USC Cinema alumnus; Stanley Kramer, producer and director; Tichi Wilkerson Miles, publisher, The Hollywood Reporter; Walter Mirisch, producer, the Mirisch Corp.; Stanley Musgrove, motion picture public relations and a USC Cinema alumnus; Al Simon, vice-president, Filmways, television production head; Gordon Stulberg, vice-president, Columbia Pictures; Norman Taurog, director; Al Walker, president, Allen'dor Productions, and a USC Cinema alumnus; David L. Wolper, producer of documentaries and features and a USC Cinema alumnus; Haskel Wexler, director of photography, A.S.C.

At least 100 members will be needed before the group can be officially chartered by USC as the 13th support organization for one of its professional schools.

Each member will give $100 or more a year for the direct support of students in the division, oldest and largest university film department in the nation, and to aid academic and research programs.

Century Leases Two

NEW YORK—Leslie R. Schwartz, president of Century Theatres, announced that the circuit has signed a lease with the Park City Shopping Center in Lancaster, Pa., for the erection of a 1200 seat theatre.

Schwartz also announced the signing of a long term lease on the Midwood Theatre in Brooklyn. The circuit plans extensive refurbishing and will operate the theatre in the near future.



Among those attending the west coast premiere of Fred Zinnemann's "A Man For All Seasons" at the Beverly Hills Music Hall Theatre were (starting left) Wendy Hiller, star of the film; director Zinnemann; executive producer William N. Graf; Sally Bolt, daughter of playwright-scenarist Robert Bolt; and Bolt.

Thomas Rodgers Joins SW As Aide To Fellman

NEW YORK—S. H. Fabian, president of Stanley Warner Corporation, announces the appointment of Thomas E. Rodgers as executive assistant to Nat D. Fellman, vice-president of Stanley Warner Theatres, Inc.

Rodgers recently resigned as vice-president in charge of theatre operations for Trans-Lux Corporation. He joined Trans-Lux in 1950 as assistant general manager of theatres. He has handled every phase of the operation in that capacity. In 1956, he was elected vice-president of the Trans-Lux Theatre Corporation, and shortly thereafter, the company merged with the parent company, Trans-Lux Corporation, at which time he was elected vice-president in charge of theatre operations. He supervised the building of new theatres, as well as the acquisition of other theatres for his company.

Tom is the son of the late William F. Rodgers, who was vice-president and general sales manager for Metro-Goldwyn-Mayer Pictures for many years. Tom is 39 years of age, attended Georgetown University, and started in the film industry in 1948 as an usher in New York City's Mafair Theatre. He worked for a major film company in Philadelphia and participated in various film industry assignments in the field of distribution. He is married and resides in Westchester. He will make his headquarters in Stanley Warner Theatres office in New York.

MGM's Freeman Retires

NEW YORK—Maurice Silverstein, president of Metro-Goldwyn-Mayer International, announced the retirement of N. Bernard Freeman, founder and managing director since its inception of the MGM organization in Australia and New Zealand.

Silverstein named Fred G. Riley as Freeman's successor. Riley's prior post was as manager of MGM in Brazil. Freeman joined MGM in New York in 1924. He returned to Australia the following year to found the Australian company.

Redstone Plans Triplets

SPRINGFIELD, MASS.—A late February opening is anticipated for Cinema III, a 1,100-seat sister theatre being built adjacent to Redstone Theatres' deluxe Cinema I and II complex in West Springfield.

Opening of Cinema III will bring Redstone complex seating capacity to 2,900. Cinema I has 700 seats and Cinema II has 1,100.



Norman Jewison (right) director of UA's "The Russians Are Coming The Russians Are Coming" and the upcoming "In The Heat Of The Night," is seen with Sperie Perakos, vice-president and general manager of Perakos Theatre Circuit, during Jewison's recent visit to Yale University.

What's Ahead For Industry In '67? N.Y. Executives Eye Crystal Ball

ALBANY — Optimism mingled with hope found frequent expression in predictions given to MOTION PICTURE EXHIBITOR on the Albany exchange area motion picture business outlook for 1967.

However, the correspondent heard several guarded voicings of black pessimism. This applied particularly to certain long established downtown situations and to some small town spots.

One top distributor representative, who preferred to remain anonymous, graphically posed the point thus: "Pictures must be taken to the public, rather than the public, in effect, be taken to theatres." For this reason, he believes strongly in shopping center houses—a view shared by many leading exhibitors.

However, several informed industryites warned that multiplication of such theatres could come too rapidly for the territory's available patronage. Their greatest assets are adequate parking space and proximity to people en masse in a highly mobile era.

Product, imperative to success in today's fierce competition for the public's amusement and recreation dollars, looks "promising," according to many of those interviewed.

Group-wise, outdoor theatremen possibly entertained greater anticipation of profit in the New Year—provided weather "is favorable." They stressed the latter. Conventional operators countered, "Most of the drive-ins are only part-year ventures. Rarely do any of them attempting all-winter operation make real money." One drive-in allegedly has been losing several hundred dollars weekly, but its management is motivated by a purpose.

The departing year was marked by two theatre premieres: Kallet's Cinema, a 1000-seater adjoining the Oneida organization's New Hartford Drive-In, New Hartford, outside Utica, and the exchange zone's first twin automobiler, Esquire Theatres' Tri-City in Menands. Sidney Kallet has voiced satisfaction with the business done at the Cinema, describing it as "better than expected." Esquire is believed content with Tri-City trade.

Grading was started last fall on a 1000-car drive-in to be constructed by Alan V. Iselin, Albany, and Howard Goldstein, Schenectady, in Marcy, three miles from City of Utica. Both men have long experience in the outdoor field.

Speaking of under-skys, Esquire is expanding the Skylar, near Herkimer, which the Boston circuit bought last summer from Lou Goldstein, one-time assistant general manager of Schine Theatres. A report recently floated around that Esquire might convert the Skylar —rated a financial click under a new policy of heavy advertising inaugurated by the Boston company—into a "triplet." This seemingly was an exaggeration.

Hellman Enterprises, Inc., Albany, made the news columns through a November release stating the company would build a pair of hardtops, seating 700 and 1,200, respectively—under an arrangement with Homart Development Corp. (Dallas-based Sears Roebuck subsidiary) at the Sears-Macy's 65-store Colonie Shopping Center. This is a short distance west of Albany. Original announcement said ground breaking would begin in February, and target date for opening was mid-June.

A delay arose, reportedly because Homart had still to obtain lessees for part of the plot (north of Macy's) on which the theatres are to be built. A Hellman spokesman still thought the opening could be "in late June or by July 4."

Esquire Theatres months ago posted a sign at Tri-City Twin, stating two indoor theatres would be erected on an extensive frontage.

Many interesting angles cropped up in the interviews for this prognostication. Among them are the so-called "cult of $3 pictures"; new styles in theatre copy; trend toward use of "Cinema" as a full or part name for film houses; growth in the booking of foreign pictures by non-art theatres; the "wisdom" of advancing admission prices—how much will the public stand; need for "new blood" in Hollywood production and in exhibition; necessity for more "imagination" in promotion; the cry for "revision" of distributor terms; diversification (spreading hereabouts); absorption of old, successful producing-distributing companies by giant corporate entities from outside the industry, and the advantages-disadvantages of broadcasting networks fashioning films to be shown first on television.

A veteran industry man, for instance, did not share the view that "passing of the old guard" in the west coast capital was to be deplored, even though the "giants" had contributed substantially. "This should have happened some time ago," he declared. "The industry desperately needs new blood, younger men with bright, creative minds and endless energy. The new owners should bring fresh ideas."

Quizzed were George Thornton and John Wilhelm, Wilhelm-Thornton Theatres (likewise operating a buying-booking service for independents); Howard Goldstein; Morris Klein, Klein Theatres; Seymour L. Morris, Morris Associates, Inc., former director of advertising, promotion, and publicity for Schine Circuits, who recently announced plans for a new company with William Kraemer, ex-chief booker and assistant buyer, Schine Theatres, for distribution and exploitation of independent product in Albany, Buffalo, Boston, and New Haven exchanges; Charles A. Smakwitz, national director of publicity and public relations for Stanley Warner Corporation; Sidney J. Cohen, Buffalo, president of New York State Theatre Owners Association, Inc.; Nicholas Coogin, Town, Cazenovia; Bill Hebert, district supervisor, General Cinema Corp.; Raymond Smith, ex-Warner Bros. branch chief, now head of an Albany buying-booking company; John E. McGrath, Albany Theatre Supply Co.; Mrs. Doris McGrath, Albany manager, National Theatre Supply Co.

Also interviewed were branch chiefs Herbert Schwartz, Columbia; H. J. Gaines, Warners; Robert Moore, Paramount; Jack Keegan, 20th Century-Fox; Ralph Ripps and Frank Lynch, MGM; Ken Reuter, United Artists; Lorio Cimi, Buena Vista; H. E. Taylor, Embassy; and several New York City circuit and distribution toppers who did not care to be spotlighted.

Thornton is an example of the "know everybody" small town exhibitor whose roots remain in the Catskill Mountains, where his late father launched one of the first nickelodeons in Ellenville. The smiling, pipe smoking, shrewd, six-foot-seven Thornton pays close attention to community sentiment, and tries to

(*Continued on page* 13)

Nathanson, Dorfman Launch New Distribution Firm For Pink Pix

NEW YORK—Nat Nathanson, who recently resigned as vice-president and general sales manager for Allied Artists, and Irvin Dorfman, who gave up his post as a director and secretary-treasurer of Childhood Productions, have formed their own motion picture distribution company to be called Producers Releasing Organization.

Simultaneously, the new concern announced the signing of contracts with independent film producer Sidney Pink to release all of his product theatrically. Pink, who has a multiple picture commitment with the Westinghouse Broadcasting Company, has 11 films already finished and ready for release. The first of these will be "The Fickle Finger of Fate," starring Tab Hunter, which PRO will release on March 1.

Others of his films to be released shortly thereafter include "A Witch Without a Broom" (Jeffrey Hunter), "The Christmas Kid" (Louis Hayward and Jeffrey Hunter), "Girl of the Nile" (John Payne), "The Treasure of Makuba" (Cameron Mitchell), "Flame Over Viet Nam" and "Fata Morgana," an art film directed by Vincente Aranda.

In addition to Pink's product, PRO will release six other feature films, also finished and ready to go, to be announced shortly.

Producers Releasing Organization, of which Dorfman is the general partner and Nathanson is president, will have 30 sales offices throughout the United States and Canada, and will distribute films both theatrically and for television on a worldwide basis. In addition to the normal flow of product, PRO will distribute art films and pictures for the children's matinee market. The sales organization will be backed by an advertising and promotion department concentrating on the special appeal of "today's market" and point of sale exploitation. As a special service for the long-neglected independent producer, PRO will offer frequent sales reports based upon a completely automated and computerized bookkeeping and billing system.

Backers of the new company are clients of and partners in the investment banking firms of Carl M. Loeb, Rhoades & Co., and Lehman Brothers, in addition to members of the Taft (Ohio) Broadcasting family.



Producer Robert A. Goldston (left) and star Lynn Redgrave (right) attended a recent cocktail reception and "Georgy Girl" screening for the suburban press at the Columbia Pictures New York home office. At center is Geri Feldman, drama editor of the Long Island Herald.

Biondi Exits Reade Team

NEW YORK—Walter Reade, Jr., announced the resignation of Guy Biondi as vice-president of The Walter Reade Organization, effective Jan. 31.

"Guy Biondi has been a valuable member of our executive team and we are sorry to lose him. We have known for some time of his desire to engage more actively in film production and we wish him every success in his new venture," Reade stated.

Before joining the Reade Organization three years ago, Biondi was eastern sales and publicity representative for The Mirisch Corporation. He has formed a new company, Braintree Productions, Inc., and will open offices on Feb. 1 in the Empire State Building.

Ashkins To F.I.D.O.

HOLLYWOOD—D. C. Woods, executive vice-president of Films International Distributing Organization, announced the appointment of Eddie Ashkins as general sales manager. Ashkins was formerly district manager for RKO and United Artists.

ELSEWHERE IN THE TRADE PRESS *(Continued)*

There are many problems that beset the theatre owner, but the above is most important to myself and my exhibitor friends. If there is at all any possible way, through the columns of the trade press, to convince the distributors that informative news, advance reviews, and product trade advertising is our best source of information, you will be doing a great service to the field of exhibition.

The trade papers over the years have always been ready to form the first line of defense in time of peril. They have been the bulletin board or Town Crier via which the news of the industry is broadcast. They are the town pump where the new ideas of the business are interchanged. At times they become the schoolmaster through which elemental but neglected lessons are re-learned, as well as the sitting magistrate from which deserved criticism, both good and bad, is administered.

The trade papers of the motion picture industry are our most important source of information, so again I say, if it is at all possible that you can in some way convey this information to the distributor and producer through the columns of your estimable daily trade paper, you will be helping to relieve the fears of exhibition in this cut-throating affair, and to clear the industry air.

I've gotten myself in such a state that I am afraid to offend the distributors lest they find some other way to make me suffer. Therefore, please forgive me if this letter remains Anonymous.

NATO *(Continued)*

publicizing the Awards presentations and assure maximum participation by theatres in the Oscar telecast. Many benefits can be derived from closer co-ordination between the Academy and theatre owners."

Sarra, Nolte Head Legislative Committee

Sherrill C. Corwin, president of the National Association of Theatre Owners, has reappointed C. Elmer Nolte, Jr., and E. LaMar Sarra as co-chairmen of the national legislative committee. Both gentlemen have long been prominent in national legislative matters of concern to the motion picture industry. They actively and successfully headed the COMPO campaigns which resulted in the elimination of the federal tax on admissions and the specific exemption of motion picture theatre employees from federal wage legislation.

Nolte is managing director of the Baltimore-based F. H. Durkee Circuit, president of NATO of Maryland, and regional vice-president of the National Association of Theatre Owners.

Sarra is vice-president and general counsel of Florida State Theatres, a subsidiary of American-Broadcasting Companies, and a NATO director-at-large.

Corwin also appointed the following exhibitors to serve on the NATO legislative committee with Sarra and Nolte:

Charles Bazzell, Jr., Baton Rouge, La.; Harry Brandt, New York City; Russell Brehm, Lincoln, Neb.; A. Julian Brylawski, Washington; John Coyne, Sr., Scranton, Pa.; William Enloe, Raleigh, N. C.; Alpha Fowler, Douglassville, Ga.; Emanuel Frisch, New York City; Edward Joseph, Austin, Texas; George Kerasotes, Springfield, Ill.; K. K. King, Searcy, Ark.; Morton Thalhimer, Jr., Richmond, Va.; E. N. Thompson, Lincoln, Neb.; Ray T. Vonderhaar, Minneapolis.

Technical Committee Set To Encourage Research

Sherrill C. Corwin, president of the National Association of Theatre Owners, has announced that the NATO drive-in technical committee is being expanded to include the overall area of motion picture research and development. Chairman of the NATO equipment research and development committee will be Walter Bantau, National General Corporation, headquartered in Los Angeles. Committee members are Zack Beiser, Pacific Drive-In Theatres, Los Angeles; Abe Blumenfeld, Blumenfeld Theatres, San Francisco; Jerry Diamond, Loew's Theatres, New York City; Harvey Fleischman, Wometco Theatres, Miami; Gio Gagliardi, Stanley Warner Theatres, New York City; Louis Jablonow, Mid-America Circuit, St. Louis; Ronald P. Krueger, Fred Wehrenberg Circuit, St. Louis; Edward Redstone, Redstone Management, Boston; Samuel Schultz, Selected Theatres, Cleveland; and William Slaughter, Rowley United Theatres, Dallas.

"This committee will continue the investigation and evaluation of daylight drive-in screen towers and projection theories begun by Bob Selig under the auspices of NATO," Corwin explained, "and will encourage inventors and equipment manufacturers in the development of progressive and more effective motion picture theatre techniques."

WHAT'S AHEAD *(Continued)*

book product which will appeal to most of the local people and offend the fewest. "I have never played a 'condemned' picture," he said quietly. However, Thornton realizes public tastes have changed somewhat and tries to make "reasonable" adjustments. The presentation of "different" films at matinees and in the evenings for youngsters and oldsters—is one of Thornton's creeds.

Taking pride in his career as an exhibitor, George commented: "You have a position of responsibility and respect as a theatre manager. If you properly conduct it, you are filling a unique role as purveyor of entertainment, culture, and education." Incidentally, Thornton hopes that trade names like Metro, Warner Bros., Fox, et al "will not disappear—they have impact and penetration, stand for the best."

His youthful, dynamic partner, John G. Wilhelm, former Fox branch manager in Albany, brings to exhibition a man "who knows the other side of the business" and who tries to combine the better aspects of both.

Morris came up with the acute observation, "The motion picture business invented many of the promotion techniques which other industries borrowed or took. We must re-work the old and develop the new, in 1967; keep everlastingly plugging. With proper exploitation, I think the product announced for this year should produce business. Naturally, neither I nor anyone else can positively predict what some films will do at the boxoffice. The public's moods vary. We must be flexible to meet these changes."

Morris is "high" on television and radio as effective advertising-exploiting media, but does not overlook the "strength" of newspapers.

Cohen, associated with two Buffalo zone drive-ins, underlined the "plus" which the "large screen" of theatres holds over the "small screen" of television. He said, "There is never a time which can be considered 'perfect' for a motion picture. People have too wide a range of appointments and commitments. However, there will always be a place and a profit for motion pictures, attractively presented and effectively promoted. The product announcements for 1967 seem very promising. I think enterprising exhibitors will make money." He added: "Every one of them should belong to NATO."

Smakwitz, former New Jersey-New York zone manager for Stanley Warner and district manager here, was another counting on the "advantage" of large theatre screens over tv's tinier surfaces. He emphasized, too, the "gregariousness" of individuals who want to be with others, "and motion picture theatres are a place they can get together. There will always be motion picture houses."

Smakwitz rated the New Year's product "impressive"; ticked off "blockbusters" coming from various companies.

Googin, a veteran small-situation operator, has the idea that present production methods in Hollywood and elsewhere "do not contribute to a steady flow of saleable product, as once was the case." He would like to see some reversion to the yesteryear pattern, but does not appear optimistic about this eventuating.

Hebert, one-time Fox booker here and later a Boston salesman, holds the theory that the advertising and promotion of films at drive-ins require a special understanding and techniques. He affirms that General Cinema Corporation's copy, especially the overlapping "bulls-eyes" —used at Auto-Vision and elsewhere in the chain, weekends—is eye-catching. "Good" are the prospects for this year, he added.

The NEW YORK Scene

By Mel Konecoff

WELCOME BACK.

Sudden Thought: We think one of the reasons that Columbia's "A Man For All Seasons" received the acclaim of the New York Film Critics, aside from the obvious one of its quality, is that 1966 was the year of spies and sex. This subject has a difference because its theme is so simple, uncluttered, and unforced.

Anyhow, as a result of the local critics designating it as their best film, ticket sales at the local Fine Arts Theatre have jumped. Advance ticket requests had averaged $3,000 daily prior to the announcement. Subsequent sales have risen to a daily $5,000. Lines have almost doubled, and another treasurer is being added, while the ticket cage is being redesigned to hold a larger stock of advance tickets which are now running through May.

When Mo Rothman, Columbia's director of world sales, stated that he hoped to make tickets for "A Man For All Seasons" the toughest to get in town, he wasn't at all amiss. Columbia people are talking about the film running into 1968.

OTHER HAPPENINGS WHILE YOU WERE AWAY: JACK HERSCHLAG HAS resigned as advertising manager of Buena Vista to pursue a writing career. (He didn't know when he was well off.) His first book, "The Innocent Assassins," is due to be published any day now and concerns itself with an expedition into the Brazilian jungles. Jack was with the Disney organization for five years. . . . The tv reception, critically, was so good to Truman Capote's "A Christmas Memory" that the author and Frank and Eleanor Perry have formed a company to produce two more Capote stories, "Among The Paths to Eden" and "Miriam." These two dramatizations will be joined with the tv presentation into one package to be released theatrically abroad, and eventually in this country. Frank will produce and direct both projects, while Eleanor will write "Among the Paths to Eden." Capote will be his own adaptor on "Miriam." The theatrical release is expected to run about 2½ hours. Filming will take place in the east. . . . Jim Gould, president of Radio City Music Hall, advised that his emporium set a new all-time record for any day in the theatre's history on Dec. 31, New Year's Eve. The new record broke a mark set by the same program on Dec. 10. The film was "Follow Me, Boys." . . . The plot of "After The Fox" has to do with thievery in a comic way. What happened at the Astor on Broadway during the engagement recently also had to do with thievery, but not in any way that was comic. A thief knocked on the office door, and when manager John Scheideman opened it, he found a visitor holding a gun and a laundry bag. No. he didn't want his clothes laundered, but he did want the safe cleaned. He got $1300 after locking Scheideman and two women employees up. As he melted into the Broadway holiday crowds, he must have bowed in the direction of the ad line which warned "Guard Your Gold, The Fox is Loose." . . . Mitchell Kowal, an actor and an American of Polish origin, is one of the stars in the Polish film "Guests Are Coming." What makes this item different is that he was granted the American distribution rights because he couldn't take his performing salary out of Poland. He told us that he has played it in a number of spots, and it has done very well. The subtitles are authentic, he assured us, because he did them himself in New York at a cost of six thousand dollars. . . . Director-producer Mark Robson urged that the Motion Picture Producers Association and the Academy of Motion Picture Arts and Sciences sponsor a plan to assure attendance at the Oscar ceremonies by all nominees in major categories, which he thought had been a problem in the past. The six-week period between the nominations and the actual awards should permit rearranging schedules to allow a three day hiatus without upsetting things too much. He also suggested the television network guarantee publicity for the in-producion films which free nominees to attend and that production companies assume or split with the Academy transportation costs for the nominees in their films. . . . Bantam Books has begun 200,000 copy distribution in the U.S. and Canada of "You're A Big Boy Now" to tie-in with release of the film. . . . Harold Salemson opened an office at 8 West 40th st. for subtitling films, translating books, and doing literary editorial assignments. He recently completed "The Game Is Over" and "The Cat in the Bag." He's been around for years and years as critic, newsman, technical advisor, publicist, distribution and production executive, etc. . . . Soundtrack albums on "The Sand Pebbles" and "Murderers' Row" getting wide distribution to help in the promotion of the films. . . . Al Sherman, veteran film distributor and consultant, has been named sole world sales and public relations representative for the prize-winning featurette, "American Roulette," by Theodore Gershuny, producer-director. It's termed a "black soap opera." . . . The mailman is still catching up on the delivery of holiday greetings, and in most recently are those from Noel Meadow, Peter Van Haverbacke, Jay Remer, Mike Ripps, Len Levinson, Hortense Schorr, and the Sam Arkoffs, as well as good, old Inflight Motion Pictures.

Sullivan To RKO General

NEW YORK — Hathaway Watson, president of RKO General Broadcasting, announced the appointment of Andrew Sullivan as a time salesman for motion picture advertising for all RKO General owned and operated radio and television stations, effective Jan. 1. He replaces Terry Turner, whose retirement was announced earlier.

Sullivan's duties will concentrate on the sale of broadcasting time for motion picture advertisement. In accepting the new position, he has resigned as exploitation manager of Metro-Goldwyn-Mayer.

PHIL SOLOMON,
YOU ARE OUR LOGO.

Sam, Bob, Al, Bob, Murray, Bob and George.

LONDON Observations

By Jock MacGregor

A NEW YEAR AND A NEW CINEMA. THIS COULD BE A HAPPY OMEN FOR 1967.

Built on the site of the famous 4000 seater, The Trocadero, which had outlived its practicability, the Elephant and Castle Odcon is part of a big development scheme and is the first theatre to be designed by Erno Goldfinger, who I am assured has no connections with Ian Fleming or James Bond. It is unlikely to be his last. Occupying a corner, it somehow suggests from the outside a fortress with its bush-hammered concrete exterior, projections, and hard lines softened only by the armored plate glass which surrounds three sides of the entrance foyer.

The first novelty that struck me on entering the foyer was that instead of mosaic, tiled, or lino'd floor, the heavy carpet used throughout the theatre sweeps right up to the entrance doors. A second unusual feature is that the pay box and sales kiosk are combined. The stadium style auditorium with 1040 seats and admirable leg room for even the tallest creates a dramatic effcct. While there is a stage, there are neither proscenium nor curtains, and the 50 foot Harkness Parlux screcn floats without visible support. Actually, girders attached to the rear wall hold it and the three stereo horn assemblies. Masking is effected by special projected dark light borders, and during intervals, animated lighting effects are played on it from a number of sunken ports which virtually replace the traditional footlights. This lighting, it is claimed, can be synchronized to background music.

In the absence of Ken Winckles, who I am glad to hear is much bettcr after his South African trip, I was proudly shown around by Rank Theatres' assistant manager Bryan Quilter and Lew Small. The projection suite with its Cinemeccanica 35/70mm projectors, Cinemation control console, and many other items installed by Rank Audio Visual to ensure smooth running and perfect presentation is a pleasure to inspect. One feature that Goldfinger did not plan—as one leaves through the foyer, one looks through the plate glass doors at the public house across the street, named to perpetuate the nearby birthplace of one of the screen's all time giants, "The Charley Chaplin."

IN THE NEW YEAR'S HONORS, THE QUEEN HAS GRACIOUSLY MADE David Jones, VCI's international press guy and Associated British Picture Corporation's publicity chief, a Commander of the Most Excellent Order of the British Empire, in recognition of his work on behalf of children's charities. If ever such an award was deserved—for years, outside of office hours, his time and effort have been devoted to Variety. George Singleton, Cosmo, Glasgow, a member of the Films of Scotland board, also received a CBE for contributions to the arts, and actress Margaret Rutherford, "Miss Marple" herself, was made a Dame of this order. Sir Eric Fletcher, deputy speaker in the House of Commons and former ABPC deputy chairman, was named a Privy Councillor.

THE RANK ORGANIZATION AGAIN RECEIVED ENORMOUS PUBLICITY for the annual press and television cameramen of the year awards, which John Davis personally presented at two separate functions. There are a number of sections, and the prize winning and outstanding entries—approximatcly 150 pictures—will be exhibited at leading Rank theatres throughout the country. It would be a wonderful idea if a new section were introduced for the year's best news photos of motion picture personalities and occasions.

While this would not be open to studio stillsmen, it brings me to one of my pet hobby horses—the standard of stills. Whenever I have to prepare pictorial spreads for special issues, I am appalled by many of the sets I go through. While there are some outstanding stillsmen, a few fail completely to capture the spirit of a movie or to provide those all-telling photos required for advertising layouts or even front of house. Hundreds, often thousands, are shot, and the great mystery is what ever happens to them. They are rarely available when required, and if the situation is bad regarding black and white, I believe it is even worse with color. Perhaps the most ridiculous aspect is that stillsmen may be appointed before the publicist, who may find himself landed with one who past experience has taught him will not give him the requircd material. With evcry UPTAKE committee working on means of building admissions throughout the country complaining about the quantity and quality of stills available for front of house and local publicity, the industry must look urgently and seriously at this very vital dcpartmcnt.

And if it is not too late for New Year's resolutions, certain publicists should wake to the fact that now more than 50 per cent of the take of British films comes from overseaes and stop bcing quite so mesmerized by the London national press critics. A few even go out of their way to impress overseas writers that they are second class citizens, condoned with sufferance.

I DON'T KNOW HOW EXHIBITORS ARE GOING TO GET THIS ON THE marquee or for that matter into small ads, but the British Board of Film Censors has just passed for "X-Adults Only" audiences "PERSECUTION AND ASSASSINATION OF JEAN PAUL MARAT AS PERFORMED BY THE INMATES OF THE ASYLUM AT CHARENTON UNDER THE DIRECTION OF THE MARQUIS DE SADE, THE"—which in the MPE Servisection is listed as "Marat/Sade." Continuing on the subject of titlcs, it is notcd in the British trades that "The Fortune Cookie" is qualified as "tentative title." This is intriguing since it was alleged that producer-director Billy Wilder would not allow any change in America.

WITH MANY HERE MAKING EVERY EFFORT TO PREVENT MORE THEatres being driven out of business, the Association of Independent Cinemas' proposals regarding the Eady levy payments merit consideration. Currently, levy is excused when a cinema takes less than $980 in a week. Some would like this made an average figure as they claim there are theatres in seasonal resorts paying for a number of weeks yet not maintaining a $980 average and having difficulty in making ends meet as a result. Incidcntally, the Board of Trade is excusing theatres taking less than $420 weekly from fulfilling quota requirements. The previous exemption figure was $350.

Obscenity Charge Dropped; Danish Film To Times

NEW YORK—Charges of obscenity against the Danish film "Venom," produced and directed by Knud Leif Thomson, have been dropped, and Times Film, Jean Goldwurm, president, has been granted the distribution rights for the film in the United States.

Prior to the film's importation to this country, it was seized by U. S. Customs, and a complaint was filed against it by Robert M. Morgenthau, U. S. Attorney for the Southern District of New York. Charges were dropped in accordance with the ruling by the U. S. Supreme Court in the case of Freedman vs. Maryland, which states in part that the film in question must be regarded as a whole and that if there is any "social significance" in the whole, the film passes.

Felix Bilgrey, council for Times Film, regards the release of "Venom" as a change for the better in the U. S. Customs censorship procedures. Now one man's opinion can not bar a film from importation, and if a film is held up for some reason, it is immediately referred to Morgenthau's office for prompt action in compliance with the existing statute.

"Venom" was originally barred from its native country, Denmark. However, Knud Leif Thomson has since been awarded $15,000 by the State Film Foundation in Copenhagen for his "artistically daring" production of the film.

UA Names Mrs. Auerbach

PARIS—Irwin Marks, Continental manager of United Artists, announced the appointment of Ines Saporta Auerbach to the newly-created position of executive assistant to the Continental publicity and advertising manager.

Following five years work as a unit production publicist on films made in France, Mrs. Auerbach has held various publicity positions with United Artists Continental headquarters since January, 1961.

New Variety Boys' Club

LONDON—Building is expected to start shortly on the Southend-on-Sea Boys' Club, the 14th to be promoted by the Variety Club of Great Britain. Thc Halperin Foundation, established by Barker Jack Halperin, son-in-law of Variety International executive C. J. Latta, has contributed $28,000 towards the costs, with the balance of the total being provided by the Ministry of Education.



Displaying the Columbia Pictures' full-page New York Times ad announcing the company's five top attractions blanketing the New York area for the year-end holidays at a recent trade press conference are Mo Rothman, (left), vice-president in charge of worldwide distribution, and Richard Kahn, national director of advertising, publicity and exploitation.

BUFFALO

Thomas W. Fenno, past chief barker of Tent 7, Variety Club of Buffalo, and present chairman for the Buffalo Club of the Mexico City international convention reservations committee, was married in Lake Placid to Miss Dorothyann Nelson, former Olympic figure skater and now a star in the Ice Follies. Guests at the wedding included some vacationing members of the Ice Follies cast and James J. Hayes, also a past chief barker of Tent 7 and a close friend of the groom. . . . Arthur M. Tolchin, assistant to the president, Loew's Theatres, was in Buffalo for conferences with Frank Arena, city manager. . . . At 6, 8 and 10 p.m., New Year's Eve, the Cinema downtown and the Amherst at Buffalo's city line presented "A Funny Thing Happened on the Way to the Forum," which will have its regular premiere at both houses in January. The Colvin, Dipson first-run operation Kenmore avenue, broke into its regular schedule that evening for a screening of "Funeral in Berlin." . . . The Center, downtown Buffalo, will present Warner Bros.' production of "The Mikado," March 8 and 9. One week after the Center premiere, the film will have a two-day run at the Palace in Hamburg, the Riviera in Tonawanda, the Aurora in East Aurora, and the Rapids in Niagara Falls. The operetta marks the fourth WB-Center teaming on film "specials." . . . Bill Laney, general manager, Jo-Mor Enterprises, Inc., Rochester, has issued invitations to gala premiere in Kodak Town of "Hawaii," Wednesday evening, Feb. 15, in the circuit's Towne. Proceeds from this black tie gala will benefit Trinity College, Washington, D.C., and the library of Brandeis University. . . . Dexter Johnson, Jr., five-year-old son of Mr. and Mrs. A. Dexter Johnson of Pittsford, N.Y., received the last of several Christmas gifts from the late Walt Disney. Dexter, Jr., is the son of the elder Johnson, who is an assistant vice-president and advertising director of Eastman Kodak Company. Johnson met Disney a number of times in connection with the famed cartoonist's "Wonderful World of Color" tv program, which Kodak has sponsored for several years. This was the fourth Christmas season in which Disney sent Dee a toy patterned after one of the Disney cartoon characters.

CHARLOTTE

A gas-fired furnace exploded in the basement of the Carolina at Durham, N. C., around 4:25 p.m., Dec. 20, but there were no injuries. Theatre operations were not interrupted. Firemen remained on the scene for 12 minutes but said the cause of incident was unknown. Sufficient heat remained in the building to complete showings scheduled for the night, and furnace repairs were made prior to the opening of the theatre at 1 p.m. the next day. . . . William (Gig) Springs Shepherd, Jr., 67, assistant manager of the Carolina, Winston-Salem, N. C., for many years until his retirement last October, died. Surviving are three brothers. . . . A time capsule containing around 100 different items was buried in front of the new Center in the Lakewood Shopping Center at Durham, N. C. The capsule—to be dug up on Dec. 19, 2016, 50 years from now—contained such things as a letter from the mayor to the mayor of Durham in 2016, coins, a telephone directory, copies of newspapers, aerial photos of Durham, and a taped and filmed account of the ceremony. Participants in the ceremony included Charles H. Lewis, manager of the Center, city officials, a clergyman, and officials of the shopping center. The contents were placed in a copper box, sealed, wrapped in polyethylene, encased in a large concrete block and buried, with an identifying bronze plaque denoting the location of the capsule. . . . The National, which opened in downtown Greensboro, N. C., Nov. 23, 1921, closed its doors for the last time Dec. 22, and theatre officials said the property is for sale. During the 1920s, the house was recognized as the finest in North Carolina and perhaps in the Southeast. It was closed because North Carolina Theatres, Inc., which also owns the Carolina at Greensboro, was opening its new Terrace in the Friendly City Shopping Center on Christmas Day.

CINCINNATI

Phil Fox, Columbia branch manager, has been elected to membership in the Chochems (Wise Men), a group of 15 business and professional men dedicated to aid unfortunates, both children and adults. . . . Joe Alexander, RKO regional manager, has received second prize, a Caribbean trip, in the RKO circuit incentive plan for 1966. . . . PFC Stuart Fox, son of Phil Fox, Columbia branch manager, spent his furlough here after which he will be stationed at Ft. Wainwright, Fairbanks, Alaska, to complete his tour of duty. . . . Nora Davis, Cincinnati Theatres secretary, and Jack Young are to be married Jan. 14. . . . Zeb Epstein, MGM sales group manager, was here to confer with Mrs. Jo Bright, local sales group manager for "Grand Prix," which opens at the Capitol Jan. 25. . . . "After the Fox," which opened at both Hollywood and Mariemont Cinema East Dec. 20 with a benefit performance for the Post-Firemens' Mile of Dimes Christmas Toy fund, was a great success. All proceeds, amounting to a couple thousand dollars, went to the fund, UA having waived the rental fees and Mid-States assuming all other expenses. . . . Stanley Warner Circuit's Kenwood Mall Cinema, this city's newest deluxe theatre, is to open Feb. 14 playing "Hawaii." Construction of the building scheduled to open during Christmas week, has been delayed because of bad weather. . . . Chakeres Theatres, Springfield, O., finished its "Dollars in December" drive with the greatest pre-Christmas promotion in the history of their theatres. Jack Frazee, Kentucky district manager, was captain of the successful drive.

COLUMBUS, O.

Jan. 1 was retirement day for Samuel T. Wilson, who has been theatre editor of the Columbus Dispatch for the past 32 years. . . . Manager Ed McGlone, RKO Palace, was among members of the Columbus film review board to be reappointed for another term by City Council. Other members renamed include Victor Goodman, Mrs. Ann G. Highfield, Mrs. Virginia Frakes, Al DeMers, Mrs. Rosemarie Darenburger, and Mrs. Frank Binder. Council members overrode objections to Goodman's reappointment voiced by Councilman James Baumann. The latter contended that Goodman, a lawyer who represents local burlesque interests, should be disqualified. . . . Hunt's Cinestage has booked "Hawaii" for a mid-February opening as a hard-ticket attraction. . . . Mayor Maynard E. Sensenbrenner cut a giant Christmas ribbon to open Loew's Arlington. Loew's Morse Road also opened on Christmas Day. Mayor Sensenbrenner and Mrs. Sensenbrenner are among the Buckeye State celebrities included in the twin "Celebrity Rows" at the Arlington and Morse Road. Others include Captain Eddie Rickenbacker, Ted Lewis, Jack Nicklaus, Norman Nadel, Eileen Heckart, Gene Sheldon, Earl Wilson, and Milton Caniff. The celebrities' nameplates are affixed to the arm rests of the seats.



This is the Big One! Texas Drive-In Theatre Owners Association is holding its annual convention this year on January 31, February 1 & 2. It's going to out-do any convention we ever had! Everyone who has a stake in the new golden dawn of drive-in biz will be there. Members, suppliers, wives, friends, you name 'em.

Make your plans now to be at the Statler-Hilton Hotel in Dallas Starting January 31, '67. Get ahead of the Gold Rush crowd.

Joe S. Jackson—Convention Chairman
TEXAS DRIVE-IN THEATRE OWNERS ASSOCIATION
P. O. Box 30523, Dallas, Texas 75230

DALLAS

Chill Wills and his wife were in Dallas to see their one month old grandson, Todd Wills, son of Mr. and Mrs. Will Wills. . . . The Capri, in conjunction with the showing of "Any Wednesday," is offering a jet trip to New York by Braniff for a four day stay, together with expense money. . . . "The Sand Pebbles," previewed here a month ago, has been booked to open a road show engagement on Jan. 25 at the Wilshire. . . . Sonny and Cher took part in the Cotton Bowl parade as guests of Columbia Pictures. Their debut picture, "New Times, Happy Times," will be released by Columbia soon after Jan. 1. . . . Advance ticket sales for "Hawaii" at the Inwood is running ahead of the reserved seat sales for "Cleopatra" which played the downtown Tower. The advance sales for "Cleopatra" had been the best previously for a local roadshow engagement at any Interstate operation. . . . A new high in the sales of books of theatre tickets during the Christmas holiday season was reported by James O. Cherry, city manager for Interstate Theatres. They are packaged in four denominations, $3, $5, $7.50, and $10. Special gift certificates were available at the Tower for "The Bible" and at the Inwood for "Hawaii." Forrest Thompson, manager of the Tower, reported that the reserved seat sale gift certificates for "The Bible" have outstripped the sales of "My Fair Lady," which had a great number of gift certificates for Christmas giving. . . . Jack Scanlan has taken over as Columbia public relations head here. He replaces John Polando, now public relations director at the company's San Francisco office.

DENVER

Exhibitors from many sections of Wyoming met recently in Casper at a gathering hosted by Ray McClain, Paul Palmer, and Lloyd K. Brown of Commonwealth Theatres for the purpose of discussing and formulating plans to successfully combat the enactment of a Daylight Savings Law by the State Legislature. The question comes up for consideration by the 39th State Legislature early in the 1967 session. Presenting a number of ideas on successful methods used elsewhere in the country, Leon Hoofnagle, Commonwealth executive, gave an informative talk on the subject, and fact sheets were distributed to exhibitors outlining arguments for continuing standard time in the state. Those attending the meeting included Fred Faure, Worland; Ross Campbell, Sheridan; Paul Cory, Riverton; Alan Mercer, Basin; Bob Heyl, Torrington; Steve Schrck, Wheatland; and Stephen Moser and Dan Smart, Cheyenne. . . . N. O. Reed will open the Wyoma, Glenrock, Wyo., soon. It was closed a short time ago by Howard Bailey. Reed formerly managed the Mesa, Douglas, which house will now be operated by Commonwealth Theatres. . . . A basketball team is to be sponsored by Western Service and Supply Co. here in the YMCA Senior Men's League. . . . Elected to the National Honorary Society recently was Janet, daughter of Mr. and Mrs. Dick Lutz of the local National Theatre Supply Co. branch. . . . Named Leslee Noel, the newly arrived daughter of Mr. and Mrs. Chick Lloyd, Jr., was a true Christmas gift to the happy couple.

DETROIT

Bud Taylor sold his Deluxe Theatre in Utica to Charles Boening of Detroit, former manager of the Cinema 1 & 2, Warren, Mich. The house will continue to be booked by Clark Theatre Service. . . . 50 underprivileged children were guests of Ray Schreiber's Colonial



A time capsule to be opened in December, 2016, was buried in front of the new center in the Lakewood Shopping Center at Durham, N. C. Taking part are (l-r) Ran Few, executive director of the shopping center; Ray Griswold, assistant manager of the theatre; Ed West, president of the Lakewood Merchants Association; and Charles H. Lewis, manager of the Center.

during the Christmas holiday. Arrangements were made by the Greater Detroit Motion Picture Council and the Y's mens club of the Downtown YMCA. . . . Everyone on Film Row had a great time at Jack and Sylvia Zide's annual Christmas party in the American Internaitonal office. Eddie Loye, booker, took care of the refreshments, and Dorothy Harrison, secretary, kept the corn beef and beans coming. . . . Buena Vista has moved from the 10th floor of the Fox Building down to the third floor. . . . The 5,000 seat Fox opened Dec. 23 with a stage review featuring The Temptations and Stevie Wonder. The Christmas stage show was booked in for 10 days. The annual stage show seems to have caught on, according to manager William Brown. He hopes to have more stage shows throughout the year. . . . Julian Lefkowitz, executive with L & L Concession Co., is recovering from recent surgery at Northwest Grace Hospital, Detroit.

HOUSTON

Al Roth, former Broadway star in the early days after World War I and long time club maitre d' here, has gone to Hollywood to play the role of a dancing race horse tout in Mickey Rooney's movie, "Burlesque." . . . C. J. Dobbins, Houston, has been named winner of the "Texas Across the River" contest. Dobbins will be flown to Guadalajara, Mexico, by Mexicana Air Lines after Easter for a week's stay. In addition, he will receive $300 cash. The contest was conducted in 20 cities throughout Texas in conjunction with the Interstate Theatre Circuit. . . . Andre Previn, soon to be conductor of the Houston Symphony Orchestra, has been signed by producer Josephy E. Levine to score the motion picture, "The Graduate," for Embassy. . . . Children under 12 were being admitted free to the Yale, managed by Alvin Guggenheim, when accompanied by a parent to the Jerry Lewis double bill of "Way Way Out" and "Pardners." A similar promotion was in effect at the Broadway. . . . Jane and Joan Ryba, local twins, are expected to visit their home here as soon as they finish shooting their role in Blake Edwards' movie "Peter Gunn." . . . Barbara Sanford, local actress, left Houston Christmas Day to drive back to Los Angeles. She is being considered for a role in a movie with Cornel Wilde in Mexico. . . . Margaret Foster is handling groups or theatre parties for the Gaylynn where the road show engagement of "Is Paris Burning?" is currently being shown. . . . The flags at Roy Hofheinz's Astrodome were at half mast for three days in honor of Walt Disney, a close friend of Hofheinz. . . . C. W. Matson has closed his Matson theatres in Giddings, Rockdale, and Caldwell for the winter season and is scheduled to reopen them sometime in March.

JACKSONVILLE

The local Universal office staff won third prize money in the company's national power sales drive for 1966. . . . WOMPI Iva Lowe returned here after she had served as relief manager at the Matanzas Theatre in St. Augustine while its manager, H. A. "Red" Tedder, was in a hospital recovering from an attack of pneumonia. . . . Horace Denning, district supervisor of Dixie Drive-Ins, made his biggest play of the entire year when he latched onto the newest Elvis Presley vehicle, "Spinout," for the Atlantic Drive-In's exclusive first-run and splashed large color ads in newspapers. The Atlantic, oldest outdoor theatre in north Florida, normally has sub-run double features for the family trade. . . . The all-time Jacksonville boxoffice champion, "The Sound of Music," which broke all local records for extended playing time during its first run at the Five Points, also displayed its magic in attracting patrons in a "special selective engagement" at FST's suburban Edgewood.

Fred Kent, local attorney who heads the 30-unit Kent Theatres, one of Florida's largest motion picture circuits, has entered the automotive distribution field. He and two associates have purchased for $600,000 the local Volkswagen auto dealership, land, and buildings from the H. L. Brundage estate. . . . The annual Gator Bowl football game on New Year's Eve jumped the Jacksonville economy by more than a million dollars over the weekend as more than 70,000 visitors came to town. The game brought a banner weekend to movie houses. . . . William Klovekorn, retired day doorman of the downtown Imperial, who is widely known as "Mr. K," has been seriously ill in Baptist Hospital for the past few weeks. . . . C. Locke Crumley, 74, who formerly managed FST's Jefferson and Matanzas, St. Augustine, died in a local hospital after a long illness. He is survived by his widow and a daughter.

LOS ANGELES

With tickets pegged at $100 and sold out weeks before the gala event, the west coast premiere of "The Sand Pebbles" swelled the coffers of the National Cystic Fibrosis Foundation to the tune of $80,000. Just about everyone in filmdom's Blue Book attended at the Fox Wilshire Theatre for the Robert Wise 20th-Fox production which drew the acclaim of the Hollywood-based movie critics. Entire proceeds from the charity premiere went to the two local Cystic Fibrosis centers—UCLA and Children's Hospital. A chic Renaissance ball followed the screening. Mrs. Donald Witherbee was premiere and ball chairman, and her assistants were Mrs. Robert Wise and Mrs. Wells Root. . . . James H. Nicholson, chief barker of Variety Club's Tent 25; actress Donna Reed and her husband, producer Tony Owen, will be honored at a dinner tomorrow night (Jan. 12) by the Hope for Hearing Research Foundation at UCLA's Alumni Center. Nicholson and the Owens were leaders in sponsoring benefits for the foundation, which will use the money for research into the causes of deafness and to educate deaf children. . . . Mr. and Mrs. Jack L. Warner presented a $300,000 Christmas gift to the Motion Picture Relief Fund, the largest single contribution ever received, according to Fund president George L. Bagnall. Actor Gregory Peck, chairman of the $40 million endowment and build-

ing campaign, said the contribution will be used in connection with the Fund's 15-year program for the extension and improvement of facilities at the Motion Picture Country House and Hospital. . . . Veteran motion picture producer Hal Wallis and blonde actress Martha Hyer were married in a private ceremony in the movie maker's Palm Springs home. Attending the quiet ceremony were Wallis' son, Brent, and his wife.

MEMPHIS

Augustine Cianciola has some new plans for the Lucianne, formerly a midtown older movie house. The house is to become one of Memphis' biggest night clubs with a seating capacity of 330 and one of the most spacious dance floors around, 36 by 20 feet. . . . Wrote Sherrill C. Corwin, president of the National Association of Theatre Owners, to M. A. Lightman, Jr., "I thought your "Twin" (meaning the recently opened double drive-in situation owned by the Malco chain) was particularly impressive. It is one of the most magnificent plants I have ever seen . . . the kind of dream theatre every exhibitor would like to own . . . I congratulate you on your superb architecture and engineering." . . . Support is being gained to have a portion of the new expressway system called the Elvis Presley Freeway. Presley is a Memphian, and has generously shared his fame and fortune with his hometown. He rose from very humble beginnings to become a millionaire while still in his 20s. It is his custom to give checks to approximately 40 local welfare and social projects at Christmas time. The star was in Memphis at his home "Graceland" for the holidays, and was the subject of a feature in "Mid-South Magazine," stating "being home for Christmas means so much to Elvis that he has missed it only twice in his 31 years. Those were the holidays of 1958–59, when he was in the Army." . . . ABC-Berlo Concessions now operate the refreshment counters at the Guild and Studio, the two Art Guild circuits in Memphis, and the first change was to put in popcorn. . . . "The Shameless Old Lady" was selected as the Best-Adult-Movie-of-the-Month" by the Better Films Council. The Council did not select a Best-Family-Movie-of-the-Month.

MIAMI, FLA.

It was the first anniversary for two St. Petersburg theatres. Loew's observed theirs on Christmas Day, with flower corsages for the first 50 ladies and cigars for the first 50 men patrons that day. A cake was donated for display in the lobby, but the cake-cutting was reserved for youngsters at the Crippled Children's Hospital. Wometco's Crossroads celebrated its first birthday with coffee and cake for matinee patrons. Also, couples celebrating their first wedding anniversaries were guests of the theatre that day. Both the Loew's and the Crossroads had free holiday shows for children. The latter's show was sponsored by the Crossroads Merchants Association. . . . Orchids were given out to those attending the press prevue of "Hawaii" at Florida State Theatres' Colony, Miami Beach. . . . Strolling violinists and accordianists in French costumes gave a pre-show concert to those attending the opening night of "Is Paris Burning?" at Brandt's Beach Theatre. . . . In St. Petersburg, the City Council gave final approval to an ordinance that would make it illegal for a female to bare her breasts in public under most circumstances, and at the same time denied a plea from Harry Chadwick, attorney for the Sun Art Theatre, that the "ancient and cultural" activity of burlesque be exempted from the ordinance's terms. One of the stipulations of the ordinance is that bare breasts "in connection with any commercial enterprise, either in or at any place, public or private" would have to offend or annoy someone. However, females could be legally bare-breasted while breast feeding an infant or at a nudist colony, should one be established in the west coast Florida city. . . . Leon Schachter, Yiddish vandeville impresario, disclosed to the Miami Beach Daily Sun that plans are afoot to build a new art motion picture theatre in the South Beach area, with a February opening set. Bingo Brandt is the operator of the Cinema, Beach, Flamingo, and Lincoln, all in Miami Beach, and would operate the new art house also, according to Schachter.

The Palms, Pinellas Park, was shut down briefly to permit installation of 70mm projectors and six-channel stereo sound for the Feb. 1 opening of "The Bible," as well as Cinerama productions. The new screen is 19 feet high and 40 feet wide. A new transparent drape has been installed, and the theatre has a new boxoffice, according to manager Bob Nichol. . . . Paul J. Daegling has been named assistant director of employee relations for Wometco Enterprises, Inc. He will report to Walter Cunningham, director of employee relations. . . . Miami Beach has been selected by Warner Brothers' Benjamin Kalmenson, Richard Lederer, and Joe Hyams for the site of the Jan. 22 premiere of "Hotel." Morris Landsburgh's world-famous Eden Roc Hotel will be headquarters for the gala activities. More than 70 rooms and suites have been engaged for stars and others connected with the film.

NEW HAVEN-HARTFORD

Ex-MGM studio chief Dore Schary, serving as national chairman of Anti-Defamation League, addressed the "Torch of Liberty" awards dinner at the Park Plaza Hotel, honoring Mayor Richard C. Lee of New Haven. . . . Jack Post, Fishman Theatres, has been elected secretary of a newly formed corporation that will operate an area beach club syndicate, including the Colony Beach Club, East Haven. . . . The Berlin Drive-In has installed new electric in-car heaters. . . . The Mansfield Drive-In is now supplying a free gallon of gasoline to each car nightly. . . . The Stanley Warner College, Storrs, has enlarged its parking lot. . . . The SW Garde, New London, has been experimenting with half-price matinees on a daily basis, Mondays through Fridays, charging only 50 cents from 12:45 to 2 p.m. for all seats. . . . The Goldstein Bing, Springfield, Mass., playing a reissue run of Paramount's "The Ten Commandments," printed a two-for-one newspaper ad as a holiday gesture. . . . Al Santierre, formerly manager of the Lockwood & Gordon Port Cinema, Newburyport, Mass., has joined Redstone Theatres as a management trainee, assigned initially to the Showcase Cinemas, Lawrence, Mass. Industry newcomer Paul Hart has been named a Redstone management trainee, working at both the Showcase Cinemas, Lawrence, and Cinema I and II, West Springfield, Mass. . . . Paramount's "Is Paris Burning?" will premiere Jan. 18 at Showcase Cinema I, Lawrence. . . . Thieves broke into Nutmeg Theatre Circuit's first-run Lincoln, New Haven, and took $40 in cash from a safe, plus an undetermined amount from a vending machine. Investigating police detectives learned that entrance had been gained through a fire escape. . . . Veteran exhibition executive Al Swett, who resigned some weeks ago as account executive for Rothwell Associates Inc., New Haven advertising agency, to become advertising-administrative assistant to Sperie P. Perakos, Perakos Theatre Associates general manager, has reaffiliated with the Rothwell organization. Swett has purchased a one-third interest in the advertising agency, becoming a partner with Ben Weiner and Jaye Rothwell. In addition to his advertising agency activity, Swett will function in an advisory capacity for the Perakos Beverly Theatre, Bridgeport. Moreover, Perakos advertising and promotion will be channeled through the Rothwell office. Swett previously was advertising-publicity director for Stanley Warner Theatres' New England and Upstate New York Zone.

NEW ORLEANS

A unique display of Christmas spirit was presented by Walt Guarino, managing director of Paramount Gulf's Saenger and Saenger-Orleans Theatres, when, after obtaining permission from the circuit's executives, he played Santa Claus to patrons attending shows at the Saenger Theatre on the Thursday immediately preceding Christmas. Without any publicity whatever, Guarino instructed his ticket sellers to give out gratis tickets. Naturally, the unprecedented incident struck many of the theatre patrons with wonder, as well as with doubt. According to Guarino, "We had a hard time trying to convince some of them our intentions were good." Generally, however, the theatregoers found the policy of the day a very pleasant surprise. . . . Some 600 people responded to an invitation to spend "An Evening with Walt Disney" at the Orpheum Theatre for the preview of "Follow Me Boys." Asa Booksh, the theatre's manager, acted as host on behalf of the Disney Studios for the unprecedented event. The historic St. Charles Theatre, third of the same name that has occupied the site on St. Charles Street over a period of 131 years, is being demolished to make way for a parking lot. Located in the central business district of the city, it is the fourth downtown house to have gone by the wayside in recent years to make way for a parking lot. As centrally located theatres are being torn down, in this city as in many others, new theatres are being built in the suburbs. Among these is the recently completed Sena Mall Cinema, a Gulf States theatre. . . . The city's Joy Theatre was closed for one night the week before Christmas while directing manager L. C. Montgomery, Sr., held a Christmas party for the theatre's employees. Such a party has been customary with Montgomery since the theatre opened 20 years ago. . . . Academy Award-winner Joan Fontaine, chairman for two years of "Better Hearing Month" of the National Association of Hearing and Speech Agencies, attended a private jazz concert at the Roosevelt Hotel which was staged to kick-off the New Orleans Speech and Hearing Center's pre-Christmas fund-raising campaign.

PHILADELPHIA

"I'm Dreaming of a White Christmas" will probably not be the most popular song for exhibitors in the Delaware Valley area for they were slugged with the heaviest holiday snow storm to hit here in many years. A strange phenomenon of thunder and lightning in the skies bombarded the atmosphere during the height of the storm on Christmas Eve and added chaos to the damage already done by the white stuff on the ground. Drive-in theatres and hard-tops located in suburban areas had to shut down for a few days because even the heavy duty snow plows couldn't penetrate the piled up snow banks. . . . Even though the streets and highways were open by New Year's Eve, joy seekers stayed away from the center city streets. At the magic stroke of

twelve, there were only a handful of revelers on downtown Market and Chestnut streets. Veteran managers could not remember such a paucity of New Year's shooters to welcome in the gala event. . . . Benny Rosenthal, long time booker at Columbia, wants the world to know that his granddaughter, Stacey Robin Shambler, is celebrating her first birthday. From the same exchange, Jerry Levy and Ed Feinblatt are enjoying winter vacations. . . . A visitor to Philadelphia is Alex Cooperman, who will be remembered for his booking chores at Universal when George Schwartz was branch manager. Alex is making a business-pleasure trip visiting his family and friends here as well as spending a few days in New York on business for his Regency Film Exchange in Los Angeles. He is also rounding up product for a chain of theatres he and his partners operate in the Los Angeles area. . . . The town is getting ready for a deluge of hard ticket attractions including "The Sand Pebbles" at Cheltenham; Elizabeth Taylor-Richard Burton's "The Taming of the Shrew" for Midtown; "A Man For All Seasons" at Trans Lux; "Grand Prix" for Randolph; and "The Bible" for the Boyd. . . . John Golder, veteran distributor in the Philadelphia and Washington territories is recuperating from a heart attack in Wilmington General Hospital, Wilmington, Del.

CLARK TRANSFER, INC.

Terminals:

- **BOSTON, MASS.**
  100 Gibson Street, Dorchester 617-282-2099
- **NEW YORK, N. Y.**
  610 W. 47th Street 212-246-0815
- **NORFOLK, VA.**
  316 South Main Street 703-545-3832
- **PHILADELPHIA, PA. (Executive Offices)**
  829 North 29th Street 215-232-3100
- **RICHMOND, VA.**
  312 South 17th Street 703-648-6083
- **TAMAQUA (Hometown), PA.**
  RD #2 717-668-1727
- **WASHINGTON, D. C.**
  3194 Bladensburg Road, N.E. 202-526-4800

PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.

240 N. 13th St. • PHILADELPHIA, PA. 19107

35 Years of Theatre Construction and Maintenance

BLUMBERG BROS., Inc.

Everything for the Theatre

WALNUT 5-7240-41 1305-07 VINE STREET PHILADELPHIA, PA. 19107

PORTLAND

Indications are that 1966–67 are motion picture record years here, with "The Sound of Music" setting an all-time net $1 million and an all-time long-run 91 weeks as the new year rings in. . . . This has been a year for new theatres and extensive remodeling. During 1966, the $1 million Eastgate was opened by Tom Moyer and his associates, including Irving Beneviste, of Palm Springs and Portland. The downtown Broadway, now operated along with the small Off-Broadway on the Broadway mezzanine floor, was taken over for operation by Trans-Beacon, with James Tibbetts as manager. Mrs. J. J. Parker, J. J. Parker Theatres, operates the Broadway Building and other business properties in downtown Portland. The building has been repainted with marquee improvements. The interior has been repainted and renovated in time for the opening of Paramount's "Is Paris Burning?" with a benefit for muscular dystrophy. New gold drapes of the floor-to-ceiling type were installed, and new fixtures were installed in the rest rooms. Seating has been changed, dropping the capacity to 1,170 as compared to 1,800 prior. This was done by closing off the upper portion of the balcony. A complete seat reconditioning project has been completed as well. . . . As for 1967: More new theatres are set to open with M. M. Mesher setting a target date of Jan. 28 for his new Village in the San Raefael Shopping Center. Another Mesher theatre—the forthcoming Valley in the Raleigh Hills residential and shopping area on the West Side—is in construction stages. . . . Tom Moyer, whose Eastgate brought Portland its first twin-house—a 1,300 seat auditorium and a 500-seater—is getting ready to open a West Side duplicate, the Westgate, soon. . . . Cathy Slade moves from 20th Century-Fox, where she has been an assistant to Ken Septka, to become one of the first women in the northwest to head a distribution office. Mrs. Slade will head the American International office here to open in the Star Exchange Building.

SAN ANTONIO

Maurice Braha, Aztec, Alameda, Nacional, and Guadalupe, returned from an extensive business trip to New York City. . . . Admission to the Fiesta D-I, operated by Sylvan K. Barry, for several days before Christmas was one can of food for each adult and child in the car. The food was turned over by Barry to the city's needy families for a more enjoyable Christmas. . . . The Empire in downtown San Antonio has brought back a bit of nostalgia with the appearance of Jim Peterson at the console of the theatre's organ twice nightly. . . . Ted Waggoner, Jr., son of Mr. and Mrs. Ted Waggoner, he's manager of Cinema I and Cinema II, was recently married to Miss Tony Urik. The young couple are residing in Pittsburgh, where the groom is serving in the Navy. . . . In Conroe, Tex., local merchants, with the cooperation of the Crighton Theatre, solved the problem of what to do with the kids while Mommy and Daddy were Christmas shopping. They held free movies for children during shopping hours every Thursday.

The Rigsby D-I, operated by the Gulf State Theatres Circuit, has changed its format and will show Spanish language films on Sundays, Mondays, and Tuesdays. Admission is $1.50 per carload.

Robson Plan Would Get Oscar Nominees To Show

NEW YORK—Mark Robson has urged that the Motion Picture Producers Association and the Academy of Motion Picture Arts and Sciences sponsor adoption of an industry-wide policy assuring Oscar show attendance by all nominees in major categories.

In a letter addressed to MPPA president Jack Valenti and Academy chief Arthur Freed, Robson pointed out the appreciable percentage of "absentee nominees" in the past. He noted that the six-week period between the nominations and the actual awards should "permit even the most harried production manager to rearrange a schedule" for the maximum travel time of three days.

The director-producer suggested the broadcasting television network guarantee publicity for in-production films which free nominees to attend. He also called for an arrangement whereby production companies agree to assume or split with the Academy transportation costs for those people nominated for their films.

Referring to the Oscar show as "the most powerful public relations tool ever provided any industry," Robson concluded that the physical presence of all nominees is the ideal dramatic and showmanship situation.

Granting that it was logical for the direct beneficiary, the nominee, to assume responsibility and cost for his attendance, Robson added that this logic has produced empty seats in the past.

"It is time for the general beneficiary, the industry at large, to make some more effective arrangement," he concluded.

Split For Schlaifer, U

NEW YORK—The Charles Schlaifer agency has resigned the account of Universal Pictures, Inc., effective April 1, 1967, according to an announcement by Charles Schlaifer, agency president, and David Lipton, vice-president in charge of advertising for the film company.

The resignation, as disclosed by both principles, was dictated by the motion picture corporation's desire to have its agency's headquarters and key personnel based in Los Angeles.

The Carson-Roberts Advertising Agency of Los Angeles has been retained to represent Universal Pictures, it was announced by Lipton. Carson-Roberts will begin the new assignment effective April 1.

Irish Tent Names Crew

DUBLIN—At the 14th Variety Club of Ireland (Tent 41) annual general meeting, Michael Collins was elected chief barker; Alan Glynn, first assistant; John Barker, second assistant; Ken McCullagh, dough guy; and Ray Leavey, property master. Canvasmen are Jim McInerney, Noel Mountaine, Dermot O'Connor, Lorcan Bourke, George O'Reilly, Michael Nerney. Carl Oppermann is press guy. The club disbursed nearly $100,000 during the year ending Sept. 30.

New Boss For N.Y. WOMPI

NEW YORK—Eleanor Kilgour, Embassy Pictures, has resigned as president of Women of the Motion Picture Industry of New York. The office will be filled by Marcia Hack, Buena Vista, now first vice-president.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



JAN. 11, 1967 SECTION TWO
VOL. 76, No. 21

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama	DS—Dyaliscope	PC—Pathe Color	TE—Technirama
CS—CinemaScope	EC—Eastman Color	PV—Panavision	TS—Techniscope
DC—Deluxe Color	MC—MetroColor	RE—Reissue	VV—VistaVision
		TC—Technicolor	C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half
6601 **EL CID**—D—181m.—(STE; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue
6603 **LEMONADE JOE**—C—90m.—Carl Fiala, Olga Schoberova—5397 (5-11-66)—Frantic western spoof has its moments—European-made; dubbed in English
6609 **MAN AND A WOMAN, A**—D—102m.—(EC)—Anouk Aimee, Jean-Louis Trintignant—5425 (7-20-66)—Highly enjoyable import fresh from Cannes triumph—French-made; English titles
6606 **MOONWOLF**—MD—85m.—Carl Moehner, Ann Savo—5397 (5-11-66)—Program filler for the duallers—Foreign-made
6605 **OH, THOSE MOST SECRET AGENTS**—C—96m.—(EC)—Franco and Ciccio—5461 (10-19-66)—Fair comedy for the duallers—Italian-made; Dubbed in English
6607 **ONCE UPON AN ISLAND—(CRAZY PARADISE)**—C—95m.—(EC)—Hans W. Petersen—5433 (8-17-66)—Generally amusing import for art set—Danish-made—English titles
6604 **PARTY'S OVER, THE**—D—94m.—Oliver Reed, Louise Sorel, Eddie Albert—5397 (5-11-66)—Moody "beatnik" drama is intermittently interesting—English-made
RUN FOR YOUR WIFE—CD—97m.—(TS; TC)—Ugo Tognazzi, Rhonda Fleming—5477 (12-14-66)—Novel comedy-drama—Dubbed in English.
6512 **TERROR IN THE CITY**—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

COMING

6608 **DISK-O-TEK HOLIDAY**—(C)—Freddy & The Dreamers
HOT ROD HULLABALLOO—81m—John Arnold
ISLAND OF THE DOOMED—(C)—Cameron Mitchell
NIGHTMARE CASTLE—Barbara Steele

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6612 **BANG, BANG, YOU'RE DEAD**—MD—92m.—(C)—Tony Randall, Senta Berger, Terry-Thomas—5437 (8-31-66)—Enjoyable spy romp—Filmed abroad
6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering
6601 **DIRTY GAME, THE**—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot—5393 (4-27-66)—Interesting espionage thriller—Filmed abroad
6617 **DR. GOLDFOOT AND THE GIRL BOMBS**—C—85m.—(TC)—Vincent Price, Fabian, Laura Antonelli—5473 (11-30-66)—Incredible—Filmed in Italy (partially dubbed)
6605 **FIREBALL 500**—MDM—91m.—(PV; PC)—Frankie Avalon, Annette Funicello, Fabian—5413 (6-22-66)—Racing car thrills for teen-agers
6608 **FRANKENSTEIN CONQUERS THE WORLD**—MD—87m.—(C; S)—Nick Adams—5453 (9-21-66)—Adequate Japanese monster meller—Japanese made
6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house
6609 **GIRL GETTERS, THE**—D—93m.—Oliver Reed, Jane Merrow—5398 (5-11-66)—Well-made tale of resort romances—English-made
6603 **GREAT SPY CHASE, THE**—CMD—87m.—Lino Ventura, Bernard Blier—5398 (5-11-66)—Cute spoof of spies in action—Filmed abroad; dubed in English
HALLUCINATION GENERATION—D—85m.—George Montgomery—5477 (12-14-66)—Slow-moving but exploitable shocker on LSD theme—Filmed in Spain.
6615 **LA DOLCE VITA**—D—175m.—Marcello Mastroianni, Anouk Almee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue
6613 **MACABRO**—NOV—90m.—(TC)—Narrated by Marvin Miller—5425 (7-20-66)—More footage on the "Mondo Cane" order
6622 **NASHVILLE REBEL**—MU—91m.—(TC; TS)—Tex Ritter, Sonny James—5473 (11-30-66)—Country music entry better in some areas than others
6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry
6607 **TARZAN AND THE VALLEY OF GOLD**—MD—100m.—(PV; EC)—Mike Henry, Nancy Kovack, David Opatashu—5453 (9-21-66)—Satisfactory Tarzan entry
6602 **WHAT'S UP TIGER LILY?**—C—80m.—(C)—Woody Allen—5457 (10-5-66)—Woody Allen's mad dialogue generates chuckles—Japanese-made; dubbed in English
6611 **WILD ANGELS, THE**—MD—90m.—(PV; PC)—Peter Fonda, Nancy Sinatra—5417 (7-6-66)—Unpleasant doings of motorcycle gang slanted for teens

COMING

GLASS SPHINX, THE—(PV; C)—Robert Taylor, Anita Ekberg
HATFIELDS AND McCOYS, THE—(PV; C)—Don Knotts, Phyllis Diller
HOUSE OF DOLLS—(C)—Vincent Price, Martha Hyer
MILLION EYES OF SU-MURU—(TS; C)—Frankie Avalon, Shirley Eaton
ONLY WAY TO FLY, THE—(PV; C)—Burl Ives, Troy Donohue, Daliah Lavi
6621 **PSYCHO-CIRCUS**—(C)—Christopher Lee
6702 **THUNDER ALLEY**—(PV; C)—Annette Funicello, Fabian
6620 **TRUNK TO CAIRO**—(C)—Audie Murphy, George Sanders
6614 **VIOLENT JOURNEY**—Anthony Perkins, Salome Jens
VOYAGE TO THE PREHISTORIC PLANET—(C)—Basil Rathbone
6619 **WAR—ITALIAN STYLE**—Buster Keaton

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. National Catholic Office for Motion Pictures classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

After The Fox ..... A2 UA
●After You, Comrade ..... Cont.
Africa Addio ..... For.
Alfie ..... A4 Par.
All The Other Girls Do ..... For.
All The Way (The Joker Is Wild)-Re. ..... B Para.
Alphabet Murders, The ..... A2 MGM
Alvarez Kelly ..... A3 Col.
Ambush Bay ..... A3 UA
American Dream, An ..... B WB
And Now Miguel ..... A1 U
Any Wednesday ..... A3 WB
Appaloosa, The ..... A2 U
Arabesque ..... A3 U

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Around the World Under the Sea ..... A1 MGM
Aroused ..... Misc.
Arrivederci, Baby! ..... B Par.
Assault On A Queen ..... A2 Par
●Assignment, The ..... WB

B

Bambi-Re. ..... A1 BV
●Band of Gold ..... Col.
Bang, Bang You're Dead ..... A3 AIP
Band of Outsiders ..... For.
●Banning ..... U
●Barefoot in the Park ..... Par.
Batman ..... A1 Fox
●Battle Beneath the Earth ..... MGM
●Battle Horns, The ..... U
●Beach Red ..... UA
Bellboy, The-Re. ..... A2 Par.
Beau Geste ..... A1 U
Bible, The ..... A1 Fox
●Bigmouth, The ..... Col.
Big Hand for the Little Lady, A A2 WB
●Biggest Bundle of Them All, The . MGM
Billy The Kid Vs Dracula ..... A1 EMB
Birds Do It ..... A1 Col.
●Blackbeard's Ghost ..... BV
Blindfold ..... A2 U
Blood Bath A1
Blow-Up ..... For.
●Blow-Up, The ..... MGM
Blue Max, The ..... B Fox
Blues For Lovers ..... A3 Fox
●Bobo, The ..... WB
Bolshoi Ballet 67 ..... A1 Par.
●Bonnie And Clyde ..... WB
Born Free ..... A1 Col.
Boy Cried Murder, The ..... A2 U
Boy, Did I Get A Wrong Number A3 UA
Brides of Dracula, The-Re. ..... A2 U
Brides of Fu Manchu, The .... A2 For.
●Bullwhip Griffin ..... BV
●Bushwhackers, The ..... Par.
●Busy Body, The ..... Para.
Butterfield 8-Re. ..... B MGM

C

●Camelot ..... WB
●Caper Of The Golden Bulls, The .. Emb.
●Caprice ..... Fox
●Casino Royale ..... Col.
Cast A Giant Shadow ..... A3 UA
Cat, The ..... A1 EMB
Cat On A Hot Tin Roof-Re. .. A3 MGM
Cave Of The Living Dead ..... For.
Chamber Of Horrors ..... A3 WB
●Champagne Murders, The ..... U
●Charlie Bubbles ..... U
Chase, The ..... A3 Col.
Christmas That Almost Wasn't, The ..... A1 For.
●Chubasco ..... WB
●Chuka ..... Par.
Cinerama's Russian Adventure . A1 Misc.
●Circus Of Blood ..... Col.
Cloportes ..... C For.
Clouds Over Israel ..... For.
Come Blow Your Horn-Re. .... A3 Para.
●Comedy Man, The ..... Cont.
●Come Spy With Me ..... Fox
Contest Girl ..... A3 Cont.
●Corrupt Ones, The ..... WB
●Cool Hand Luke ..... WB
●Cool Ones ..... WB
●Countdown ..... WB
Counterfeit Constable, The .... A2 For.
●Countess From Hong Kong, A .. U
●Covenant With Death, A ..... B WB
●Cowboy In Africa ..... Para.
Crazy Quilt ..... A3 Cont.
●Criss-Cross ..... U
Cul-De-Sac ..... C For.

D

●Dangerous Island ..... Par.
●Dark of the Sun ..... MGM
●Day The Fish Came Out, The ..... Fox
Daydreamer, The ..... A1 Emb.
Dead Heat On A Merry-Go-Round ..... A3 Col.
●Deadlier Than The Male ..... U
●Deadly Affair, The ..... Col.
●Deadly Bees, The ..... A2 Par.
Dear John .. .. C For.
●Death Rides A Horse ..... UA
Death Watch ..... Misc.
Defector, The ..... A2 For.
●Department K ..... Col.
Desert Raven, The ..... B AA
●Devil In Love, The ..... WB
Devil's Own, The ..... Fox
●Dirty Dozen, The ..... MGM
Dirty Game, The ..... A3 AI
●Disk-O-Tek Holiday ..... AA
●Divorce Amercan Style ..... Col.
●Doctor Dolittle ..... Fox
●Doctor, You've Got To Be Kidding ..... B MGM
●Dr. Faustus ..... Col.

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

184 **BAMBI**—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue
187 **FIGHTING PRINCE OF DONEGAL, THE**—MD—112m.—(TC)—Peter McEnery, Susan Hempshire—5437 (8-31-66)—Good adventure entry with Disney label—English-made
188 **FOLLOW ME BOYS**—CD—131m.—(TC)—Fred MacMurray, Vera Miles—5461 (10-19-66)—Fine family entertainment
186 **LT. ROBIN CRUSOE, U.S.N.**—C—115m.—(TC)—Dick Van Dyke, Nancy Kwan—5409 (6-8-66)—Disney, Van Dyke special should draw family audience

COMING

BLACKBEARD'S GHOST—(TC)—Peter Ustinov, Dean Jones, Suzanne Pleshette
BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FAMILY BAND, THE—(TC)—John Davidson, Lesley Ann Warren, Walter Brennan
GNOMOBILE, THE—Walter Brennan, Tom Lowell
HAPPIEST MILLIONAIRE, THE—(TC)—Fred MacMurray, Tommy Steele, Greer Garson
JUNGLE BOOK, THE—(TC)—Cartoon Feature
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

67012 **ALVAREZ KELLY**—MD—116m.—(PV; EC)—William Holden, Richard Widmark, Janice Rule—5457 (10-5-66)—Good action entry
67005 **BIRDS DO IT**—C—95m.—(EC)—Soupy Sales, Tab Hunter, Doris Dowling—5433 (8-17-66)—Unbelievable
66028 **BORN FREE**—D—94m.—(PV; EC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family
66019 **CHASE, THE**—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama
67013 **DEAD HEAT ON A MERRY-GO-ROUND**—D—104m.—(EC)—James Coburn, Camilla Sparv—5461 (10-19-66)—Well-made, intriguing entry
EVERY DAY IS A HOLIDAY—CD—76m.—(TC)—Karlsol, Angel Peralta—5417 (7-6-66)—Okay programmer—(Spanish-made)
67016 **GEORGY GIRL**—CD—100m.—James Mason, Alan Bates, Lynn Redgrave—5462 (10-19-66)—Very good entry for mature audiences—English-made
GOAL!—DOC—106m.—(TS; TC)—5481 (12-28-66)—Limited to sports fans—English-made
66030 **GUNS OF NAVARONE, THE**—MD—157m.—(EC; CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue
67001 **LOST COMMAND**—MD—129m.—(PV; PC)—Anthony Quinn, Alain Delon, Michele Morgan—5405 (5-25-66)—Interesting action entry—Filmed abroad
67006 **MAN CALLED FLINTSTONE, THE**—CAR—87m.—(EC)—Joseph Barbera and William Hanna production—5429 (8-3-66)—Secret agent cartoon cute for youngsters and families
MAN FOR ALL SEASONS, A—D—120m.—(TC)—Paul Scofield, Wendy Hiller—5477 (12-14-66)—Impressive, well-made drama should draw considerable acclaim—Filmed in England
MURDERERS' ROW—MD—108m.—(TC)—Dean Martin, Ann Margret—5478 (12-14-66)—Matt Helm to the rescue again, accompanied by gals aplenty
66031 **MYSTERY OF THUG ISLAND**—MD—96m.—(EC)—Guy Madison, Inge Schoner, Peter Van Eyck—5413 (6-22-66)—For lower half—Italian-made
67014 **PROFESSIONALS, THE**—MD—117m.—(TC; PV)—Burt Lancaster, Lee Marvin, Claudia Cardinale—5465 (11-2-66)—Good adventure entry
67008 **RAGE**—D—103m.—(EC)—Glenn Ford, Stella Stevens—5473 (11-30-66)—Interesting drama—Filmed in Mexico
66029 **RIDE BEYOND VENGEANCE**—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper
67004 **RINGS AROUND THE WORLD**—NOV.—98m.—(EC)—Narrated by Don Ameche—5453 (9-21-66)—Okay circus film for program—Filmed mostly abroad
66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Dallah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser
66024 **STUDY IN TERROR, A**—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made
67002 **THREE ON A COUCH**—C—109m.—(PC)—Jerry Lewis, Janet Leigh—5409 (6-8-66)—Jerry Lewis is back
66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(PC)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help
67003 **WALK, DON'T RUN**—C—117m.—(PV; TC)—Cary Grant, Samantha Eggar, Jim Hutton—5417 (7-6-66)—Cute comedy has names and angles
67011 **WRONG BOX, THE**—C—105m.—(EC)—John Mills, Ralph Richardson, Michael Caine—5429 (8-3-66)—Fun-filled import is tops in its class—English-made

COMING

BAND OF GOLD—(PV; C)—Dean Martin, Stella Stevens
BIG MOUTH, THE—(C)—Jerry Lewis, Susan Bay
CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
CIRCUS OF BLOOD—(C)—Joan Crawford, Ty Hardin—English-made
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
DEPARTMENT K—(PV; C)—Stephen Boyd, Camilla Sparv—Filmed abroad
DIVORCE AMERICAN STYLE—(C)—Dick Van Dyke, Debbie Reynolds, Jason Robards
DR. FAUSTUS—(C)—Richard Burton, Elizabeth Taylor
ENTER LAUGHING—(C)—Jose Ferrer, Shelley Winters
66026 **FRONTIER HELLCAT**—(CS; C)—Elke Sommer, Stewart Granger
GOOD TIMES—(C)—Sonny and Cher
IN COLD BLOOD—Robert Blake
IT'S WHAT'S HAPPENING—(PV; C)—Anthony Quinn, Martha Hyer
67007 **KISS THE GIRLS AND MAKE THEM DIE**—(C)—Michael Connors, Dorothy Provine
LAST OF THE RENEGADES—(CS; C)—Lex Barker
LONG RIDE HOME, THE—(PV; C)—Glenn Ford, George Hamilton, Inger Stevens
LUV—(PV; C)—Jack Lemmon, Peter Falk, Elaine May
MIDSUMMER NIGHT'S DREAM, A—(PV; C)—New York City Ballet Company
NIGHT OF THE GENERALS, THE—(PV; C)—Peter O'Toole, Omar Sharif
SWIMMER, THE—(C)—Burt Lancaster, Barbra Loden, Marge Champion
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
30 IS A DANGEROUS AGE, CYNTHIA—(C)—Dudley Moore, Suzy Kendall—English-made
THUNDER AT THE BORDER—(CS; C)—Rod Cameron
TIGER MAKES OUT, THE—(C)—Eli Wallach, Anne Jackson
TO SIR, WITH LOVE—(C)—Sidney Poitier, Suzy Kendall—English-made
TORTURE GARDEN—(C)—Jack Palance, Burgess Meredith, Beverly Adams—Made in England
66025 **TRAITOR'S GATE**—Gary Raymond, Catherine VonSchell—English-made
WHO'S MINDING THE MINT?—Jim Hutton, Dorothy Provine, Milton Berle
YOUNG AMERICANS, THE—(C)—Connie Karcher, Rick Ciulei

CONTINENTAL (WALTER READE ORGANIZATION)

CONTEST GIRL—D—99m.—CS; C)—Janette Scott, Ian Hendry—5398 (5-11-66)—Interesting import—English-made
CRAZY QUILT—D—75m.—Tom Rosqui, Ina Mela—5465 (11-2-66)—For the art spots
DR. WHO AND THE DALEKS—MD—85m.—(TC; TS)—Peter Cushing, Roy Castle—5405 (5-25-66)—Well made import could trigger popular series—English-made
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles
GULLIVER'S TRAVELS BEYOND THE MOON—CAR—85m.—(C) Produced by Hiroshi Okawa—5398 (5-11-66)—Good for kiddies and family trade—Japanese-made; English dialogue
GYPSY GIRL—D—102m.—(C)—Hayley Mills, Ian McShane—5413 (6-22-66)—Effective art house entry—English-made
JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-13-66)—Moderately interesting import—French-made; English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made melter may have heavy going in U.S.—English-made
SHAMELESS OLD LADY, THE—D—95m.—Sylvie—5465 (11-2-66)—Fine import—French-made; English titles
TIME LOST AND TIME REMEMBERED—D—91m.—Sarah Miles, Cyril Cusack, Julian Glover—5433 (8-17-66)—Touching romance—English-made
WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

AFTER YOU, COMRADE—Jamie Uys, Bob Courtney
COMEDY MAN, THE—Kenneth More, Cecil Parker
OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

604 **BILLY THE KID VS DRACULA**—W—72m.—(PC)—Chuck Courntey, John Carradine, Melinda Plowman—5409 (6-8-66)—Novel western is exploitable
606 **CAT, THE**—MD—87m.—(PC)—Roger Perry, Peggy Ann Garner, Barry Coe, Dwayne Redlin—5418 (7-6-66)—Good programmer
603 **DAYDREAMER, THE**—NOV.—101m.—(EC: Animagic)—Paul O'Keefe, Jack Gilford, Hayley Mills—5418 (7-6-66)—Good entry for families and juveniles
610 **EYE FOR AN EYE, AN**—W—92m.—(PC)—Robert Lansing, Slim Pickens, Gloria Talbott—5409 (6-8-66)—Okay western for the program
618 **IDOL, THE**—D—107m.—Jennifer Jones, Michael Parks, John Leyton—5429 (8-3-66)—Effective drama about today's young people; their problems—English-made
612 **JACK FROST**—FAN.—79m.—(C)—Natasha Sedykh—5462 (10-19-66)—Okay fantasy for the kiddies—Russian-made; Dubbed in English
605 **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**—W—82m.—(PC)—John Lupton, Cal Bolder, Narda Onyx—5410 (6-8-66)—Novel western is exploitable
651 **JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS**—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
622 **LOVE AND MARRIAGE**—CMD—106m.—Lando Buzzanca, Renato Tagliani, Eleanora Rossi Drago, Sylva Koscina—5433 (8-17-66)—Mild four-part package for art spots—Italian-made; English titles
611 **MAIN CHANCE, THE**—MD—60m.—Gregoire Aslan, Tracy Reed, Edward De Souza—5413 (6-22-66)—Fair for supporting slot—English-made
608 **MAN CALLED ADAM, A**—DMU—102m.—Sammy Davis, Jr., Louis Armstrong, Cicely Tyson—5418 (7-6-66)—Downbeat tale of Negro musicians has some angles
699 **NIGHTS OF CABIRIA**—D—110m.—Giulietta Masina, Francois Perier—5437 (8-31-66)—Reissue okay for art houses—Italian-made; English titles or dubbed
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd. Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
621 **O.S.S. 117—MISSION FOR A KILLER**—MD—84m.—(C; S)—Frederick Stafford, Mylene Demongeot—5453 (9-21-66)—Okay spy action entry—Filmed abroad
614 **PICTURE MOMMY DEAD**—D—88m.—(PC)—Don Ameche, Martha Hyer, Susan Gordon—5437 (8-31-66)—Suspenseful drama for program
613 **PISTOL FOR RINGO, A**—W—97m.—(TC; TS)—Montgomery Wood, Hally Hammond—5465 (11-2-66)—Fair western Filmed abroad; dubbed in English
609 **PLACE CALLED GLORY, A**—W—92m.—(TS; TC)—Lex Barker, Pierre Brice, Marianne Koch—5430 (8-3-66)—Good western—Filmed abroad
617 **ROMEO AND JULIET**—Bal.—126m.—(C)—Margot Fonteyn, Rudolf Nureyev—5457 (10-5-66)—Fine ballet import for discriminating audiences—English-made
501 **SECRET OF MAGIC ISLAND, THE**—NOV.—65m.—(EC)—Narration by Philip Tonken—5438 (8-31-66)—Reissue is cute bit of fluff strictly for the kiddies—French-made
SHOOT LOUD, LOUDER . . . I DON'T UNDERSTAND—C—100m.—(PC)—Marcello Mastroianni, Raquel Welch—5481 (12-28-66)—Wacky import for art work—Italian-made—English titles
619 **SPY WITH A COLD NOSE, THE**—C—93m.—(C)—Laurence Harvey, Daliah Lavi, Lionel Jeffries—5481 (12-28-66)—Cute comedy—Filmed in England
607 **TRAMPLERS, THE**—W—105m.—(C)—Joseph Cotten, Gordon Scott, James Mitchum, Ilaria Occhini—5419 (7-6-66) Okay Western—Made in Italy
616 **WHERE THE BULLETS FLY**—MD—88m.—(C)—Tom Adams, Dawn Addams—5474 (11-30-66)—Okay spoof sequel on secret agent theme—English-made

COMING

CAPER OF THE GOLDEN BULLS, THE—(PV; C)—Stephen Boyd, Yvette Mimieux
HELLBENDERS, THE—(CS; C)—Joseph Cotten, Norma Bengell
MAD MONSTER PARTY—(Animagic) Boris Karloff
TERRORNAUTS, THE—(C)—Simon Oates, Zena Marshall
THEY CAME FROM BEYOND SPACE—(C)—Robert Hutton, Jennifer Jayne
615 **WACKY WORLD OF MOTHER GOOSE**—(PC)—Fairy Tale
WOMAN TIMES SEVEN—(C)—Shirley MacLaine, Alan Arkin, Peter Sellers

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
6625 **AROUND THE WORLD UNDER THE SEA**—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6704 **BUTTERFIELD 8**—D—100m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—5438 (8-31-66)—Reissue is absorbing drama for adults
6703 **CAT ON A HOT TIN ROOF**—D—108m.—(MC)—Elizabeth Taylor, Paul Newman—5438 (8-31-66)—Reissue is well-made filmization of play
6650 **DOCTOR ZHIVAGO**—D—197m.—(PV; MC)—Omar Shariff, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
6707 **GIGI**—MU—116m.—(CS; MC)—Leslie Caron, Maurice Chevalier, Louis Jourdan—5438 (8-31-66)—Reissue is delightful entertainment
6627 **GLASS BOTTOM BOAT, THE**—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
GRAND PRIX—D—175m.—(CN; PV; MC)—James Garner, Eva Marie Saint, Yves Montand—5482 (12-28-66)—Attractive racing drama enhanced by Cinerama screen
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
6709 **HOTEL PARADISO**—C—96m.—(PV; MC)—Alec Guinness, Gina Lollobrigida—5454 (9-21-66)—Frantic French farce—Made in France
6628 **LADY L**—C—107m.—(PV; EC)—Sophia Loren, Paul Newman, David Niven—5399 (5-11-66)—Attractive entry has angles and names
6710 **LIQUIDATOR, THE**—MD—103m.—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—5454 (9-21-66)—Okay tongue-in-cheek spy entry—Made in England
6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
6701 **MARCO THE MAGNIFICENT**—MD—100m.—(EC)—Horst Buchholz, Anthony Quinn, Omar Sharif, Elsa Martinelli—5425 (7-20-66)—Sweeping spectacle of Marco Polo's trip to China—Foreign-made
6626 **MAYA**—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6706 **MISTER BUDDWING**—D—99m.—James Garner, Jean Simmons, Suzanne Pleshette—5454 (9-21-66)—Moderately successful drama of amnesiac in torment
6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue
6702 **ONE SPY TOO MANY**—MD—102m.—(MC)—Robert Vaughn, David McCallum, Dorothy Provine—5462 (10-19-66)—Men from U.N.C.L.E. back on big screen
6711 **PENELOPE**—C—97m.—(PV; MC)—Natalie Wood, Ian Bannen, Dick Shawn—5466 (11-2-66)—Cute comedy sparkles
6623 **SECRET SEVEN, THE**—MD—94m.—(TS: EC)—Tony Russel, Helga Line—5394 (4-27-66)—Plenty of action for the program—Italian-made
6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music
6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western melter for the action program
6708 **SPINOUT**—CMU—95m.—(PV; MC)—Elvis Presley, Shelley Fabares—5462 (10-19-66)—Presley rides again and it's fun
6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen
6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia
6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity

Dr. Goldfoot and the Girl Bomba .. AIP
Dr. Who and the Daleks ..... A1 Cont.
Doctor Zhivago ..... A2 MGM
●Don't Make Waves ..... MGM
Don't Worry, We'll Think Of A Title ..... A1 UA
●Double Man ..... WB
●Double Trouble ..... MGM
Do You Keep A Lion At Home .... For.
Dracula—Prince of Darkness .... A2 Fox
Duel At Diablo ..... B UA

E

●Easy Come, Easy Go ..... Para.
●Eight On The Lam ..... UA
EL CID-Re ..... A1 AA
●El Dorado ..... A3 Par.
El Greco ..... A3 Fox
Endless Summer, The ..... A1 Misc.
Engagement Italiano ..... For.
Enough Rope ..... A3 For.
●Enter Laughing ..... Col.
●Epic of Josie, The ..... U
Every Day Is A Holiday ..... Col.
Eye for An Eye, An ..... A2 Emb.

F

Fahrenheit 451 ..... A2 U
●Family Band, The ..... BV
Fantastic Voyage ..... A1 Fox
Fantomas ..... A1 For.
●Far From The Madding Crowd ... MGM
Faster Pussycat, Kill, Kill ..... Misc.
●Fastest Guitar Alive, The ..... MGM
●Fathom ..... Fox
●52 Miles To Terror ..... MGM
Fighting Prince of Donegal, The . A1 BV
●Finders Keepers ..... UA
Fine Madness, A ..... B WB
Fireball 500 ..... A3 AIP
●Firecreek ..... WB
●First To Fight ..... WB
Fistful of Dollars, A ..... UA
●Flim Flam Man, The ..... Fox
Follow Me, Boys ..... A1 BV
●For A Few Dollars More ..... UA
Fortune Cookie, The ..... A3 UA
●Fort Utah ..... A2 Par.
Frankenstein Conquers The World ..... A1 AIP
●Frankenstein Created Woman ..... Fox
Frankie and Johnny ..... A2 UA
●Frontier Helicat ..... A1 Col.
Funeral in Berlin ..... A3 Par.
Funny Thing Happened On the Way To The Forum, A ..... A3 UA

G

Galia ..... For.
Gambit ..... A1 U
●Games ..... U
●Garden Of Cucumbers, A ..... UA
●Gentle Ben ..... Para.
Georgy Girl ..... A4 Col.
Ghost In the Invisible Bikini ..... AI
Gigi-Re. ..... A3 MGM
●Girl And The General, The ..... MGM
Girl Getters, The ..... A3 AI
Glass Bottom Boat, The ..... A2 MGM
●Glass Sphinx, The ..... AIP
●Gnomobile, The ..... BV
Goal! ..... Col.
●Good, The Ugly and the Bad, The .. UA
●Good Times ..... Col.
Good Times, Wonderful Times .... For.
Gospel According To St. Matthew ..... A1 Cont.
Grand Prix ..... MGM
●Great Catherine ..... WB
Great Spy Chase, The ..... A3 AI
Group, The ..... B UA
●Guide For The Married Man, A .... Fox
Gulliver's Travels Beyond the Moon ..... A1 Cont.
●Gunfight In Abilene ..... U
Gunpoint ..... A1 U
Guns of Navarone, The-Re. ..... A1 Col.
Gypsy Girl ..... A2 Cont.

H

●Half A Sixpence ..... Para.
Hallucination Generation ..... AIP
Hamlet ..... UA
●Happiest Millionaire, The ..... BV
●Happily Ever After ..... MGM
Harper ..... A3 WB
●Hatfields and McCoys, The ..... AIP
Hawaii ..... A3 UA
●Hellbenders, The ..... Emb.
Hero's Wife, The ..... For.
●Hills Run Red, The ..... UA
Hold On! ..... A1 MGM
●Hombre ..... Fox
●Honey Pot, The ..... UA
●Hotel ..... A3 WB
Hotel Paradiso ..... A3 MGM
●Hot Rod Hullabailoo ..... AA
●House of Dolls ..... AIP
●How I Won The War ..... UA
How To Steal A Million ..... A1 Fox
●How To Succeed In Business Without Really Trying ..... UA
●Huntsville ..... Par.
●Hurry Sundown ..... Par.

I

I Deal In Danger ..... A1 Fox.
Idol, The ..... A3 Emb.
Incident At Phantom Hill, The ... A1 U
●In Cold Blood ..... Col.
●In Like Flint ..... Fox
●In The Heat Of The Night ..... UA
Intimacy ..... Misc.
●Island Of The Doomed ..... AA
●Island of Terror ..... A3 U
Is Paris Burning? ..... A1 Par.
It Happened Here ..... A2 For.
●It's What's Happening ..... Col.

J

Jack Frost ..... A1 Emb.
Jesse James Meets Frankenstein's Daughter ..... A2 Emb.
John F. Kennedy: Years of Lightning, Day of Drums ... A1 Emb.
Johnny Reno ..... A2 Par.
Johnny Tiger ..... A3 U
●Jokers, The ..... U
Judex ..... A2 Cont.
●Jungle Book, The ..... BV

K

Kaleidoscope ..... A3 WB
Khartoum ..... A1 UA
King Kong Vs Godzilla-Re. ..... A1 U
●King of Hearts, The ..... UA
●King's Pirate, The ..... U
●Kiss the Girls and Make Them Die ..... A3 Col.
Knockout #2 ..... Misc.

L

La Dolca Vita-Re ..... A4 AIP
Lady L ..... B MGM
La Visita ..... A3 For.
Las Vegas Hillbillys ..... A1 Misc.
●Last of the Renegades ..... A1 Col.
Last of the Secret Agents, The .. B Par.
●Last Safari, The ..... Par.
●Law and Tombstone, The ..... UA
●Le Voleur ..... UA
Lemonade Joe ..... AA
Les Bonne Femmes ..... For.
Let's Kill Uncle ..... A2 U
Lt. Robin Crusoe, U.S.N. ..... A1 BV
Liquidator, The ..... A3 MGM
Lollipop ..... For.
●Lollipop Cover ..... A2 Cont.
●Long Ride Home, The ..... Col.
Lord Love A Duck ..... A4 UA
Lost Command, The ..... A3 Col.
Love And Marriage ..... C Emb.
Loves Of A Blonde, The ..... C For.
Loving Couples ..... C For.
●Luv ..... Col.

M

Macabro ..... AIP
●Mad Monster Party ..... EMB
Madame X ..... A3 U
Made In Paris ..... A3 MGM
Mademoiselle ..... C For.
Magnificent Concubine, The ..... For.
Main Chance, The ..... A3 Emb.
Man And A Woman, A ..... AA
Man Called Adam, A ..... A3 Emb.
Man Called Flintstone, The .... A1 Col.
Man Could Get Killed, A ..... A2 U
Man For All Seasons, A ..... A1 Col.
Mandragola ..... C For.
●Marat/Sade ..... UA
Marco, The Magnificent ..... A2 MGM
Marine Battleground ..... For.
Masculine Feminine ..... C For.
●Matchless ..... UA
Maya ..... A1 MGM
McGuire, Go Home ..... A3 Cont.
Merry Wives of Windsor, The .. A2 For.
●Midsummer Night's Dream, A .... Col.
●Million Eyes Of Su-Muru ..... AIP
Mister Buddwing ..... A3 MGM
Modesty Blaise ..... A3 Fox
Moment to Moment ..... A3 U
●Monkeys Go Home ..... BV
Moonwolf ..... AA
Morgan ..... A3 For.
●Mummy's Shroud, The ..... Fox
Munster Go Home ..... A1 U
Murder Game, The ..... Fox
Murderers' Row ..... B Col.
My Fair Lady ..... A1 WB
Mystery of Thug Island, The ... A2 Col.
Mystifiers, The ..... For.

N

Naked Prey, The ..... A3 Par.
●Naked Runner, The ..... WB
Namu, The Killer Whale ..... A1 UA
Nashville Rebel ..... AIP
●Navajo Joe ..... UA
Navy vs. The Night Monsters, The. Misc.
Nevada Smith ..... A3 Par.
Night Games ..... For.
●Night of the Generals, The ..... Col.
Night of The Grizzly ..... A1 Par.

COMING

BATTLE BENEATH THE EARTH—(TC)—Kerwin Mathews, Viviane Ventura—English-made
BIGGEST BUNDLE OF THEM ALL, THE—(PV; C)—Robert Wagner, Raquel Welch
BLOW-UP, THE—(C)—Vanessa Redgrave, David Hemmings—English-made
DARK OF THE SUN—Rod Taylor, Jimmy Brown, Yvette Mimieux
DIRTY DOZEN, THE—(PV; C)—Lee Marvin, Charles Bronson, Clint Walker, Ernest Borgnine
DOCTOR, YOU'VE GOT TO BE KIDDING—(PV; MC)—Sandra Dee, George Hamilton, Celeste Holm
DON'T MAKE WAVES—(MC)—Tony Curtis, Claudia Cardinale
DOUBLE TROUBLE—(PV; MC)—Elvis Presley, Annette Day
FAR FROM THE MADDING CROWD—(PV; C)—Julie Christie, Terence Stamp—English-made
FASTEST GUITAR ALIVE, THE—Roy Orbison, Sammy Jackson, Joan Freeman
52 MILES TO TERROR—Dana Andrews, Jeanne Crain
GIRL AND THE GENERAL, THE—(C)—Rod Steiger, Virna Lisi
HAPPILY EVER AFTER—(TC)—Sophia Loren, Omar Sharif
PISTOLERO—(PV; MC)—Glenn Ford, Angie Dickinson
RETURN OF THE GUNFIGHTER—(WS; C)—Robert Taylor, Anna Martin
RIOT ON SUNSET STRIP—Aldo Ray, Michael Evans, Mimsy Farmer
SCORPIO LETTERS, THE—(MC)—Alex Cord, Shirley Eaton
6705 **13**—Deborah Kerr, David Niven
THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
2001—A SPACE ODYSSEY—(Cinerama; C)—Gary Lockwood, Keir Dullea
25TH HOUR, THE—(C)—Anthony Quinn, Virna Lisi
VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran
6712 **VENETIAN AFFAIR, THE**—(MC; PV)—Robert Vaughn, Elke Sommer
WELCOME TO HARD TIMES—(WS; C)—Henry Fonda, Janice Rule

PARAMOUNT — DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **ALFIE**—CD—114m.—(TS; TC)—Michael Caine, Shelley Winters, Vivien Merchant—5438 (8-31-66)—High ratin comedy drama should delight adult audiences—English-made
R6536 **ALL THE WAY (THE JOKER IS WILD)**—D—126m.—(VV)—Frank Sinatra, Mitzi Gaynor—5394—(4-27-66)—Jo E. Lewis biography is entertaining—Reissue
6608 **ARRIVEDERCI BABY**—C—105m.—(PV; TC)—Tony Curtis, Rosanna Schiaffino, Lionel Jeffries—5482 (12-28-66)— Amusing comedy on the "black" side
6533 **ASSAULT ON A QUEEN**—MD—106m.—(TC; PV)—Frank Sinatra, Virna Lisi, Tony Franciosa—5414 (6-22-66)—Entr has angles that can sell well
R6529 **BELLBOY, THE**—C—72m.—Jerry Lewis—5399 (5-11-66)—Mildly amusing Jerry Lewis entry—Reissue
6605 **BOLSHOI BALLET '67**—Bal.—75m.—(TC)—Bolshoi Ballet—5458 (10-5-66)—Good ballet entry
R6535 **COME BLOW YOUR HORN**—C—115m.—(PV; TC)—Frank Sinatra, Lee J. Cobb, Molly Picon—5394 (4-27-66)—Ver funny comedy should roll to top returns—Reissue
6609 **FUNERAL IN BERLIN**—D—102m.—(PV; TC)—Michael Caine, Eva Renzi—5478 (12-14-66)—Engrossing espionag yarn should do well—Filmed abroad
6603 **IS PARIS BURNING?**—MD—173m.—(PV)—Leslie Caron, Orson Welles, Gert Frobe, Kirk Douglas, Glenn Ford—546 (11-16-66) Survival of French capital during World War II is an impressive entry—Filmed abroad; dubbed in Englis
6523 **JOHNNY RENO**—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western ha "names to help"
6527 **LAST OF THE SECRET AGENTS, THE?**—C—90m.—(TC)—Marty Allen, Steve Rossi, Nancy Sinatra—5399 (5-11-66)— Generally amusing comedy
6525 **NAKED PREY, THE**—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry con tains fine photography, plenty of action
6532 **NEVADA SMITH**—W—128m.—(PV; C)—Steve McQueen, Karl Malden, Suzanne Pleshette—5410 (6-8-66)—Goo western has names and action
6526 **NIGHT OF THE GRIZZLY, THE**—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13 66)—Good adventure film
R6537 **ONE-EYED JACKS**—W—141m.—(TC)—Marlon Brando, Karl Malden, Katy Jurado—5395 (4-27-66)—Impressiv western—Reissue
6531 **PARADISE, HAWAIIAN STYLE**—MU—91m.—(TC)—Elvis Presley, Suzanna Leigh—5410 (6-8-66)—Presley sing again
6504 **PROMISE HER ANYTHING**—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zan way-out farce with appeal for young adults—English-made
6530 **PSYCHOPATH, THE**—MD—83m.—(TS; TC)—Patrick Wymark, Margaret Johnston—5399 (5-11-66)—Fairly interest ing thriller—Filmed abroad
6606 **SECONDS**—D—106m.—Rock Hudson, Salome Jens—5455 (9-21-66)—Offbeat drama is a shocker
R6522 **SHANE**—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor clas sic—Reissue
6607 **SWINGER, THE**—CMU—81m.—(TC)—Ann-Margret, Tony Franciosa—5466 (11-2-66)—Flimsy farce has cute mo ments
R6524 **TEN COMMANDMENTS, THE**—D—219m.—(VV; TC)—Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)— One of the top entertainments of all time—Reissue
6534 **THIS PROPERTY IS CONDEMNED**—D—110m.—(TC)—Natalie Wood, Robert Redford, Kate Reid—5414 (6-22-66)— Steamy Tennessee Williams story of the south
R6528 **VISIT TO A SMALL PLANET**—C—85m.—Jerry Lewis—5399 (5-11-66)—Amusing Jerry Lewis comedy—Reissue
6602 **WACO**—W—85m.—(TS; TC)—Howard Keel, Jane Russell, Terry Moore—5438 (8-31-66)—Okay action entry fo program

COMING

6626 **BAREFOOT IN THE PARK**—(C)—Jane Fonda, Robert Redford
BUSHWHACKERS, THE—(TS; TC)—Howard Keel, Yvonne DeCarlo
6628 **BUSY BODY, THE**—Sid Caesar, Robert Ryan, Anne Baxter
6624 **CHUKA**—(TC)—Rod Taylor, John Mills
6623 **COWBOY IN AFRICA**—(C)—Hugh O'Brian, Adrienne Corri
DANGEROUS ISLAND—(C)—Richard Greene, Luke Halpin
6619 **DEADLY BEES, THE**—(TC)—Suzanne Leigh, Frank Finlay—English-made
6615 **EASY COME, EASY GO**—(TC)—Elvis Presley, Dodie Marshall
6625 **EL DORADO**—(TC)—John Wayne, Robert Mitchum, Michele Carey
FORT UTAH—(TC)—John Ireland, Virginia Mayo
GENTLE BEN—(C)—Dennis Weaver, Vera Miles
HALF A SIXPENCE—(PV; TC)—Tommy Steele, Julia Foster
HUNTSVILLE—(TS; TC)—George Montgomery, Yvonne De Carlo
6616 **HURRY SUNDOWN**—(TC)—Michael Caine, Jane Fonda
LAST SAFARI, THE—Stewart Granger
6614 **OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD**—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters
PETER GUNN—(TC)—Craig Stevens, Laura Devon
6610 **RED TOMAHAWK**—(TC)—Howard Keel, Joan Caulfield
6611 **SPIRIT IS WILLING, THE**—(TC)—Sid Caesar, Vera Miles, Cass Daley
UNKILLABLES, THE—(C)—Lloyd Bridges, Joan Blackman
6601 **WARNING SHOT**—(TC)—David Janssen, Eleanor Parker
6627 **WATERHOLE NO. 3**—(C)—James Coburn, Margaret Blye
6620 **VULTURE, THE**—(TC)—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

616 **BATMAN**—NOV.—105m.—(DC)—Adam West, Burt Ward, Lee Meriwether—5426 (7-20-66)—Wham, pow, sock— Holy Grosses.
BIBLE, THE—D—174m.—(D-150; DC)—Michael Parks, Richard Harris, John Huston, Stephen Boyd, Ava Gardner— 5458 (10-5-66)—Highly impressive screen translation of the Bible—Filmed abroad
666 **BLUE MAX, THE**—D—156m.—(CS; DC)—George Peppard, James Mason, Ursula Andress—5414 (6-22-66)—Highly interesting adventure
621 **BLUES FOR LOVERS**—D—89m.—Ray Charles, Tom Bell, Mary Peach—5439 (8-31-66)—Good programmer—English-made
DEVIL'S OWN, THE—D—90m.—(DC)—Joan Fontaine, Kay Welsh—5482 (12-28-66)—Okay programmer for horror fans—English-made
604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
620 **EL GRECO**—BIOD—95m.—(DC)—Mel Ferrer, Rosanna Schiaffino—5455 (9-21-66)—Colorful tale of famous artist— Filmed abroad
619 **FANTASTIC VOYAGE**—SF—100m.—(CS; DC)—Stephen Boyd, Raquel Welch, Edmund O'Brien—5434 (8-17-66)— Original science fiction entry is intriguing
615 **HOW TO STEAL A MILLION**—C—127m.—(PV; DC)—Audrey Hepburn, Peter O'Toole, Hugh Griffith—5419 (7-6-66) —Fine comedy is lively entertainment
625 **I DEAL IN DANGER**—MD—89m.—(DC)—Robert Goulet, Christine Carere—5463 (10-19-66)—Television presenta tion is okay programmer

611 **MODESTY BLAISE**—MD—119m.—(DC)—Monica Vitti, Terence Stamp, Dirk Bogarde—5400 (5-11-66)—Real wild entertainment in the spy category—English-made
606 **MURDER GAME, THE**—MD—75m.—Ken Scott, Maria Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made
605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made
QUILLER MEMORANDUM, THE—D—105m.—(PV; DC)—George Segal, Alec Guinness, Senta Berger—5478 (12-14-66)—Interesting suspense drama—Filmed abroad
608 **RASPUTIN—THE MAD MONK**—D—92m.—(CS; DC)—Christopher Lee, Barbara Shelley—5395 (4-27-66)—Exploitable offering—English-made
609 **REPTILE, THE**—MD—90m.—(DC)—Noel Willman, Jennifer Daniels—5400 (5-11-66)—Exploitable programmer—English-made
SAND PEBBLES, THE—D—191m.—(DC)—Steve McQueen, Richard Attenborough, Candice Bergen—5482 (12-28-66)—High rating adventure
617 **SMOKY**—D—103m.—(DC)—Fess Parker, Diana Hyland, Katy Jurado—5434 (8-17-66)—Interesting for animal lovers, and family trade
555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
610 **STAGECOACH**—OD—114m.—(CS; DC)—Ann-Margret, Red Buttons, Michael Connors—5406 (5-25-66)—Interesting, oft-times absorbing western
622 **THAT TENNESSEE BEAT**—DMU—84m.—Earl Richards, Sharon DeBord—5463 (10-19-66)—For the lower half of the program
623 **WAY . . . WAY OUT**—C—101m.—(CS; DC)—Jerry Lewis, Connie Stevens—5466 (11-2-66)—Amusing Lewis entry emphasizes sex
607 **WEEKEND AT DUNKIRK**—D—101m.—(Franscope; DC)—Jean-Paul Belmondo, Catherine Spaak—5406 (5-25-66)—Okay import—Filmed abroad; dubbed in English

COMING

CAPRICE—(CS; DC)—Doris Day, Richard Harris, Ray Walston
COME SPY WITH ME—DC)—Troy Donahue, Andrea Dromm—Made in Jamaica
DAY THE FISH CAME OUT, THE—Tom Courtenay, Candice Bergen
DOCTOR DOLITTLE—(Todd-AO; DC)—Rex Harrison, Samantha Eggar, Anthony Newley
FATHOM—Tony Franciosa, Raquel Welch
FLIM-FLAM MAN, THE—(PV; C)—George C. Scott, Michael Sarazin
FRANKENSTEIN CREATED WOMAN—(WS; C)—Peter Cushing
GUIDE FOR THE MARRIED MAN, A—(CS; DC)—Walter Matthau, Robert Morse, Inger Stevens
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
IN LIKE FLINT—(CS; DC)—James Coburn, Jean Hale, Lee J. Cobb
MUMMY'S SHROUD, THE—(C)—Andre Morell, Elizabeth Sellars—English-made
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
ST. VALENTINE'S DAY MASSACRE, THE—(CS; DC)—Jason Robards, George Segal
TWO FOR THE ROAD—(C)—Audrey Hepburn, Albert Finney
VIKING QUEEN, THE(WS; C)—Carita, Don Murray

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6620 **AFTER THE FOX**—C—103m.—(PV; DC)—Peter Sellers, Victor Mature, Britt Ekland—5479 (12-14-66)—Uneven comedy has many fun angles—Filmed abroad
6615 **AMBUSH BAY**—MD—109m.—(DC)—Hugh O'Brian, Mickey Rooney, James Mitchum, Tisa Chang—5439 (8-31-66)—Action packed film of Philippine jungle warfare—Schenck-Zabel
6611 **BOY, DID I GET A WRONG NUMBER**—C—99m.—(DC)—Bob Hope, Elke Sommer, Phyllis Diller—5411 (6-8-66)—Moderately amusing nonsense in the Hope style—Small
6606 **CAST A GIANT SHADOW**—MD—136m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action
6608 **DON'T WORRY, WE'LL THINK OF A TITLE**—C—83m.—Morey Amsterdam, Rose Marie, Carmen Phillips—5400 (5-11-66)—Comedy will have to depend on names—Schenck
6609 **DUEL AT DIABLO**—W—103m.—(DC)—James Garner, Sidney Poitier, Bibi Andersson—5406 (5-25-66)—Effective action entry of cavalry vs Apaches
6701 **FISTFUL OF DOLLARS, A**—W—96m.—(TC)—Clint Eastwood, Marianne Koch—5483 (12-28-66)—Good, hard-hitting western—Made abroad—Dubbed in English
6617 **FORTUNE COOKIE, THE**—CD—125m.—(PV)—Jack Lemmon, Walter Matthau, Judi West—5463 (10-19-66)—Entertaining entry has angles
6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small
6619 **FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A**—C—99m.—(DC)—Zero Mostel, Phil Silvers, Buster Keaton, Annette Andre—5458 (10-5-66)—Very funny entertainment
6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Congdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman
6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles
6616 **HAWAII**—D—189m.—(PV; DC)—Julie Andrews, Max Von Sydow, Richard Harris—5459 (10-5-66)—Fine entertainment on grand scale—Mirisch
6610 **KHARTOUM**—AD—135m.—(TC; Ultra-PV Presented in Cinerama)—Charlton Heston, Laurence Olivier—5415 (6-22-66)—Interesting, well-made screen adventure on giant scale—Filmed abroad
6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston
6614 **NAMU, THE KILLER WHALE**—(D)—89m.—(DC)—Robert Lansing, Lee Meriwether—5430 (8-3-66)—Fine family film and fascinating nature study—Tors
6618 **RETURN OF THE SEVEN**—MD—95m.—(PV; DC)—Yul Brynner, Robert Fuller, Elisa Montez—5463 (10-19-66)—Okay action entry
6612 **RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE**—C—126m.—(PV; DC)—Carl Reiner, Eva Marie Saint, Alan Arkin—5407 (5-25-66)—A very funny film
6613 **WHAT DID YOU DO IN THE WAR DADDY?**—C—116m.—(PV; DC)—James Coburn, Dick Shawn, Giovanna Ralli—5419 (7-6-66)—Featherweight nonsense among the military—Mirisch

COMING

BEACH RED—(TC; WS)—Cornel Wilde, Jean Wallace, Rip Torn
DEATH RIDES A HORSE—John Phillip Law, Lee Van Cleef—Made in Europe
EIGHT ON THE LAM—(C)—Bob Hope, Phyllis Diller, Jonathan Winters, Jill St. John—Hope
6704 **FINDERS KEEPERS**—C—Cliff Richard, Robert Morley—English-made
FOR A FEW DOLLARS MORE—(C)—Clint Eastwood, Lee Van Cleef
GARDEN OF CUCUMBERS, A—(PV; EC)—Dick Van Dyke, Barbara Feldon
GOOD, THE UGLY AND THE BAD, THE—(C)—Clint Eastwood, Lee VanCleef, Eli Wallach
HILLS RUN RED, THE—(TS; TC)—Tom Hunter, Henry Silva
6702 **HONEY POT, THE**—(C)—Rex Harrison, Susan Hayward, Maggie Smith—Feldman
HOW I WON THE WAR—(EC)—John Lennon, Michael Crawford
6703 **HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING**—(PV; DC)—Robert Morse, Rudy Vallee—Mirisch
IN THE HEAT OF THE NIGHT—(C)—Sidney Poitier, Rod Steiger—Mirisch
KING OF HEARTS, THE—(C)—Alan Bates, Jean-Claude Brialy
LAW AND TOMBSTONE, THE—(C)—James Garner, Jason Robards—Mirisch
LE VOLEUR (The Thief)—(C)—Jean-Paul Belmondo
MARAT/SADE—(C)—Royal Shakespeare Company
MATCHLESS—Patrick O'Neal, Ira Furstenberg—DeLaurentiis
NAVAJO JOE—(EC; TS)—Burt Reynolds, Tanya Lopert
OPERATION KID BROTHER—(TC)—Neil Connery, Adolfo Celi, Daniela Bianchi
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
SCALPHUNTERS, THE—(PV; TC)—Burt Lancaster, Telly Savalas, Shelley Winters
THUNDERBIRDS ARE GO—(C)—Puppets—English-made
TO KILL A DRAGON—(C)—Jack Palance, Fernando Lamas—Made in Hong Kong
WAY WEST, THE—(C)—Kirk Douglas, Robert Mitchum—Hecht
WHISPERERS, THE—Dame Edith Evans, Eric Portman—Seven Pines
YOU ONLY LIVE TWICE—(PV; EC)—Sean Connery, Mie Hama—Eon

UNIVERSAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6613 **AND NOW MIGUEL**—D—95m.—(TC)—Michael Ansara, Pat Cardi, Guy Stockwell—5400 (5-11-66)—Fine entry for youngsters and family trade
6624 **APPALOOSA, THE**—OD—98m.—(TC)—Marlon Brando, Anjanette Comer, John Saxon—5455 (9-21-66)—Interesting adventure yarn
6618 **ARABESQUE**—CD—105m.—(TC; PV)—Gregory Peck, Sophia Loren—5401 (5-11-66)—Lavish, suspenseful comedy-drama has potent cast—Made in England
6620 **BEAU GESTE**—MD—103m.—(TC; TS)—Guy Stockwell, Telly Savales, Doug McClure—5426 (7-20-66)—Remake in acceptable melodrama

- Nightmare Castle ..... AA
Nights Of Cabiria-Re. ..... A3 Emb.
90 Degrees In the Shade ..... For.
North By Northwest-Re ..... A3 MGM
Not With My Wife, You Don't .. A3 WB

O

- Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad ..... B Par.
Oh! Those Most Secret Agents .... AA
- Omicron ..... Cont.
One Spy Too Many ..... A2 MGM
Once Upon An Island (Crazy Paradise) ..... AA
One-Eyed Jacks-Re. ..... A3 Para.
- One Million Years B. C. ..... Fox
- Only Way To Fly, The ..... AIP
- Operation Kid Brother ..... UA
Oscar, The ..... B EMB
O.S.S. 117—Mission For A Killer ..... A2 Emb.
Out of Sight ..... A2 U

P

Pad, The (And How To Use It) .. A3 U
Paradise, Hawaiian Style ..... A1 Par.
Party's Over, The ..... AA
Penelope ..... A3 MGM
- Perils Of Pauline ..... U
- Peter Gunn ..... Par.
Picture Mommy Dead ..... A3 Emb.
Pilgrimage For Peace ..... Misc.
Pistol For Ringo ..... B Emb.
- Pistolero ..... MGM
Place Called Glory, A ..... A2 Emb.
Plague of the Zombies, The .... A2 Fox
Plainsman, The ..... A1 U
Poppy Is Also A Flower, The .. A2 Misc.
- Prehistoric Women ..... Fox
- Privilege ..... U
Professionals, The ..... A3 Col.
- Projected Man, The ..... A2 U
Promise Her Anything ..... A3 Par.
- Psycho-Circus ..... AIP
Psychopath, The ..... A2 Par.
- P. T. Barnum's Rocket To The Moon. AIP

Q

Queen of Blood ..... A1 AI
Quiller Memorandum, The ..... A3 Fox

R

Rage ..... A3 Col.
Rare Breed, The ..... A1 U
Rasputin—The Mad Monk ..... B Fox
- Red Tomahawk ..... A2 Par.
- Reflections In A Golden Eye ..... WB
- Reluctant Astronaut, The ..... U
Reptile, The ..... A2 Fox.
- Return Of The Gunfighter .... A1 MGM
Return Of The Seven ..... A3 UA
Ride Beyond, Vengeance ..... A3 Col.
- Ride To Hangman's Tree, The ..... U
Rings Around The World ..... A1 Col.
- Riot On Sunset Strip ..... MGM
Romeo and Juliet ..... A1 Emb.
- Rough Night In Jericho ..... U
Run For Your Wife ..... AA
Russians Are Coming, The ..... A1 UA

S

- Sailor From Gibraltar ..... UA
- St. Valentine's Day Massacre, The .. Fox
Salto ..... For.
Sand Pebbles, The ..... Fox
Sands of Beersheba ..... For.
- Scalphunters, The ..... UA
- Scorpio Letters, The ..... MGM
Seconds ..... B Par.
Secret Agent Super Dragon .... A3 For.
Secret Of Magic Island, The-Re. A1 Emb.
Secret Seven, The ..... A1 MGM
Shadow of Evil ..... A3 For.
- Shakespeare Wallah ..... A3 Cont.
Shameless Old Lady, The .... A2 Cont.
Shane-Re ..... A2 Par.
Shoot Loud, Louder, I Don't Understand ..... A3 Emb.
Silencers, The ..... B Col.
Singing Nun, The ..... A1 MGM
Sleeping Beauty, The ..... A1 For.
Smoky ..... A1 Fox
Son Of A Gunfighter ..... A1 MGM
Sound Of Music, The ..... A1 Fox
Spinout ..... A1 MGM
- Spirit Is Willing, The ..... A3 Par.
Spy With A Cold Nose ..... A3 Emb.
Spy With My Face, The ..... B MGM
Stagecoach ..... A2 Fox.

Stop the World—I Want To Get Off ..... A3 WB
Study In Terror, A ..... A3 Col.
Sucker, The ..... A3 For.
Sweet Light In A Dark Room .. A2 For.
●Swimmer, The ..... Col.
Swinger, The ..... B Par.

T

●Taming of the Shrew, The ..... Col.
Tarzan and the Valley of Gold .. A1 AIP
Take It All ..... C For.
Ten Commandments, The-Re ... A1 Par.
10:30 P.M. Summer ..... C For.
Terror In The City ..... A3 AA
●Terronauts, The ..... Emb.
Texas Across The River ..... A1 U
That Tennessee Beat ..... A1 Fox
●They Came From Beyond Space .. Emb.
●13 ..... MGM
●30 Is A Dangerous Age, Cynthia .. Col.
This Property Is Condemned .... B Par.
●Thoroughly Modern Mille ..... U
●Three Bites of the Apple ..... MGM
Three On A Couch ..... A3 Col.
●Thunder Alley ..... AIP
●Thunder at the Border ..... Col.
●Thunderbirds Are Go ..... UA
●Tiger Makes Out, The ..... Col.
Tiko and the Shark ..... A1 MGM
Time Lost And Time Remembered ..... A3 Cont.
Tobruk ..... A2 U
●To Kill A Dragon ..... UA
●Torture Garden ..... Col.
●To Sir, With Love ..... Col.
To Trap A Spy ..... A3 MGM
Tokyo Olympiad ..... For.
Tomb Of Torture ..... For.
Torn Curtain ..... B U
●Traitor's Gate ..... A2 Col.
Tramplers, The ..... A2 Emb.
●Triple Cross ..... WB
Trouble With Angels, The ..... A1 Col.
●Trunk To Cairo ..... AIP
●2001—A Space Odyssey ..... MGM
●25th Hour, The ..... MGM
●Two For The Road ..... Fox

U

●Unkillables, The ..... Par.
Up To His Ears ..... A3 For.
●Up The Down Staircase ..... WB

V

●Valley of Mystery ..... U
●Vampire Killers, The ..... MGM
●Venetian Affair, The ..... A3 MGM
Very Handy Man, A ..... For.
●Viking Queen, The ..... Fox
●Violent Journey ..... AIP
Visit To A Small Planet-Re. .... A2 Par.
●Voyage To The Prehistoric Planet .. AIP
●Vulture, The ..... A1 Par.

W

Waco ..... A2 Par.
●Wacky World of Mother Goose ... Emb.
●Wait Until Dark ..... WB
Walk, Don't Run ..... A3 Col.
Walk In The Shadow ..... A2 Cont.
●War—Italian Style ..... AIP
●War Wagon, The ..... U
●Warning Shot ..... A2 Par.
●Waterhole No. 3 ..... Para.
Way, Way Out ..... B Fox
●Way West, The ..... UA
Weekend At Dunkirk ..... A3 Fox
Weird, Wicked World ..... For.
●Welcome To Hard Times ..... MGM
What Did You Do In The War, Daddy? ..... B UA
What's Up Tiger Lily? ..... C AIP
Where The Bullets Fly ..... A3 Emb.
●Whisperers, The ..... UA
Who's Afraid Of Virginia Woolf? A4 WB
●Who's Minding The Mint? ..... Col.
W.I.A. (Wounded In Action) .... For.
Wild Angels, The ..... B AIP
●Willie and the Yank ..... BV
Women Of The Prehistoric Planet . Misc.
●Woman Times Seven ..... Emb.
●World's Greatest Swindles ..... Cont.
Wrong Box, The ..... A2 Col.

Y

Year of the Horse, The ..... Misc.
●You Only Live Twice ..... UA
●Young Americans, The ..... Col.
●Young Warriors ..... U
Young World, A ..... C For.

6615 **BLINDFOLD**—CMD—102m.—(PV; TC)—Rock Hudson, Claudia Cardinale, Jack Warden—5407 (5-25-66)—Entertaining entry mixes mystery and laughs
6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer
6612 **BRIDES OF DRACULA, THE**—MD—85m.—(TC)—Peter Cushing, Martita Hunt—5401 (5-11-66)—Well-made horror entry—English-made; Reissue
6702 **FAHRENHEIT 451**—D—111m.—(TC)—Oskar Werner, Julie Christie—5469 (11-16-66)—Futuristic offering on the arty side—Filmed abroad
6701 **GAMBIT**—109m.—(TC)—Shirley MacLaine, Michael Caine, Herbert Lom—5470 (11-16-66)—Good entertainment
6610 **GUNPOINT**—W—86m.—(TC)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
6617 **INCIDENT AT PHANTOM HILL**—W—88m.—(TS; TC)—Robert Fuller, Jocelyn Lane, Dan Duryea—5426 (7-20-66)—Fair western
6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooks—5395 (4-27-66)—Off-beat subject makes for good program
6611 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith—5401 (5-11-66)—Exploitable science fiction entry for program—Japanese-made—Reissue
6623 **LET'S KILL UNCLE**—CMD—92m.—(TC)—Nigel Green, Pat Cardi, Mary Badham—5459 (10-5-66)—Okay for program
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—99m.—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes
6616 **MUNSTER, GO HOME**—C—96m.—(TC)—Fred Gwynne, Yvonne DeCarlo, Al Lewis—5415 (6-22-66)—Television based subject should find family and juvenile welcome in theatres
6614 **OUT OF SIGHT**—CMU—90m.—(TC, TS)—Jonathan Daly, Karen Jensen, John Lawrence, Rock 'N' Roll Groups—5401 (5-11-66)—Beach type rock 'n' roller for program
6621 **PAD, THE (AND HOW TO USE IT)**—CD—86m.—(TC)—Brian Bedford, James Farentino, Julie Somers—5434 (8-17-66) New faces brighten comedy loaded with pathos
6622 **PLAINSMAN, THE**—OD—92m.—(PC)—Don Murray, Guy Stockwell, Abby Dalton—5430 (8-3-66)—Okay action entry for program
6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment
6625 **TEXAS ACROSS THE RIVER**—CD—101m.—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth—5455 (9-21-66)—Very funny entry
TOBRUK—MD—110m.—(TC)—Rock Hudson, George Peppard—5483 (12-28-66)—Good action entry
6619 **TORN CURTAIN**—MD—128m.—(TC)—Paul Newman, Julie Andrews—5426 (7-20-66)—Good Hitchcock thriller should be a winner

COMING

BANNING—(TC)—Robert Wagner, Anjanette Comer
BATTLE HORNS, THE—(TC)—Charlton Heston, Maximilian Schell, Kathryn Hays
CHAMPAGNE MURDERS, THE—(TC)—Anthony Perkins, Yvonne Furneaux—Made in France
CHARLIE BUBBLES—(C)—Albert Finney, Liza Minnelli—Made in England
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren—Made in England
CRISS-CROSS—(TC)—George Peppard, Raymond Burr
DEADLIER THAN THE MALE—(TC)—Richard Johnson, Elke Sommer—Made in England
EPIC OF JOSIE, THE—(TC)—Doris Day
GAMES—(TC)—Simone Signoret, James Caan, Katharine Ross
GUNFIGHT IN ABILENE—(TC)—Bobby Darin, Leslie Nielsen
ISLAND OF TERROR—(C)—Peter Cushing
JOKERS, THE—(C)—Michael Crawford, Oliver Reed—English-made
KING'S PIRATE, THE—(TC)—Doug McClure, Jill St. John
PERILS OF PAULINE—(TC)—Pat Boone, Pam Austin
PRIVILEGE—(C)—Jean Shrimpton, Paul Jones—English-made
PROJECTED MAN, THE—(TC)—Bryant Haliday, Mary Peach
RELUCTANT ASTRONAUT, THE—(TC)—Don Knotts, Leslie Nielsen
RIDE TO HANGMAN'S TREE, THE—(TC)—Jack Lord, Melodie Johnson
ROUGH NIGHT IN JERICHO—(TC)—Dean Martin, George Peppard, Jean Simmons
THOROUGHLY MODERN MILLIE—(TC)—Julie Andrews, James Fox, Mary Tyler Moore
VALLEY OF MYSTERY—(TC)—Richard Egan, Peter Graves
WAR WAGON, THE—(TC)—John Wayne, Kirk Douglas, Joanne Barnes
YOUNG WARRIORS, THE—(TC)—James Drury, Steve Carlson

WARNER BROS. — DISTRIBUTED DURING THE PAST 12 MONTHS

652 **AMERICAN DREAM, AN**—D—107m.—(TC)—Stuart Whitman, Janet Leigh, Eleanor Parker—5439 (8-31-66)—Fairly interesting drama
655 **ANY WEDNESDAY**—C—109m.—(TC)—Jane Fonda, Jason Robards, Dean Jones—5464 (10-19-66)—Cute comedy
559 **BIG HAND FOR THE LITTLE LADY, A**—C—95m.—(TC)—Henry Fonda, Joanne Woodward, Jason Robards—5401 (5-11-66)—Highly entertaining comedy features virtuoso performances
651 **CHAMBER OF HORRORS**—MD—99m.—(TC)—Cesare Danova, Wilfred-Hyde-White, Laura Devon—5439 (8-31-66)—Okay exploitation horror entry with gimmicks
560 **FINE MADNESS, A**—CD—104m.—(TC)—Sean Connery, Joanne Woodward—5402 (5-11-66)—Free-wheeling farce will titillate mature audiences
557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn
653 **KALEIDOSCOPE**—CAD—103m.—(TC)—Warren Beatty, Suzannah York—5456 (9-21-66)—Kooky comedy adventure is highly entertaining—Filmed abroad
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
654 **NOT WITH MY WIFE, YOU DON'T**—C—118m.—(TC)—Tony Curtis, Virna Lisi, George C. Scott—5459 (10-5-66)—Amusing comedy has angles and names
558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
561 **WHO'S AFRAID OF VIRGINIA WOOLF?**—D—129m.—Elizabeth Taylor, Richard Burton—5420 (7-6-66)—Well-made, intriguing adult drama headed for top

COMING

ASSIGNMENT, THE—(PV; C)—Patrick O'Neal, Sir John Gielgud, Joan Hackett, Herbert Lom
BOBO, THE—(C)—Peter Sellers, Britt Ekland, Rossano Brazzi
BONNIE AND CLYDE—(C)—Warren Beatty, Faye Dunaway
CAMELOT—(C)—Vanessa Redgrave, Richard Harris, Franco Nero
CHUBASCO—(C)—Christopher Jones, Richard Egan, Ann Sothern
COOL HAND LUKE—(PV; C)—Paul Newman, George Kennedy
COOL ONES, THE—(TC)—Roddy McDowall, Phil Harris, Mrs. Elva Miller
CORRUPT ONES, THE—Robert Stack, Elke Sommer, Nancy Kwan
COUNTDOWN—Robert Duvall, Joanna Moore
COVENANT WITH DEATH, A—(C)—George Maharis, Laura Devon
DEVIL IN LOVE, THE—Vittorio Gassman, Mickey Rooney, Claudine Auger
DOUBLE MAN, THE—(TC)—Yul Brynner, Britt Ekland, Clive Revill
FIRECREEK—(PV; C)—James Stewart, Henry Fonda, Inger Stevens
FIRST TO FIGHT—(PV; C)—Chad Everett, Marilyn Devin
GREAT CATHERINE—(TC)—Peter O'Toole, Jeanne Moreau, Zero Mostel
HOTEL—(TC)—Rod Taylor, Catherine Spaak, Karl Malden
NAKED RUNNER, THE—(TC)—Frank Sinatra, Nadia Gray
REFLECTIONS IN A GOLDEN EYE—Elizabeth Taylor, Marlon Brando
TRIPLE CROSS—Christopher Plummer, Romy Schneider
UP THE DOWN STAIRCASE—(TC)—Sandy Dennis, Eileen Heckart, Sorell Booke
WAIT UNTIL DARK—(C)—Audrey Hepburn, Alan Arkin, Richard Crenna

MISCELLANEOUS

AROUSED—MD—82m.—Janine Lenon—5474 (11-30-66)—Exploitation murder entry for adults only—Cambist Pictures
CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow
DEATH WATCH—D—88m.—Leonard Nimoy, Michael Forrest, Paul Mazursky—5427 (7-20-66)—Arty offering with limited appeal—Beverly Pictures
ENDLESS SUMMER, THE—DOC—95m.—(C)—Produced and narrated by Bruce Brown—5420 (7-6-66)—Surfing entry for special audiences—Bruce Brown c/o AIT
FASTER, PUSSYCAT, KILL, KILL!—MD—83m.—Tura Satana, Paul Trinka—5402 (5-11-66)—Unpleasant melodrama has exploitation possibilities—Eve

INTIMACY—D—87m.—Jack Ging, Joan Blackman, Barry Sullivan—5427 (7-20-66)—Fair, off-beat drama for adults—Goldstone Film Ent.
KNOCKOUT #2—DOC.—50m.—Narrated by Kevin Kennedy—5460 (10-5-66)—Good entry for boxing enthusiasts—Trans-Lux
LAS VEGAS HILLBILLYS—CMU—90m.—(PC)—Ferlin Husky, Jane Mansfield, Mamie Van Doren—5402 (5-11-66)—Country music for family program—Woolner
NAVY VS. THE NIGHT MONSTERS, THE—MD—87m.—(C)—Mamie Van Doren, Anthony Eisley—5456 (9-21-66)—Fair science fiction for the program—Realart
PILGRIMAGE FOR PEACE, A—POPE PAUL VI VISITS AMERICA—DOC.—56m.—(TC)—Produced by Joesph L. Roberts—5427 (7-20-66)—Effective documentary—Roberts
POPPY IS ALSO A FLOWER, THE—MD—100m.—(EC)—Stephen Boyd, Trevor Howard, Yul Brynner—5466 (11-2-66)—Exciting tale of police vs. dope smugglers—Comet
WOMEN OF THE PREHISTORIC PLANET—MD—87m.—(C)—Wendell Corey, Keith Larsen, Irene Tsu—5460 (10-5-66)—Interesting space odyssey—Realart
YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AFRICA ADDIO—DOC—120m.—(TS; TC)—5486 (12-28-66)—Effective documentary—Foreign-made—Rizzoli
ALL THE OTHER GIRLS DO—D—90m.—Rosemarie Dexter, Jacques Perrin—5470 (11-16-66)—Good import on younger generation abroad—Filmed abroad; English titles—Harlequin Int.
BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made; English titles—Royal Films
BLOW-UP—D—110m.—(C)—Vanessa Redgrave, David Hemmings, Sarah Miles—5486 (12-28-66)—Interesting off-beat import for mature audiences—English-made—Premier
BRIDES OF FU MANCHU, THE—MD—94m.—(C)—Christopher Lee, Douglas Wilner—5479 (12-14-66)—Exploitable meller—Filmed abroad—Seven Arts
CAVE OF THE LIVING DEAD—MD—87m.—Adrian Hoven, Karin Field—5420 (7-6-66)—Okay horror dualler—Foreign-made; dubbed in English—Trans-Lux
CHRISTMAS THAT ALMOST WASN'T, THE—FAN—95m.—(EC)—Rossano Brazzi, Paul Tripp—5467 (11-2-66)—Best for young audiences—Foreign-made; English dialogue—Childhood Prod.
CLOPORTES—D—102m.—(CS)—Lino Ventura, Charles Aznavour, Irina Demick—5402 (5-11-66)—Interesting import—French-made; English titles—Int. Classics
CLOUDS OVER ISRAEL—D—85m.—Yiftach Spector, Dina Doronne—5420 (7-6-66)—Fair Israeli import—Filmed in Israel; English titles—Cornsweet Prod.
COUNTERFEIT CONSTABLE, THE—C—86m.—(C)—Robert Dhery, Diana Dors—5474 (11-30-66)—Cute comedy—Filmed in England—Seven Arts
CUL-DE-SAC—D—104m.—Donald Pleasance, Francoise Dorleac—5470 (11-16-66)—Off-beat entry for off-beat audiences—Filmed abroad—Sigma III
DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III
DEFECTOR, THE—D—106m.—(EC)—Montgomery Clift, Hardy Kruger, Macha Meril—5470 (11-16-66)—Effective, suspenseful drama—Filmed abroad—Seven Arts
DO YOU KEEP A LION AT HOME—NOV—81m.—(C)—Ladislav Ocenasek, Josef Filip—5486 (12-28-66)—Okay children's entry should appeal to matinee trade—Czechoslovakian-made—English titles—Brandon
ENGAGEMENT ITALIANO—CD—85m.—Rossano Brazzi, Annie Girardot—5421 (7-6-66)—Attention holding import—Italian-made; English titles—Sedgeway
ENOUGH ROPE—D—104m.—Gert Frobe, Marina Vlady, Robert Hossein—5403 (5-11-66)—Off-beat import for art spots—Filmed abroad; English titles—Artixo
FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert
GALIA—D—105m.—Mireille Darc, Venantino Venantini, Francoise Prevost—5486 (12-28-66)—Fair import for the art spots—French-made—English titles—Zenith Int.
GOOD TIMES, WONDERFUL TIMES—DOC—70m.—Produced and directed by Lionel Rogosin—5430 (8-3-66)—Anti-war preachment has limited possibilities—English-made; Rogosin
HERO'S WIFE, THE—D—91m.—Batya Lancet, Gideon Shemer—5467 (11-2-66)—Okay entry for specialty spots and art circuit—Israel made; English titles—Landau-Unger
IT HAPPENED HERE—D—95m.—Pauline Murray, Sebastian Shaw—5451 (8-31-66)—Interesting off-beat subject—English-made—Lopert
LA VISITA—CD—115m.—Sandra Milo, Francois Perier—5451 (8-31-66)—Cute import—Italian-made; English titles—Promenade
LES BONNES FEMMES—D—95m.—Bernadette Lafont, Mario David—5431 (8-3-66)—Interesting import—French-made; English titles—Hakim
LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times
LOVES OF A BLONDE, THE—CD—88m.—Hana Brejchova, Vladimir Pucholt—5467 (11-2-66)—Good art house offering—Czech-made; English titles—Prominent
LOVING COUPLES—D—113m.—Harriet Anderssen, Gunnel Lindblom—5467 (11-2-66)—Sex laden entry best for mature audiences at art spots—Swedish-made; English titles—Prominent
MADEMOISELLE—D—103m.—Jeanne Moreau, Ettore Manni, Keith Skinner—5435 (8-17-66)—Sex-motivated adult drama for art spots—Foreign-made—Lopert
MAGNIFICENT CONCUBINE, THE—97m.—(C)—Li Li-hya, Yen Chuan—5431 (8-3-66)—Good Chinese entry—Filmed in China; English titles—Frank Lee
MANDRAGOLA—CD—100m.—Rosanna Schiaffino, Philippe Leroy—5411 (6-8-66)—Strictly for the art set—Italian-made; English titles—Europix Consolidated
MARINE BATTLEGROUND—MD—88m.—Jock Mahoney, Pat Li—5460 (10-5-66)—Strictly for the duallers—Japanese-made; dubbed in English—Manson Dist.
MASCULINE FEMININE—D—104m.—Jean Pierre Leaud, Chantal Goya—5468 (11-2-66)—Imported mish-mash for some of the art spots—French-made; English titles—Royal Films
MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III
MORGAN—C—97m.—David Warner, Vanessa Redgrave—5403 (5-11-66)—Ravings and actions of a mental case are not very funny—Cinema V—English-made
MYSTIFIERS, THE—MD—115m.—Jean Rochefort, Michele Mercier—5427 (7-20-66)—Suspenseful crime meller—Franco-Italian co-production; dubbed in English—Goldstone Film Ent.
NIGHT GAMES—D—104m.—Ingrid Thulin, Keve Hjelm—5486 (12-28-66)—Adult import for the art and shock spots—Swedish-made—English titles—Mondial
90 DEGREES IN THE SHADE—D—90m.—Anne Heywood, James Booth—5474 (11-30-66)—Fair import faces mild reception—Filmed abroad—Landau/Unger
SALTO—D—104m.—Zbigniew Cybulski—5431 (8-3-66)—Boring import for art spots—Polish-made; English titles—Kanawha
SANDS OF BEERSHEBA—D—90m.—Diane Baker, David Opatoshu, Tom Bell—5405 (5-25-66)—Good adventure entry with topical twist—Filmed in Israel—Landau-Unger
SECRET AGENT SUPER DRAGON—MD—95m.—(TC)—Ray Danton, Margaret Lee—5411 (6-8-66)—Colorful, interest-holding spy entry—Filmed abroad—United Screen Arts
SHADOW OF EVIL—MD—92m.—Kerwin Mathews, Pier Angeli—5487 (12-28-66)—Minor lower half filler—Made abroad—Dubbed in English—Seven Arts
SLEEPING BEAUTY, THE BALLET—90m.—(TC)—Leningrad Kirov Ballet—5403 (5-11-66)—Ballet film fine entry for special presentation—Russian-made—Royal Films Int.
SUCKER, THE—C—101m.—(C)—Bourvil, Louis de Funes—5421 (7-6-66)—Amusing import—French-made; English titles—Royal Films Int.
SWEET LIGHT IN A DARK ROOM—D—93m.—Ivan Mistrik, Dana Smutna—5421 (7-6-66)—Interesting import—Czech-made; English titles—Promenade
TAKE IT ALL (A TOUT PRENDRE)—D—99m.—Johanne, Claude Jutra—5421 (7-6-66)—Artistic jumble—Filmed in Canada; English titles and dialogue—Lopert
10:30 P.M. SUMMER—D—89m.—(TC)—Melina Mercouri, Romy Schneider, Peter Finch—5464 (10-19-66)—Arty offering for specialty spots—Filmed abroad—Lopert
TOKYO OLYMPIAD—DOC—93m.—(CS; EC)—Directed by Kon Ichikawa—5476 (11-30-66)—Excellent sports documentary—Japanese-made—Pan World Films
TOMB OF TORTURE—MD—88m.—Annie Albert, Mark Marian—5421 (7-6-66)—Okay horror dualler—English-made; Trans-Lux
UP TO HIS EARS—C—109m.—(EC)—Jean-Paul Belmondo, Ursula Andress—5423 (7-6-66)—Import is a bit on the "much" side—Filmed abroad; English titles—Lopert
VERY HANDY MAN, A—C—95m.—Ugo Tognazzi, Giovanna Ralli—5487 (12-28-66)—Amusing import for art spots—Italian-made—English titles—Rizzoli
WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—Italian-made; English narration—ABC Films
WIA (WOUNDED IN ACTION)—D—87m.—Steve Marlo, Maura McGiveney—5387 (3-30-66)—Fairly interesting film about an Army hospital in action—Filmed in the Philippines—Myriad
YOUNG WORLD, A—D—83m.—Christine Delaroche, Nino Castelnuovo—5415 (6-22-66)—Fair import focusses on the uncertainties of youth—Filmed abroad; English titles—Lopert

THESE THEATRE-TESTED FORMS AVAILABLE TO MOTION PICTURE EXHIBITOR SUBSCRIBERS!

DATE BOOK FORMS:
. . Pocket-Size-6 ring (3¾ × 6¾ in.) Dated full year supply $1.00
. . Large Size-3 ring (9 × 12 in.) Undated 52 pages ——— .50

SERVICE-KIT SYSTEM:
. . . Large Size complete set of: Date Book forms, Availability and Playoff Worksheets, Performance Record and Cut-Off sheets, Booking Calendar, Other Dividers 1.30
. . . Availability and Playoff Worksheets (9 × 12 In.) 10 pages ——— .10
. . . Performance record and Cut-Off Sheets (9 × 12 In.) 20 pages ——— .25

BINDERS, Plain:
. . . For Pocket-Size Date Book-6 ring. Soft leatherette. — 1.30
. . . For Service-Kit System, Reviews, Service Section, Stiff leatherette. ——— 1.50

ZIPPER CASE BINDERS, Leather:
. . . 3-Ring, genuine cowhide. Tax Incl. ——— 6.00

BOXOFFICE STATEMENTS:
. . . Regular theatre. Padded in 50's and punched (5½ × 9 in.). Per pad ——— .30
. . . Drive-in theatre. Padded in 50s and punched (5½ × 9 in.). Per pad ——— .30

PROGRAM AND RUNNING TIME SCHEDULES:
. . . For regular and drive-in theatres. Padded in 50's. Per Pad ——— .30

BOOKKEEPING SYSTEM—Books:
. . . At-A-Glance (copyright) for regular and drive-in theatres. Annual record (9 × 12 In.) ——— 1.75

BUSINESS ANALYSIS SPREADSHEETS:
. . . Drive-In theatres only. Large sheets (11 × 16 In.) Set of 13 sheets ——— .55

PAYROLL FORMS:
. . . Weekly for regular and drive-in. Folding flap (8½ × 11 In.). Set of 53 sheets — 1.30

EMPLOYEE EARNINGS RECORD CARDS:
. . . Annual card for each employee (8½ × 11 in.). All deductions. Set of 12 cards. .40

PETTY CASH CONTROL SYSTEM:
. . . Voucher pads, numbered consecutively. (3 × 5 In.) Per Pad ——— .30
. . . Weekly envelopes for filling full week's transactions. Set of 50 ——— .65

SERVICE MANUALS FOR TRAINING
. . . Separate sections on regular and drive-in employees. Each .10

EXHIBITOR BOOK SHOP

317 N. Broad St.

Philadelphia, Pa. 19107

The Shorts Parade

Buena Vista

WALT DISNEY CARTOONS

(TECHNICOLOR) (REISSUES)

31401 Boat Builders
31402 Brave Little Tailor
31403 Olympic Champ
31404 Two Week's Vacation
31405 Man's Best Friend
31406 Pluto's Sweater
31407 Bubble Bee
31408 Blame It On The Samba
31409 Hook, Lion and Sinker
31410 Straight Shooters
31411 A Good Time For A Dime
31412 The Lone Chipmunks

TWO REEL CARTOON SPECIALS (TECHNICOLOR)

139 A Symposium On Popular Songs
179 Freewayphobia
181 Johnny Appleseed (Reissue)
Winnie The Pooh

LIVE ACTION SPECIALS (TECHNICOLOR)

171 Tattooed Police Horse
175 Country Coyote Goes Hollywood
176 Flash, The Teen-Age Otter

Columbia

ONE REEL COLOR SPECIALS

65651 (Sept.) Little Boy Bad
65652 (Feb.) The Ride

COLOR FEATURETTES

65441 (Sept.) Amazing New Zealand
65442 (Nov.) Wonders Of Miami Beach
65443 (Jan.) Fabulous California
65444 (June) Wonders of Kentucky

LOOPY DE LOOP COLOR CARTOONS

65701 (Sept.) Trouble Bruin
65702 (Oct.) Bear Knuckles
65703 (Nov.) Habit Rabbit
65704 (Jan.) Horse Shoo
65705 (Mar.) Pork Chop Phoey
65706 (Apr.) Crow's Fete
65707 (June) Big Mouse Take

MR. MAGOO CARTOONS (Re-issues)

65752 (Sept.) Magoo's Young Manhood
65752 (Oct.) Scoutmaster Magoo
65753 (Nov.) Ragtime Bear
65754 (Dec.) Explosive Mr. Magoo
65755 (Jan.) Spellbound Hound
65756 (Feb.) Magoo's Three Point Landing
65757 (Mar.) Rock Bound Magoo
65758 (Apr.) Magoo's Masquerade

COLOR FAVORITES CARTOONS (Re-issues)

65601 (Sept.) Animal Cracker Circus
65602 (Oct.) Tooth Or Consequences
65603 (Nov.) Little Match Girl
65604 (Dec.) Man On The Flying Trapeze
65605 (Jan.) Glee Worms
65606 (Feb.) Fudget's Budget
65607 (Mar.) Lo The Poor Buffal
65608 (Apr.) Mountain Ears
65609 (May) Rocky Road To Ruin
65610 (June) Black-Board Review

TWO REELERS THE THREE STOOGES (Re-issues)

65401 (Sept.) Hoofs and Goofs
65402 (Oct.) Muscle Up A Little Closer
65403 (Dec.) A Merry Mix-Up
65404 (Jan.) Space Ship Sappy
65405 (Feb.) Guns A Poppin'
65406 (Apr.) Horsing Around
65407 (May) Outer Space Jitters

WORLD OF SPORTS

65501 (Dec.) Champion Stunt Divers
65502 (Feb.) Skiing The Andes
65503 (Mar.) Thousand Island Aquarama
65504 (May) Winged Fury

SERIALS (Re-issues)

65120 (Sept.) Perils Of The Wilderness
65140 (Dec.) The Iron Claw
65160 (Dec.) Adventures Of Captain Africa

Metro-Goldwyn-Mayer

TOM AND JERRY NEW COLOR CARTOONS

4587 Jerry Go-Round
4588 Cats Me-Ouch
4589 O Solar Meow
4590 Guided Mouse—Ille
4591 Cat and Duplicat
4592 Bad Day at Catrock

GOLD MEDAL REPRINTS IN METROCOLOR

6861-W The Midnight Snack
6862-W Part Time Pal
6863-W Hic-Cup Pup
6864-W Push-Button Kitty
6865-W The Doghouse
6866-W Life With Tom
6867-W Bad Luck Blackie
6868-W Doggone Tired
6869-W Little Rural Riding Hood
6870-W Counterfeit Cat
6871-W House of Tomorrow
6872-W Garden Gopher

Paramount

TWO-REEL SPECIALS

B25-1 Air Racing
B25-2 Mirror of Spain
B25-3 The Wandering Wind
B25-4 Smoky Mountain Magic

SPORTS IN ACTION

D25-1 Ski Boom
D25-2 Way Up and Way Out
D25-3 Deep Sea Hunt
D25-4 1966 Indianapolis 500
D25-5 Chop Chop
D25-6 The Winning Strain

HONEY HALFWITCH

C25-1 Shoefiles
C25-2 Baggin' The Dragon
C25-3 From Nags To Witcher
C25-4 Trick Or Cheat
C25-5 The Rocket Racket
C25-6 The Defiant Giant
C25-7 Throne For A Loss

NUDNICK

N25-1 Here's Nudnick
N25-2 Drive On, Nudnick
N25-3 Home Sweet Nudnick
N25-4 Welcome Nudnick
N25-5 Nudnick on the Roof
N25-6 From Nudnick With Love

POPEYE CHAMPIONS

E25-1 Parlez Vous Woo
E25-2 I Don't Scare
E25-3 Nearlyweds
E25-4 The Crystal Brawl
E25-5 Spree Lunch
E25-6 Job For A Gob
E25-7 Insect To Injury
E25-8 Cookin' With Gags

TRAVEL ADVENTURE

T25-1 The Longest Bridge
T25-2 San Francisco
T25-3 Virginia City Centennial
T25-4 By Ways of France
T25-5 Of Sea and Ships

NOVELTOONS

P25-1 Tally-Hokum
P25-2 Op Pop Wham And Bop
P25-3 Sick Transit
P25-4 Space Kid
P25-5 Geronimo and Son
P25-6 Beta the Star Boy
P25-7 The Trip

MODERN MADCAPS

M25-1 Solitary Refinement
M25-2 The Outside Dope
M25-3 Two By Two
M25-4 I Want My Mummy
M25-5 A Balmy Knight
M25-6 A Wedding Knight
M25-7 Blacksheep Blacksmith

20th Century-Fox

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

5501 (Jan.) Gadmouse The Apprentice Good Fairy
5502 (Feb.) The Sky's The Limit
5503 (Mar.) Freight Fright
5504 (Apr.) Don't Spill The Beans
5505 (May) Weather Magic
5506 (June) Darn Barn
5507 (July) Dress Reversal
5508 (Aug.) Robots In Toyland
5509 (Sept.) Git That Guitar
5510 (Oct.) The Third Musketeer
5511 (Nov.) Twinkle Twinkle, Little Telestar
5512 (Dec.) The Toothless Beaver

United Artists

PINK PANTHER COLOR CARTOONS

6553 (Mar.) We Give Pink Stamps
6554 Dial 'P' for Pink
6555 Sink Pink
6556 Pickled Pink
6557 Pink Ice
6558 Shocking Pink
6559 Pinkfinger
6560 Pinktail Fly
6561 Pink Panzer
6562 An Ounce Of Pink
6563 Reel Pink
6651 Bully For Pink
6652 Pink Punch
6653 Pink Piston
6654 Vitamin Pink
6655 Smile Pretty, Say Pink
6656 Pink Blueprint
6657 Pink-A-Boo
6658 Pink, Plunk, Plink
6659 Genie With The Light Pink Fur
6660 Super Pink
6661 Pinknic
6662 Rock-A-Bye Pinky
Pink Panic
6751 In The Pink

THE INSPECTOR SERIES (COLOR)

6668 Reaux, Reaux, Reaux Your Boat
6669 Plastered In Paris
6670 Cock-A-Doodle Deux Deux
6671 Ape Suzette
6672 Pique Poquette Of Paris
6673 Sicque, Sicque, Sicque
6674 Unsafe And Seine
6675 That's No Lady—That's Notre Dame
6676 Toulouse La Trick
Sacre Bleu Cross
6765 Le Quiet Squad
6766 Bomb Voyage

SPECIALS

6480 Chagall (3 reels)
6470 Beatles Come To Town
6471 This Is Jordan (3 reels)
6472 Dave Clark Five
The Rolling Stones
Land of A Thousand Faces
6681 The Skaterdater

Universal

TWO REEL COLOR SPECIALS

4701 The White House
4702 A Salute to the Tall Ships
4703 Football Highlights of 1966

COLOR ADVENTURES (One Reel)

4771 The Two Faces of Kenya
4772 Window on the East
4773 Turkey Au Go-Go
4774 It's for the Birds
4775 Swim or Sink
4776 Bulls of Pamplona

WALTER LANTZ COLOR CARTUNES

4711 Operation Shanghai
4712 Sissy Sheriff
4713 Window Pains
4714 Vicious Viking
4715 Have Gun—Can't Travel
4716 The Nautical Nut
4717 Hot Time on Ice
4718 Hot Diggity Dog
4719 Mouse on the House
4720 House Play
4721 Chilly and the Woodchopper
4722 Secret Agent Woody
4723 Chilly Chums

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

5701 (Sept.) Swing Ding Amigo
5702 (Nov.) Sugar and Spies
5703 (Dec.) A Taste of Catnip

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

5301 (Sept.) Backwoods Bunny
5302 (Oct.) Hare-Less Wolf
5303 (Dec.) To Hare Is Human

ONE-REEL SPECIAL

5850 (Oct.) Hollywood Star Spangled Revue
5501 (Dec.) The Fastest Automobile In The World
5502 (Nov.) Where In The World?

TWO REELS

5001 (Oct.) Bolivia, The Last Frontier

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 **consecutive** insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

EQUIPMENT FOR SALE

NEW JAPANESE LENS, Anamorphics, Century CC R-3 sound heads, used, rebuilt, all makes, models. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

EQUIPMENT WANTED

TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you? STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE SEATING

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 247 Water St., Brooklyn, N.Y. 11201.

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

THEATRE WANTED

WANTED TO RENT: Theatre and equipment in Chicago area. Northwest, northeast or north sections preferred. Write to MR. SCOTT SHUMWAY, 4628 Cardamon Lane, Rockford, Illinois 61111.

THEATRES FOR SALE

SAVOY THEATRE, Northfield, Vt., 350 seats, completely stocked, modern equipment, four room apartment, $9,500. For more information, write c/o theatre.

COMPLETELY EQUIPPED theatre and building, 770 seats, central Oregon town. Ideal for family operation. Mild climate, good schools and near Oregon State University. May be purchased with low cash down payment and reasonable monthly payments. Write BOX 305, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

WHEN YOUR MAILING ADDRESS CHANGES

You won't miss your weekly copy of MOTION PICTURE EXHIBITOR if you are changing your address, *providing you let us know the new mailing address three weeks in advance of the change*. When you notify us, please use the address change card available at the Post Office, or send us your new, correct mailing address with the address portion of the wrapper or envelope bringing you your copy. And please include your Zip Code!

Please notify: **CIRCULATION DEPARTMENT**
MOTION PICTURE EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

EXPERIENCED MANAGER, conventional, drive-in. Showcase background, now employed. Family man, top salary only. Excellent civic and fraternal affiliations, best of references. **BOX A111, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

EXPERIENCED, DEPENDABLE promotion-minded middle-aged man manage theatre growing area near New York City. Good opportunity advance without pressure. Give three references, salary desired. **BOX B111, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PROJECTIONIST, 20 years experience N.Y.C., Connecticut. Licensed, motion picture lab technician. Expediting, advertising, publicity, etc., with very strong ideas. Live in N.Y.C., right party only. **BOX C111, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

EXPERIENCED THEATRE MANAGER seeking part-time job as relief manager. References furnished. **BOX A1228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PERSONABLE, YOUNG showmanager with workpower experience in first-run, art, nudie theatres seeks connection Calif., Washington, D. C., N. E., N. Y. **Call 212-254-4418,** or write **BOX B1228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PUBLICITY-ADVERTISING MANAGER. Can handle press and public relations. Full or part-time for progressive, Nassau-Suffolk County (NY) exhibitors. **BOX C1228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

WANTED: Job as manager-trainee with up and coming circuit, family or art type. Will relocate anywhere. Good references. **BOX D1228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

Address all Correspondence to— **The A—MAN Corner** { Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

TO:

Name . . . . . .

Title . . . . . .

Address . . . . . .

. . . . . .

. . . . . .

. . . . . .

★

☐ Enclosed

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
317 N. Broad St., Phila., Pa. 19107

DOUBLE FUN!
DOUBLE GROSSES!

the FUNNIEST DOGGONE adventure!



Walt Disney's THE SHAGGY DOG







Walt Disney's The Absent-minded Professor



They're all FLIPPED over FLUBBER

The Goo That Flew!



STARRING

Fred MacMURRAY · Jean HAGEN

TOMMY KIRK • ANNETTE FUNICELLO

TIM CONSIDINE • KEVIN "MOOCHIE" CORCORAN

with

CECIL KELLAWAY • ALEXANDER SCOURBY • ROBERTA SHORE

JAMES WESTERFIELD and JACQUES AUBUCHON

Directed by CHARLES BARTON • Screenplay by BILL WALSH and LILLIE HAYWARD • Associate Producer BILL WALSH

Re-released by BUENA VISTA Distribution Co., Inc.

©1959 Walt Disney Productions

STARTING MEMORIAL DAY

Coast-to-coast!

Starring **FRED MacMURRAY · NANCY OLSON**

KEENAN WYNN · TOMMY KIRK

Featuring LEON AMES · ELLIOTT REID · EDWARD ANDREWS

With the Comedy Team of WALLY BROWN & ALAN CARNEY | Also those 'Shaggy Dog Cops' FORREST LEWIS ('Kelly') · JAMES WESTERFIELD ('Hanson') | And ED WYNN as the Fire Chief

Associate Producer BILL WALSH · Directed by ROBERT STEVENSON · Screenplay by BILL

Based on a story by SAMUEL W. TAYLOR Re-released by BUENA VISTA Distribution Co

©1961 Walt Disney Productions

Book it on the DOUBLE

MOTION PICTURE

EXHIBITOR

JAN. 18, 1967

Volume 76 Number 22

IN THREE SECTIONS · THIS IS SECTION ONE



MGM Factions Wooing Proxies

(See Page 6)

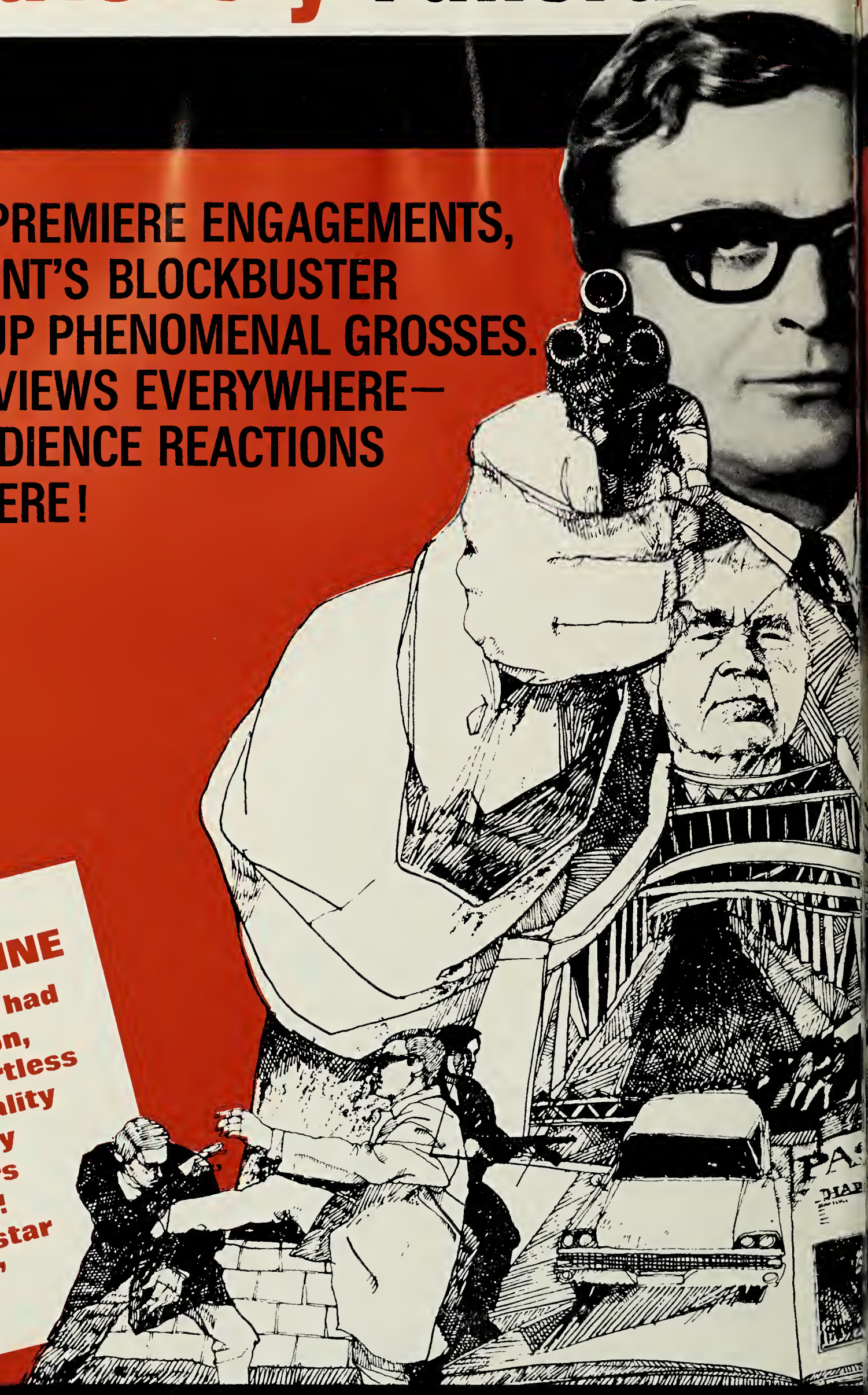
Physical Theatre - Extra Profits Dept.

The Reverend Patrick J. Sullivan, S.J., was recently named to the position of executive secretary and director of the influential National Catholic Office for Motion Pictures. Father Sullivan has been associated with the Church's motion picture apostolate for almost 10 years.

ANOTHER SWORD OF DAMOCLES • • • see editorial—page 4

It was a lovely "Funeral"–ar

IN ITS 14 PREMIERE ENGAGEMENTS, PARAMOUNT'S BLOCKBUSTER RACKED-UP PHENOMENAL GROSSES. GREAT REVIEWS EVERYWHERE— GREAT AUDIENCE REACTIONS EVERYWHERE!



"MICHAEL CAINE HAS IT! Bogie had it—a switched-on, seemingly effortless screen personality that makes any movie of theirs worth seeing! Caine is the star of the year!"
—N.Y. DAILY NEWS

STARTING FEBRUARY YOUR TOWN CAN A

ALSO STARRING

PAUL HUBSCHMID · OSCAR HOMOLKA

killed them everywhere!

PARAMOUNT PICTURES presents A HARRY SALTZMAN Production

MICHAEL CAINE IN

Funeral in Berlin



"A smash! 'Funeral in Berlin' hits a suspense high! Caine completely captivating!"
—LOS ANGELES HERALD EXAMINER

"A superior spy adventure charged with excitement and suspense!"
—WASHINGTON EVENING STAR

IT'S HAPPENING AT PARAMOUNT

VE A LOVELY "FUNERAL"

A RENZI

Produced by CHARLES KASHER · Directed by GUY HAMILTON · Screenplay by EVAN JONES

Based on the novel by LEN DEIGHTON · Production designed by KEN ADAM

A PARAMOUNT PICTURE

TECHNICOLOR® · PANAVISION®

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.; Edward Emanuel, vice-pres.; Albert Erlick, editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

MEMBER AUDIT BUREAU OF CIRCULATIONS

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 76 • No. 22 January 18, 1967 Our 49th Year



ANOTHER SWORD OF DAMOCLES

THERE IS A RUNNING COMMENTARY from film distributors and producers to the effect that responsibility for the evils of the motion picture industry and its economic ills can be laid at exhibition's doorstep. Exhibitors, so this line of reasoning goes, are lazy, do not advertise motion pictures properly, do nothing designed to build theatre grosses, and generally behave like unbusinesslike clods.

This approach is always a good way to capture trade paper headlines, but the facts indicate that it is a fiction—and a dangerous one. There are seven film companies which are the major suppliers of quality product to theatres—Columbia, Metro Goldwyn Mayer, Paramount, 20th-Fox, United Artists, Universal, and Warner Bros. Let's examine the cold, hard facts relating to their use of advertising in the trade press in recent years.

In 1962, a total of 1992 pages of advertising were placed by the major companies in the nine trade papers serving the motion picture industry; in 1963, 1767 pages; 1964, 1914 pages; 1965, 2099 pages; and 1966, 1900 pages.

Contrast this with the following figures: 1956, 4596 pages; 1957, 4012 pages; 1958, 2471 pages; 1959, 2906 pages; 1960, 2586 pages; and 1961, 2212 pages.

The change in these figures can be compared to the change in the industry's manner of conducting its affairs during this time period. For instance, in the earlier period, a film rental of 25 per cent was normal, and adjustments were made for poor engagements. Today, of course, film rentals of 50, 60, 70, and 90 per cent are common, and no adjustments are permitted.

In case some observers feel that the decline in trade paper advertising represents a corresponding decline in film production, let us note that more than half the product of the major film companies is not advertised at all in any trade paper—not so much as a single page.

Some time ago, MOTION PICTURE EXHIBITOR heeded distributor complaints that there were simply too many trade papers competing for the limited advertising needs of the industry. In November, 1957, we purchased Showmen's Trade Review, eliminating one major trade paper and saving all distributors thounsands of dollars per year thereafter. What followed was the rapid and continuing decline in trade paper support noted above.

The importance of the trade press to the industry has never been questioned, not even by the same gentlemen who have slashed away at their advertising revenues. Exhibitors indicate over and over again how much the trade press means to them. After all, they can't get to screenings all the time, especially if the screenings are held in out-of-the-way spots or at odd worktime hours. The trade press review becomes their only information about unadvertised product. Distributors seek all the free space they can get for their press releases because they recognize the trade press as their most effective bridge to the nation's theatres.

Currently, there is a controversy over the practice of forcing trade papers to withhold reviews from their readers until first-run bids are in. This is another indication that the power of the trade press is well recognized. In a time of a serious product shortage and a time of quiet desperation for theatre operators, some distributors no doubt benefit from forcing bids by uninformed theatremen.

It is ironic that the trade press is not shown films that have been shown to representatives of church groups, clubwomen, and national magazines of general circulation. The industry's own press is treated as a stepchild, and there must be a reason. Exhibitors, of course, realize full well that organizations and the lay press have their own axes to grind when reviewing films and that they can't get the real story of a film's value to the trade until the trade press reviews are published.

The trade press is a natural link between the buyer and seller of film. Utilized properly, it can interest, inform, and inspire. It can create a want-to-play on the part of the trade that can be translated into a want-to-see on the part of the public. Ignored or mishandled by the trade, it can do only half its job. The result is an industry rampant with suspicion and distrust, where films are bought and sold behind a veil of secrecy that must create an atmosphere of ill-will.

The decline in trade paper support is accompanied by a decline in sales effort at all levels. Cooperative campaigns on motion pictures are eliminated or cut to the bone in another glaring example of false economy. Exhibitors are forced to carry the load themselves, and the result is a "boom or bust" philosophy that turns every motion picture into a gamble with loaded dice. There are some 700 theatre circuits in operation, and many of them have their own full-time publicity staffs. They are able to do a fine selling job, but only if the tools are there. One of these tools is the trade press, which years ago contained trade ads and campaigns designed to stimulate theatre enthusiasm and confidence.

It might well be true that exhibitors are forced today to play whatever becomes available whether they know anything about it or not. That is the result of a serious product shortage. However, it can not be denied that they could do a far better selling job to the public if they themselves had first been sold on what they are playing.

If the exhibitor has the tools and refuses to use them, he is

(Continued on next page)

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

William Graham Carmichael, 71, of Charlotte, retired district manager of Allied Artists Pictures Corp., died Jan. 8. A native of Sudbury, Ont., he had a career of 61 years in the theatre business. He started in his father's Calgary theatre, first film house in Canada, and at 18 was managing a theatre. He also managed traveling theatrical troupes. He entered distribution in Charlotte in 1939 and also held film jobs in Atlanta, Memphis, Chattanooga, Omaha, Tulsa, Cincinnati, and Oklahoma City before returning to Charlotte for Allied Artists in 1957. He is survived by his wife, two sons and a sister. Carmichael was a past chief barker of the Variety Club in Charlotte.

William J. "Pat" Russell, 79, pioneer Columbus, O., theatre operator, died Jan. 3 at his Columbus home. He operated the Columbia, Pythian, and Russell neighborhoods, all no longer in operation. He was a native of Covington, Ky., and was a member of Variety Club. He is survived by his wife, nieces, and nephews.

Lewis Sablosky, pioneer in motion picture exhibition, died at the University of Pennsylvania Hospital in Philadelphia. He was 81. Owner of a theatre in Norristown, Pa., in 1903, he was one of the founders of the theatre firm bearing his name and later of Stanley Company of America, headed by the late **Jules Mastbaum.** Sablosky also helped found First National Pictures. In past years, he was associated in the operation of many Philadelphia theatres, including the downtown Arcadia. He also was active in operation of the Mastbaum and Earle Theatres, both of which have since been razed. He is survived by his wife; two daughters; four grandchildren; two great-grandchildren; and two brothers, **David** and **Nathan.**

AIP Execs Move Up

LOS ANGELES—In an expansion of A.I.P. corporate structure, Samuel Z. Arkoff, executive vice-president of American International Pictures, was elected to the post of chairman of the board for the independent film company.

James H. Nicholson, AIP president, and Arkoff stated that they would jointly continue to function as the firm's chief executive officers. Leon P. Blender, vice-president in charge of sales and distribution, and David J. Melamed, in charge of finance, both were named senior vice-presidents.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., JAN. 16

Decision On Movie Month Depends On Pix Available

SAN JUAN, PUERTO RICO—The future of National Movie Month is entirely contingent upon the calibre of pictures that will be made available by the film distributors. This was the decision of the board of directors of the National Association of Theatre Owners at the mid-January meeting here. NATO president Sherrill C. Corwin appointed Nat Fellman chairman of a select committee consisting of Irving Dollinger, Bernard Levy, and Bernard Myerson to request firm commitments of major product from the general sales managers. Report will be made to the board at the Palm Springs meeting in April, and the decision as to whether or not there will be a National Movie Month in 1967 will be taken at that time.

It was generally agreed that planning and staff work must begin no later than April if a successful National Movie Month campaign is to be conducted. In reply to the question whether the film companies would be able to commit specific pictures before the deadline, it was pointed out that the distributors who are now insisting on summer playdates in January should have no difficulty in setting September availabilities in April.

Board chairman Jack Armstrong conducted the meeting. More than 60 directors attended representing every geographical area and facet of United States exhibition. Representatives of the states concerned with passing Standard Time legislation before the April 1 deadline met to compare campaigns, exchange information, and plan coordinated strategy.

The board approved the recommendations of the dues and criteria committee and the finance committee that national NATO dues be set at five cents a seat or 7½ cents a speaker for all NATO member theatres. Armstrong emphasized that this dues schedule represented only the responsibility of the theatre owner of the national organization and that these dues were in addition to the fiscal responsibility which each theatre owner owes to his state or regional association for local legislative protection and services.

Each of the 47 NATO affiliated exhibitor associations will be responsible for the NATO dues from the area which it represents. Since there is a close correlation between seating capacity, box office gross, and domestic film rentals, the fair share of dues from each NATO unit will be determined by pro-rating the NATO budget on the basis of exchange territory percentages. For example: Distribution collects 4.66 per cent of domestic film rentals from the Detroit exchange area, so NATO of Michigan will be responsible for 4.66 per cent of the NATO operating budget.

Corwin reported to the board on the many activities which he and the association have undertaken since the convention in New York last October. Encouraging developments have resulted from Corwin's several discussions with the responsible executives of the film companies. Each of the general sales managers has assured Corwin that special consideration will be individually given to the later runs and small distress situations for relief from the squeeze of present market conditions and to assure their economic survival. Methods of "equalizing" the harm resulting from the "race" of films to tv are being explored. Corwin also reported on his participation in the Film Advisory Committee of the National Film Institute.

Fellman, chairman of the product subsidy committee, reported on several subsidy plans to encourage motion picture production and provide clearance over release to tv. Directors requested that these proposals be investigated by a select sub-committee for comprehensive report to the board in April.

A theatre management development program proposed by the Division of Continuing Education of the University of Toledo was submitted to and approved by the NATO board. The purpose is to provide the potential theatre manager with a detailed knowledge of managerial duties and responsibilities and with a background that will enable him to represent film exhibition effectively in his area and to participate in the business and cultural affairs of the community.

Corwin announced the successful consolidation of Illinois exhibitors into a single NATO association.

Sumner M. Redstone, chairman of the trade practices committee, reported to the board on a number of problems which had been directed to and considered at length by his committee. Upon recommendation of the committee, the directors agreed that Corwin and Redstone should discuss these matters directly with the film companies and others concerned, privately and without publicity.

In other actions, the board approved NATO and exhibitor support of the 1967 Academy Awards telecast on Monday evening, April 10, and approved two amendments to the NATO constitution involving qualifications for membership on the executive committee and board of directors.

Corwin announced the appointment of Harry Botwick of Florida States Theatres and Harvey Fleishman of the Wometco Circuit as co-chairmen of the 1967 NATO convention to be held at the Americana Hotel in Bal Harbour, Florida, on Oct. 17–20. The board approved future conventions for San Francisco in 1968, Chicago in 1969, and Los Angeles in 1970.

ANOTHER SWORD OF DAMOCLES *(Continued)*

entitled to take the blame for an unhealthy situation. If he is denied those tools, as he is in today's market, then the blame belongs somewhere else.

The trade press can no longer afford to give free space to material that rightly belongs on the advertising pages. In 1966, only two film companies—Columbia and Warner Bros.—increased their trade press advertising over the previous year. One major company had so little confidence in its product that it fell behind almost 100 pages. It is interesting to note that exhibitors, from the information on film grosses available, shared the company's opinion of its films.

Unless this industry is prepared to sell out entirely to the television tube, some new thinking on this subject is vital. If the theatre market is sold down the river, and films no longer get the big lift that a successful theatrical release can provide, then it will not be long before the television market loses interest in them as well. That's something for distribution and production executives to ponder.

Battle For MGM Proxies Intensifies

Management, Levin Muster Strength For Feb. 27 Test; Mailings To Shareholders State Case For Both Sides

NEW YORK—As the date for the MGM annual stockholders' meeting, Feb. 27, approaches, activity on both sides of the impending proxy battle intensifies. Both MGM's management and its dissident director, Philip J. Levin, are trying to sway the stockholders, who are to elect a board of directors for MGM at the February meeting, to their support.

The management's slate of nominees, holders of a total of 5.5 percent of MGM's outstanding common stock, does not include Levin, himself the holder or controller of 10.36 percent of the shares. Levin and his ostensible supporters, several of whom are on Levin's slate of nominees for board of directors, own a total of more than 13 percent of MGM's common stock. MGM sent out proxy statements recently asking stockholders to vote for the management's slate. The MGM Stockholders' Committee for Better Management, a group organized by Levin and his supporters, also sent out statements advising them to do otherwise.

The MGM proxy message, which also contained explanations of other issues to be voted upon and recommendations as to how these votes should be cast, listed the management slate and salaries received. O'Brien, president and chief executive officer of MGM, issued a letter to stockholders which accompanied the proxy statement. In it, he spoke of the progress and increase of profits made by the company in recent years, and again recommended reelection of the present board so that the company could "continue the momentum our program has gained under this management team during the past four years."

Levin's Stockholders' Committee for Better Management sent out to stockholders a request not to sign any proxies until they have read the committee's "Case Against O'Brien," at last report in preparation for mailing to the stockholders. The letter said that "actions of the O'Brien administration" have forced a proxy contest. It made mention of the fact that Levin, the company's largest stockholder, was dropped from the management slate. It held that "even before this slate was announced, it became clear to Mr. Levin that the interest of all MGM shareholders required the election of a new board of directors." It continued, "After careful consideration, a number of substantial MGM stockholders agreed that a change was needed and our Stockholders' Committee was formed." In listing Levin's slate of nominees, the letter concluded, "At this time we place before you a slate which we feel meets the high standards that MGM deserves and in which the candidates represent a significant ownership interest in MGM. These candidates, we believe, will present a positive program for making MGM a better company and one which is more attractive to investors."

Observers of the corporate struggle are of the opinion that certain mutual funds holding large blocks of MGM stock may well prove to be the balance of power. As a result, both sides in the dispute for MGM control are known to be wooing such shareholders.



James F. Gould (left), president of Radio City Music Hall, welcomes Ricardo LaCosta, III, of Dorado, Puerto Rico, and his family, as he purchases the 200,000,000 ticket to the theatre since it opened in 1932. The ceremony, in which Gould presented Mrs. LaCosta with a bouquet of flowers, took place during Radio City's Christmas program, in which Walt Disney's "Follow Me Boys!" was featured.

Disney Net Income Up As All Divisions Improve

BURBANK, CALIF.—Net Income of Walt Disney Productions and its domestic subsidiaries for the fiscal year ended Oct. 1, 1966 (52 weeks), increased to $12,392,000, representing $6.34 per share, president and chairman of the board Roy O. Disney said in his annual report to the stockholders. This compares with the previous year's net profit of $11,379,000, equal to $6.08 per share on the shares then outstanding.

Gross revenues for the year were $116,543,000, up $6,596,000 over the previous year high of $109,947,000. Revenues from theatrical films, television, Disneyland Park and other entertainment activities all increased over the prior year.

During the year ended Oct. 1, 1966, the company paid cash dividends totaling 40 cents per share, plus three per cent in stock.

Disney further indicated that the company has enthusiasm for the future and expectations of new growth and development. He indicated that the current year should prove to be another good year for the company.

Woolners Expand Operations

HOLLYWOOD—Woolner Bros. Pictures will open two new offices, produce eight color features, and complete its trilogy of country and western musicals during 1967, president Bernard A. Woolner reported.

New distribution offices will open in New York and New Orleans, with sales manager David E. Woolner in charge. Bernard Woolner remains in Hollywood and has started preproduction on five films to be lensed here, with Lawrence Woolner to produce three more in Europe from his Rome base.

Woolners have three films for late spring release: "Hillbillys in the Haunted House," "Red Dragon," and "Lightning Bolt."

First of the new films to be produced here will be "Hillbillys in Outer Space."

Detroit's Giant Michigan Put On Block By U.D.T.

DETROIT—The 4,000 seat Michigan Theatre, one of the largest and most luxurious movie houses in the country, and the 13 story Michigan Building are up for sale. The package price is $1,500,000. The real estate consisting of 57,930 square feet of land includes a parking lot. The firm handling the sale is Reaume & Dodds, Inc., of Detroit.

The Michigan Theatre was United Detroit Theatres flagship house. It was the largest in a chain of over 25 theatres in the Detroit area. The United Detroit Theatres now operate the Palms, Ramona, and Michigan in Detroit; the Birmingham and Bloomfield, Birmingham, Mich.; and the Woods, Grosse Pointe.

The Michigan opened in 1926 shortly before the talkie era was born, and at the height of the building boom in downtown Detroit. The theatre was built by Balaban and Katz of Chicago in association with the Kunsky Corp. of Detroit. The theatre boasted a large beautiful lobby, decorated with impressive paintings and sculptures; huge marble columns; wide staircases; and the Wurlitzer organ.

The heady days of the Michigan Theatre began in the early 30's when sound and talk took over the screens of the land. They reached a peak a few years later with lavish stage shows featuring some of the biggest names in show business.

A name band usually supported the acts on the stage, a symphony orchestra played rousers and was raised from the pit, and the mighty organ underscored one of the popular features of the day—a community sing. Along with all this was usually a fine screen attraction.

The present head of United Detroit Theatres is Leon Serin, who replaced Woodrow Praught in 1965. The chain is owned by ABC-Paramount.

Para. Elevates Isaacs

NEW YORK—Paramount Film Distributing Corporation president Charles Boasberg has announced the promotion of Phil Isaacs to the newly-created post of eastern and southern division manager.

Isaacs, who has been Paramount's special attractions manager since January, 1966, assumes his new duties immediately. The new eastern and southern division manager joined Paramount in 1945 in the company's New York booking department. He has served the company as a salesman in Buffalo, branch manager in Washington, and division manager in Denver. He was appointed assistant eastern sales manager in New York in 1957, and in 1960 joined International Telemeter Corporation, a Paramount subsidiary of which he was made a vice-president in 1962. As special attractions manager, he has handled such films as "The Ten Commandments," "Bolshoi Ballet 67," and "Is Paris Burning?"

Under the new Paramount set-up with Ernest Sands as Paramount Film Distributing Corporation vice-president and assistant general sales manager, the company will have five division heads. Isaacs joins southwestern division manager Tom Bridges, west coast division manager Ward Pennington, central division manager Herb Gillis, and Canadian general sales manager Mickey Stevenson.


A
motion
picture
entertainment
for
all
times!

The award-winning *stage-triumph bri*



w excitement to the screen...with its grandeur
and its gripping action!

COLUMBIA PICTURES presents
FRED ZINNEMANN'S
FILM OF

A MAN FOR ALL SEASONS

From the play by
ROBERT BOLT

co-starring
WENDY HILLER · LEO McKERN
ROBERT SHAW · ORSON WELLES · SUSANNAH YORK

and PAUL SCOFIELD as Thomas More

with
NIGEL DAVENPORT · JOHN HURT and CORIN REDGRAVE

Music by
GEORGES DELERUE · Executive Producer
WILLIAM N. GRAF · Screenplay by
ROBERT BOLT · Produced and Directed by
FRED ZINNEMANN · TECHNICOLOR®

New York's Film Critics Honor

A MAN FOR ALL SEASONS

"BEST PICTURE OF THE YEAR!"

"BEST ACTOR!"
PAUL SCOFIELD

"BEST DIRECTOR!"
FRED ZINNEMANN

"BEST SCREENPLAY!"
ROBERT BOLT



Exclusive Reserved Seat Engagements Now In These Cities.

New York
A WALTER READE THEATRE
FINE ARTS
58th St. bet. Park & Lex.

Los Angeles
BEVERLY HILLS
MUSIC HALL
Wilshire at Doheny

Toronto
FAIRLAWN
Younge N. of Lawrence

LITHO IN U.S.A.

Loew's Earnings Up In First Quarter Report

NEW YORK—Leow's Theatres, Inc., announced that the earnings for the first quarter ended Nov. 30, 1966, showed income from operations of $1,665,200, equal to 87 cents per share (after income taxes of $1,230,000). In addition, the company reversed the unused portion of a reserve for decline in market prices of securities owned amounting to $1,394,-100, equal to 73 cents per share (after taxes of $468,000). The reserve, which had been established at Aug. 31, 1966, was charged with $127,900 of capital losses in the current quarter, and the unused portion of the reserve is not presently required.

For the comparable period last year, Loew's Theatres, Inc, reported income from operations of $1,644,900, equal to 83 cents per share (after taxes of $1,468,000), and in addition capital gains of $1,065,400 equal to 54 cents per share (after taxes of $457,000).

Gross revenues for the quarter ended Nov. 30, 1966, amounted to $28,635,000, as compared with $26,758,000 for the same period last year.

Lapidus Heads L.A. Tent

LOS ANGELES—Alfred S. Lapidus has been elected chief barker of Variety Club of Southern California, Tent 25, for 1967, it was announced by James H. Nicholson, who concluded a two-year term as chief barker for the local Variety tent.

Additional crew officers include Monty Hall, first assistant chief barker; Herbert L. Copelan, second assistant chief barker; Robert L. Lippert, dough guy; Michael Forman, property master; and Milton Moritz, reelected as press guy.

Canvasmen for the year will be Robert H. Benton, Robert L. Cohn, Bruce C. Corwin, Gerald Lipsky, Ezra E. Stern, and William H. Thedford.

Retirement Benefits For Managers Aim Of New Iowa-Based Association

Mich. Exhibs Battle To Keep Standard Time

DETROIT—Henry E. Capogna, advertising director of Butterfield Theatres, has designed an eye-catching lobby display to be used in theatre lobbys to help keep standard time in Michigan. Lobby displays are 40×60 and can be ordered through Copy Craft, Inc., 58 West Adams, Detroit.

National Screen Service Corp. is offering a special trailer to help keep Michigan on standard time.

Milton London, NATO of Michigan president, is urging Michigan exhibitors to have petitions signed and sent in immediately.

Juroe Returns To Para.

NEW YORK—Charles P. Juroe has been appointed executive assistant to George H. Ornstein, Paramount Pictures' vice-president in charge of European production.

The newly-created production assignment, in which Juroe will be based in London, marks his return to Paramount, where he served for 14 years in a number of key posts, including director of advertising and publicity for Paramount International Films and director of international publicity for Cecil B. DeMille's "The Ten Commandments."

Juroe assumes his new duties in London on Feb. 6. He has resigned as United Artists' director of publicity and advertising for the United Kingdom and Europe to accept his new assignment.

WATERLOO, IA.—Formation of the United Theatre Managers Association of America was announced by Don Bowin of Waterloo as president. Bowin is manager of the Waterloo theatre.

The chief aim of the new organization is to provide retirement benefits for theatre managers. Bowin said he has been laying the groundwork for the organization for three years. He said a poll of theatre managers in 36 states indicated the pension plan is needed and will be well received.

Incorporators with Bowin are Glenn Margang, manager of the Starlite Drive-In, Waterloo, and Henry Cutler, Waterloo attorney. The organizers will serve as officers until sufficient members are signed up to call a general meeting which is expected to take place in about six months.

Plans call for the pension benefits to be financed by a $2 a month dues from each manager and an annual benefit performance at his theatre. Cooperation from the theatre owners will be needed, but Bowin said he has talked with some of the owners and they appear to be receptive.

The association is designed largely for managers of the independent theatres since the larger chains normally have their own pension plan. Managers of the independent theatres lose their pension rights when they move to another job, and under the association plan, the benefits will move with them.



Edward Miller, manager, Center, Buffalo, attracted a lot of fair sex attention when he turned his lobby on opening night of "Penelope" into a fashion couturier's workroom, where students and models of the Mrs. Eve M. Klipfel fashion school in Amherst displayed the methods used by Edith Head in designing the fashions worn by Natalie Wood in the Warner Bros. Production.

Wometco Dividends Set

MIAMI—Wometco Enterprises, Inc., declared a regular quarterly cash dividend of 15½ cents on class "A" stock and 5¾ cents on class "B" stock.

Dividends are payable March 15 to stockholders of record March 1. In announcing the payout, the board again stated that the dividend payment adhered to its previously announced intention of paying quarterly cash dividends at the annual rate of 62 cents on class "A" stock. Shares now outstanding total 2,223,416.

The board announced the annual meeting would be held April 10 in Miami, with stockholders of record as of March 10 to be entitled to vote. The Wometco board meeting was held in Freeport, Grand Bahama Island. Wometco's wholly-owned foreign subsidiary, Wometco International, Ltd., has a one-third interest in Grand Bahama Theatres, Ltd., in Freeport.

Para., Rank In Deal

NEW YORK—The newest in a series of important agreements with leading overseas film-makers has been concluded by Paramount Pictures with the Rank Organization of Great Britain, it was announced by George H. (Bud) Ornstein, Paramount vice-president in charge of European production, and F. L. Thomas, managing director, Rank Organization Film Distribution Division.

Two films are involved in the agreement: "The Long Duel," starring Yul Brynner and Trevor Howard, and "Maroc 7," starring Gene Barry, Elsa Martinelli, Cyd Charisse, and Leslie Phillips. Both motion pictures will be released in the Western Hemisphere by Paramount and in the Eastern Hemisphere by Rank.

Stanley Warner Boost In Earnings Means Stock Split, Dividend Rise

WILMINGTON, DEL. — Increased earnings, a planned 33⅓ per cent dividend increase, and a proposed two-for-one stock split announced at the Jan. 12 stockholder meeting of Stanley Warner Corporation brought share owners to their feet in a standing "thank you" to management.

Si H. Fabian, SW president, said he will recommend to the board of directors at its meeting to be held on Jan. 24 an increase in the regular dividend from 37½ cents to 50 cents per share, payable Feb. 24, and will further recommend a two-for-one split of the common stock.

Beginning with the May dividend, Fabian said, the recommended regular annual dividend rate on the new shares will be $1 per share, equivalent to $2 per share of present stock, an increase of 33⅓ per cent.

Consolidated profit for the first quarter of the current fiscal year, which ended Nov. 26, 1966, was up 38 per cent over the profit for the quarter ended Nov. 27, 1965.

Both net profit and gross income set record highs for the quarter, he said.

"Based on our operations to date," Fabian told the share owners, "the profit for our second quarter, which ends Feb. 25, will also show a favorable increase over the profit for the corresponding quarter last year.

"As to our 1967 year as a whole, our projections indicate there will be a significant profit, notwithstanding some uncertainties in the general business outlook."

Fabian, Samuel Rosen, executive vice-president, and Nathaniel Lapkin, first vice-president and chairman of the executive committee, were reelected to two-year terms on the six-member board of directors, each receiving all but 50 of the 1,893,593 shares represented in person or by proxy at the meeting, approximately 90.97 per cent of the outstanding 2,081,324 shares.

Selection of Price Waterhouse & Co. as independent public accountants for Stanley Warner for the fiscal year ending Aug. 26 was approved by a vote of 1,883,164 shares in favor, 9,893 opposed, and 536 present and not voting.

All six directors were present, including Dr. Charles F. McKhann, chairman of the board of Chemway Corporation, which is engaged in the pharmaceutical business; W. Stewart McDonald, SW vice-president and treasurer; and David Fogelson, SW general attorney and secretary.

Former Judge George Tyler Coulson presided at the meeting. Other SW officials present included Charles Schwartz, general counsel; Frank J. Damis, vice-president in charge of theatres in the Philadelphia and Washington territories; Lee Foster, treasurer, theatre division, and Lewis S. Black, city manager, SW Wilmington theatres.

Fabian told the stockholders that Stanley Warner's profit for the quarter ended Nov. 26 was $2,576,000, equivalent to $1.24 per share on the outstanding common stock. For the corresponding quarter of the prior year, the profit was $1,865,000 or 91 cents per share.

In addition, Stanley Warner this year realized an extraordinary non-operating profit of $546,000, equivalent to 26 cents per share, from the sale of its Isodine gargle and antiseptic and Thorexin cough medicine lines. In the November quarter last year, a net loss of $105,000 arising from the sale of marginal theatres was charged directly to earned surplus.

The company operates 166 motion picture theatres and a television station, WAST-TV, Albany, Schenectady, and Troy, N.Y., and its government division is the prime contractor for space suits to be used by astronauts in the Apollo program.



Co-star Joan Collins presents an invitation to attend the special preview of Paramount's "Warning Shot" to Medal of Valor winner Eugene P. Fogarty as star David Janssen and Medal of Valor winner Wayne C. Haas look on. The preview is being held in honor of the 1966 recipients of the Los Angeles Police Medal of Valor. Seventeen winners and the mother of one patrolman who received it posthumously will attend.

UA Fieldmen Meet

NEW YORK—United Artists field representatives from the United States and Canada attended a series of conferences on the company's up-coming product held at the New York home office on Monday and Tuesday (Jan. 16 and 17). The fieldmen were to be shown advertising and publicity materials on the following pictures:

Peter Brook's "The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade"; the Mirisch Corporation's "How To Succeed In Business Without Really Trying"; the new James Bond thriller, "You Only Live Twice"; Harold Hecht's "The Way West"; Joseph L. Mankiewicz's "The Honey Pot"; "A Fistful of Dollars"; "For A Few Dollars More"; and "Thunderbirds Are Go."

Field representatives present were Addie Addison, New Orleans; Peter Bayes, Denver; Bernard Evens, Kansas City; Don Fill, Detroit; Wally Heim, Chicago; Murry Lafayette, San Francisco; Nick Langston, Toronto; Max Miller, Philadelphia; Howard Pearl, Atlanta; Robert Rehme, Cincinnati; William Sholl and Peter Emmet, Beverly Hills; and Arnold Van Leer, Boston.

Pay-TV Exec Differs With Prof. On TV Future

HARTFORD—Recent comments by television observer Dr. Roscoe L. Barrow on the state of programming have had "in-depth" response from an exponent of subscription television.

Barrow, University of Cincinnati School of Law, was quoted in Allen M. Widem's daily Hartford Times "Coast-to-Coast" column as recommending "balanced" programming on a network and national basis.

Keigler E. Flake, general manager of WHCT-TV, the RKO General owned-and-operated STV project here, only such functioning facility in the U. S., told Widem that Barrow's recommendations "can and certainly ought to have further opportunity to be met by private enterprise.

"To recommend further government regulation and further government committees and the more recently fashionable advisory committee," Flake added, "seems a way to cast off problems with the hope, not very often realized, that this will lead to some acceptable solution.

"I'm wondering," Flake went on, "if Dr. Barrow has given any consideration to the fact that subscription television, if authorized by the Federal Communications Commission to expand beyond its test area and become a nationwide business, could fill the very gaps he mentioned and a great many more he did not mention?"

Barrow holds that existing regulations on standards of "balanced" programming should be changed so that the prime viewing hours would fall under separate application. The objective, apparently, is to stop restricting cultural and public affairs programming in off-hours. The country's three major networks, understandably, have traditionally offered prime hours to their big advertisers.

Moreover, Barrow wants a federal advisory committee to evaluate broadcasting in the public interest. He favors a non-commercial network service, government-subsidized.

"It seems highly unreasonable and unnecessary that the networks be forced to transform themselves when other forms of television could bring about a much more comprehensive solution," Flake told Widem.

"There are millions of people in this country —'a large minority'—emphatically worthy of concern, who will never be watchers of commercial television except on relatively rare occasions. These people can and will be reached by subscription television; they must be if the business is to succeed."

"Sundown" Bow Set

HOLLYWOOD—"Hurry Sundown," Otto Preminger's film based on the best selling novel, will be the first major motion picture to have a world premiere in 1967, it was announced jointly by Charles Boasberg, general sales manager of Parmount Pictures, and Eugene Klein, president of National General Theatres.

"Hurry Sundown" will have its gala opening at the Chinese Theatre here on Thursday, Feb. 9.

"Camelot" Premieres Set

NEW YORK—"Camelot," Jack L. Warner's production of the musical play by Alan Jay Lerner and Frederick Loewe, will have its west coast premiere at Pacific's Cinerama Dome Theatre in Hollywood on Nov. 11. Its world premiere will take place in New York Oct. 25 at the Warner.

BV Sales Force Meets At Studio Conferences

BURBANK, CALIF.—Buena Vista's sales forces are assembling at the Walt Disney Studios here for a week-long sales and product convention, marking the 13th anniversary of the Disney wholly owned subsidiary.

Irving H. Ludwig, BV president and general sales manager, heads the contingent of executive and key sales personnel, including district managers, branch managers and salesmen from the company's 26 domestic branch offices. Members of the merchandising division and music company, along with BV's foreign representatives are also on hand.

Conventioneers were welcomed at the studio by Roy O. Disney, president of Walt Disney Productions; Card Walker, parent company vice-president of marketing and sales; and Bill Anderson, vice-president in charge of production.

The convention was to start off on a high note with the screening of Walt Disney's "happy family musical," "The Happiest Millionaire." The studio will also screen other future product which BV will be distributing throughout 1967 and 1968.

Every facet of future product sales—advertising, publicity, promotion and merchandising—will be explored at the four-day session, including the activities of the other divisions.

Attending from the Buena Vista home office in New York are Lou Gaudreau, vice-president and treasurer; Leo Greenfield, vice-president and domestic sales manager; Herb Robinson, eastern division sales manager; and Don Conley, western division sales manager. Also, Joseph Laub, vice-president and general counsel; Anthony Farinacci, Howard Hein, Steve Keller, Joe Flynn, Mike Poller, Mal Barbour, publicity manager; Frank Petraglia, Mike Hertz and Arlene Ludwig.

From the northeastern district are Herb Schaefer and Florio Simi, Boston; and Jack Chinell, Buffalo.

Representing the eastern district are Mort Magill and Leonard Mintz, Philadelphia; Joe Brecheen and Harry Howar, Washington, D.C.; and Larry Seidelman, Pittsburgh.

Out of the east central district are Pat Halloran and Dave Hardy, Cleveland; William Brower, Cincinnati; and Harold Morrison, Detroit.

The southeastern district will be represented by Kenneth Laird and Walter Walker, Atlanta; Lawrence D. Terrell, Charlotte; and Bob Pollard, Jacksonville.

From the southwestern district are Douglas Desch and Sebe Miller, Dallas; and Paul Back, New Orleans.

Midwestern district: Harris Dudelson and Charles Good, Chicago; Lee Heidingsfeld, Indianapolis; James Spitz, Milwaukee; and Avron Rosen, Minneapolis.

Rocky Mountain district: Marvin Goldfarb and Mike Bisic, Denver; Tom McMahon, Salt Lake City; George Cohn, St. Louis; and Dick Resch, Omaha.

Pacific Coast district: Andrew M. Heederik, Jr. and Roger Lewin, Los Angeles; Don Fuller and Paul Williams, San Francisco; and Norman Chesler, Seattle.

From Canada are Walt Disney's tv division representative Bruce Butler, and Herb Mathers and Gerry Collins, of Empire Films, distributors of Walt Disney product in Canada.

Representing Buena Vista International at the Walt Disney studios are Ned Clarke, president; Dick McKay and Harry Archinal. From London are Cyril Edgar, Alfred Jarrett, Joe Westreich and Arthur Allighan. From Japan, Alex Caplan; from Australia, Walter Granger; and from the Far East, Albert Odell.

N.Y. Politicos Mull Censor Bills; Doubt Effects Of Self-Regulation



Jocelyne La Garde, featured in UA's "Hawaii," poses with reproductions from UA's "Thunderbirds Are Go!," which recently had its world premiere in London. Miss La Garde is currently in the U.S. on the second half of her world tour on behalf of "Hawaii."

Universal Literary Hunt Bags Three Properties

NEW YORK—Implementing the company's announced policy of an extensive expansion throughout the world of its efforts to acquire literary properties for film production, the purchase of three major properties by Universal Pictures was announced by William Darrid, executive head of the company's New York literary division.

The first of these properties is "The Jupiter Estate" by Stanley Ellin, whose "House of Cards," which is being published in February by Random House, was purchased last year by Universal. This new work by Ellin, which has been purchased from an outline and for which no publisher has as yet been set, is described as a romantic action thriller which takes place here and abroad.

The second literary work is "Mrs. Satan" by Johanna Johnson which is to be published in March by Putman. It is a biography of Victoria Woodhull, the colorful 19th Century American suffragette who among other things, was the first woman to run for President of the United States; was the first woman to ever address the American Congress; started a stock brokerage house; was a newspaper publisher and an ardent advocate of "free love."

The third book is "The Contract" by Henry Carlyle for which publication has as yet not been set and which has been purchased from a partially written manuscript. It has been described as an American story of terror and suspense.

Rand Agency Elects Ellman

NEW YORK—Steve Ellman, formerly account supervisor, has been elected vice-president of Harold Rand and Company, Inc. Ellman will oversee all administrative affairs and national and foreign business operations.

Prior to joining the Rand agency, Ellman was assistant to the director of world-wide publicity of Joseph E. Levine's Embassy Pictures. A former member of the Metro-Goldwyn-Mayer publicity staff, he also served as associate director of the Independent Film Journal and with the Film Daily.

ALBANY—The introduction, by Assemblyman Joseph W. Kunzeman, R.-Queens Village, of a bill affecting the mailing and selling of "obscene" publications and prints (motion pictures, among them), was expected to be followed by the presentation later in the 1967 legislative session of other measures. These concern classification and admission of unaccompanied less-than-16's to theatres advertising "For Adults Only" films.

Several Democratic lawmakers, among them Assemblyman Jules Sabbatino, Long Island City, and Assemblyman Lawrence P. Murphy, Brooklyn, were delaying the reintroduction of their 1966 film proposals until they learned how the situation would shape up in the Senate—specifically, what moves John H. Hughes, R.-Syracuse, chairman of the powerful Judiciary Committee, and others might make. Senator Hughes co-sponsored with Murphy a compulsory classification bill in 1965 and 1966. It easily passed the Lower House the first year, but died in Senate Rules Committee. The routing of the measure to that group caused a sharp floor debate between Senator Hughes and then-Majority Leader Joseph Zaretzki, D.-Bronx.

Zaretzki, who declared, "The courts had invalidated censorship," blocked a parliamentary maneuver by Hughes to discharge Rules from "further consideration," thus bringing the controversial bill to a vote in Upper House. The latter has not taken a ballot on any screen legislation in recent years. Proponents believe one or more of them would have been adopted, if there were a roll call. Opponents believe "censorship is a dead horse, which can not be revived."

The old Hughes-Murphy act was considered of particular significance, because the Senator amended it to bring the state licensing law into harmony with tribunal rulings—among them, by U.S. Supreme Court—on the legal pattern under which a licensing agency conceivably might function.

Motion Picture Association of America and other industry organizations contend the Hughes revisions to be "unconstitutional."

While the waiting continues, Capitol Hill proponents of classification claim the new Production Code is "powerless to stop the present flow of filth, especially that from abroad." Several of them have also become critical of Jack J. Valenti, president of MPAA.

Assemblyman Sabbatino, who originally spoke well of Valenti's ability, now thinks he is too much tethered and exercises too little "real control." Sabbatino concedes Valenti is "highly articulate," but doubts the "effectiveness" of his leadership in keeping films "within reasonable moral limitations."

The public is "partly to blame" for the present situation, according to Assemblyman Sabbatino, because a considerable segment apparently "patronizes" the sky-is-the-limit fare.

BV's Herschlag Turns Author

NEW YORK—Jack Herschlag has resigned as advertising manager of Buena Vista to pursue a writing career. His first book, "The Innocent Assassins," will be published in January by E. P. Dutton & Co. It was written in collaboration with the explorer Fred A. Salazar, and deals with an expedition into the Brazilian jungles. Herschlag was with the Disney organization for five years.

Paramount Releasing 14 Features To August, All But One In Color

NEW YORK—Paramount Pictures will begin 1967 with a roster of major motion pictures, for release in the first eight months of the new year, which is the most varied in the company's recent history.

From January through August of 1967, Paramount will premiere a minimum of 14 new motion pictures. A total of 13 of the attractions were filmed in color.

The new films are "Barefoot in the Park," "The Busy Body," "Chuka," "Cowboy in Africa," "The Deadly Bees," "Easy Come, Easy Go," "El Dorado," "Hurry Sundown," "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad," "Red Tomahawk," "The Spirit Is Willing," "The Vulture," "Warning Shot," and "Waterhole No. 3."

In addition, the first eight months of 1967 will be marked by the continued release throughout the world of four of the company's most successful 1966 releases: "Is Paris Burning?," "Funeral in Berlin," "Arrivederci, Baby!," and "Alfie."

The 1967 release schedule will be launched with the January premieres of "Warning Shot" and "Red Tomahawk."

In February, Paramount will release "The Busy Body," the first of its films from producer-director William Castle. "Funeral in Berlin" will be in national release in February.

Beginning in March, Otto Preminger's "Hurry Sundown" will be presented in a limited number of special, selected engagements. "Hurry Sundown" was produced and directed by Preminger in Technicolor.

Also in March, Paramount will premiere the film version of "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad."

Paramount's Easter attraction will be Hal Wallis' "Easy Come, Easy Go," starring Elvis Presley.

A special horror combination, consisting of "The Deadly Bees" and "The Vulture," will open in May.

Six Paramount releases, "Barefoot in the Park," "El Dorado," "Cowboy in Africa," "Chuka," "The Spirit Is Willing," and "Waterhole No. 3," will be released during the summer months.

Six Dates For "Bible"

NEW YORK—"The Bible," 20th Century-Fox's reserved-seat attraction, is scheduled to premiere in six domestic roadshow situations in January, raising the total to 39 theatres playing the release.

On Jan. 18, "The Bible" will open at the Falls Theatre, Cuyahoga Falls, Ohio; Bay Harbour, Miami Beach; and Utah, Salt Lake City. On Jan. 25, it will begin engagements at the Cinemart, New Haven; Catalina, Tucson; and Vaughn, Toronto.

Variety Studies Telethons

LONDON—Jim Carreras, president of Variety Clubs International, states that the increasing use of telethons as prime fund-raisers for Variety Club tents in the Western Hemisphere will be discussed at the Variety convention in Mexico City on May 15–19.

Harry Kodinsky, Variety International official responsible for organising telethons, will report on this activity and suggest how tents can benefit from such projects.



The opening of "After The Fox" attracted a lot of attention at the New Northland Theatre, Detroit, when "The Fox" (right) invaded the studios of WJR and was soon captured by a French-Italian policeman (left). Center is disc jockey J. P. McCarthy, who was given a bottle of Italian wine and a record of "After The Fox" for his trouble.

Barbour To BV Post; Sales Execs Appointed

NEW YORK—Irving H. Ludwig, president of Buena Vista, announced the appointment of Malcolm Barbour as publicity manager of the Disney distribution subsidiary.

Prior to joining the BV staff, Barbour was with the National Broadcasting Company for the past 10 years, where he served as magazine publicity manager, senior magazine editor, and assistant producer on an NBC documentary, "The Stately Ghosts of England."

Ludwig also announced the promotion of Richard May, from BV auditor in Los Angeles, to assistant manager of branch operations in New York. May will be responsible to Jack de Waal, head of branch operations. May has been with the Disney distribution company for more than six years.

Ludwig also announced the promotion of Michael Bisio to BV branch manager in Kansas City. Bisio will report to Marvin Goldfarb, Denver district manager. Bisio was previously associated with MGM in the Memphis and St. Louis branches.

Also moving is Frank Monaco, BV sales representative from Kansas City. Monaco has been assigned to the Walt Disney Celebrity Lanes in Denver.

Miami To Welcome "Hotel"

MIAMI BEACH, FLA.—Enthusiastic cooperation of state and local authorities has been assured for the world press premiere of Warner Bros.' "Hotel" in this city on Jan. 20, 21 and 22.

Among the organizations working with Warner Bros. representatives to guarantee the smooth functioning of more than a score of planned activities are the Miami Beach Police Department, Miami Beach Chamber of Commerce, Miami Beach News Bureau, Dade County News Bureau, Florida State Theatres and the Florida Development Commission.

Attending the three-day press premiere will be more than 200 press representatives from the United States and a number of foreign countries. Headquarters are at the famous Eden Roc Hotel.

Impact Films Formed For Controversial Pix

NEW YORK—A new motion picture distribution company, Impact Films, Inc., has been formed from the amalgamation of Promenade Films and Rogosin Film Productions, it was announced by Max N. Osen, president of the new firm.

Joining Osen at the conference were Impact executives Lionel Rogosin, vice-president, and Ed Svigals, general sales manager. A fourth official, James W. K. Vaughn, treasurer and head of European operations, is based in London.

Impact announced that its first release would be Emile de Antonio and Mark Lane's highly controversial film, "Rush to Judgment." Filmed in Dallas and directed by de Antonio, "Rush to Judgment" is a severe attack on the findings of the Warren Commission, which labeled the murdered Lee Harvey Oswald as the sole assassin of President Kennedy.

Other films scheduled for release within the next three months by Impact include "Intimate Lightning," filmed in Czechoslovakia by Ivan Passer and shown at the past New York Film Festival; "Hoodlum Soldier," a Japanese anti-war film; "Captive's Island," a Japanese psychological thriller which was shown at the San Francisco Film Festival; and "Transport From Paradise," dramatic story of the Terezin ghetto, filmed in Czechoslovakia.

Impact also has taken over national distribution of Promenade's "Sweet Light in a Dark Room," Czech film directed by Jiri Weiss, and "Good Times, Wonderful Times," produced by Rogosin.

Para. Elects Three

NEW YORK—Paramount Pictures Corporation announced the election by the board of directors of Thomas M. Lewyn as secretary and Joseph P. Fryer and Arthur Ryan as assistant treasurers of the corporation.

Lewyn, a partner in Simpson, Thacher, and Bartlett, will continue to be affiliated with the well-known law firm, which has represented Paramount as outside counsel for many years. Fryer will continue as comptroller of Paramount Pictures, in which post he has served since 1961. Ryan was formerly with the accounting firm of Price Waterhouse & Company, where he had been assigned to Paramount for the past four years.

Tex. Town Against DST

BROWNSVILLE, TEX.—The Brownsville Chamber of Commerce has sent a resolution opposing Daylight Saving Time in Texas to legislatures from the Lower Rio Grande Valley and to other border cities. According to A. J. Carnesi, chamber president, Daylight Saving Time proposal would cause hardships because Mexico would continue to operate on a different time. He said the El Paso Chamber of Commerce recently passed a similar resolution. Carnesi said the resolution asked the Texas Legislature to exempt Texas from Daylight Saving Time, saying the border area "is not geared for Daylight Saving Time."

Abramoff Heads Atlantic

PHILADELPHIA—Gustave G. Amsterdam announced that Solomon Abramoff has been appointed president of Atlantic Theatres, Inc., and will assume direction of company affairs.

Prior to joining the late Ben Amsterdam, founder of Atlantic, in August of 1939, he was associated with the Stanley Warner Theatres Corporation in New York.



UNIVERSAL
presents

THE HAPPIEST ROADSHOW OF 1967...

JULIE AS YOU LOVE HER...
Singing, Dancing, Delighting!

JULIE ANDREWS
AS MILLIE

MARY TYLE

CARO

IN ROSS HUNTER'S PRODUCTION OF

"THOROUGHL

and

BEATRICE

TECHNICOLOR®

Musical Score by ELMER BERNSTEIN · Musical Numbers Scored by ANDRE PREVIN · Musical Sequences by JOE LA
Written by RICHARD MORRIS · Directed by GEORGE ROY HILL · Produced by ROSS HUNTER · A Universal Pi















MOORE
CHANNING
JAMES FOX
MODERN MILLIE"

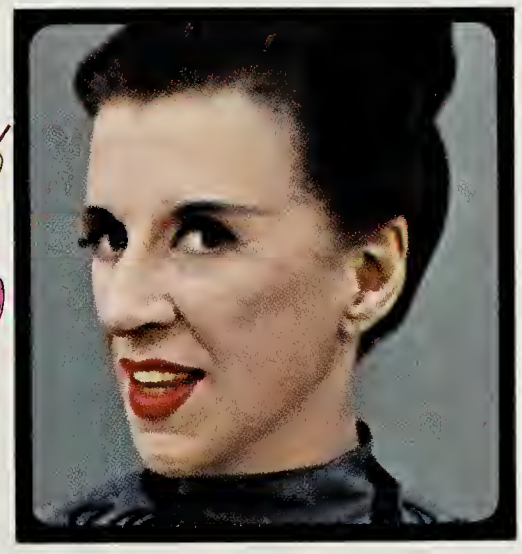
co-starring

JOHN GAVIN

LILLIE

as Mrs. Meers









The Great, Great Songs of "Millie"

Baby Face • Poor Butterfly
Do It Again • The Tapioca
Rose Of Washington Square
Stumbling • Jimmy • Jazz Baby
Thoroughly Modern Millie
Can't Believe That You're In Love With Me
Japanese Sandman • Charmaine
The Yiddish Wedding Song

—and Many More !



UNIVERSAL
announces

World Premiere, March 22, Criterion Theatre, New York

Gala American Premiere Planned For "Countess"

NEW YORK—An initial group of patrons for the gala American premiere of Charles Chaplin's Universal release, "A Countess From Hong Kong," starring Marlon Brando and Sophia Loren, was announced. Included are prominent society figures and leading personalities in the professional, diplomatic and business worlds.

The forthcoming affair will take place at the Sutton Theatre on March 15 as a benefit for Research To Prevent Blindness, Inc. Mrs. Albert D. Lasker, Mrs. William M. Grave and Miss Susan Stein are serving as co-chairmen.

Among those who have agreed to serve as patrons are Mr. and Mrs. Gardner Cowles, Lord and Lady Caradon, Mr. Sherman Fairchild, Mr. and Mrs. Frederick Brisson, Ambassador and Mrs. Arthur Goldberg, Mr. and Mrs. Walter Hoving, Mr. and Mrs. Leland Hayward, Mr. and Mrs. Byron C. Foy, Mr. and Mrs. Bennett Cerf, Mr. and Mrs. Andrew Heiskell, Mrs. Bernard F. Gimbel, Senator and Mrs. Jacob K. Javits, and Miss Margaret Case.

Research To Prevent Blindness, Inc., is a national voluntary health foundation which has assembled eminent leaders in science and in the world of business, planning together to push forward the frontiers of eye research. The organization's goal is to preserve sight, and its ultimate targets—the causes of diseases which are responsible for 80 percent of all blindness in the United States. Jules Stein, chairman of the foundation's board of trustees, is also chairman of the board of MCA Inc., parent company of Universal Pictures, worldwide distributors of "A Countess From Hong Kong."

"Born Free" Inspires Sermon

NEW YORK—The image of the motion picture industry shimmered a little more brightly in Nantucket, Mass., recently, when an Episcopalian minister built an entire service, as well as his sermon, around the lyrics of a popular motion picture title song. The unusual occurrence came to light in a letter from a member of St. Paul's Church in Nantucket to Don Black, lyricist of the title song for the Carl Foreman-Columbia Pictures presentation of "Born Free." The letter advised that the title song had been used by the minister for the Christmas Day Service, and that Black's lyrics were printed and distributed to the congregation.

Show-A-Rama X To Honor Director Brooks As Highlight Of Meeting

KANSAS CITY—Richard Brooks, famed novelist, radio writer, narrator, producer, and director, has won the top director award for Show-A-Rama X, which came about because of his work on such pictures as "Blackboard Jungle," "Cat on a Hot Tin Roof," "Elmer Gantry," and "Sweet Bird of Youth," the latter winning him an Academy Award. He has many other pictures on his credit list, and his current picture in release is "The Professionals." He currently is working as writer-director on Truman Capote's "In Cold Blood," which is being filmed in western Kansas. The United Motion Picture Association of Kansas City will confer the honor on him Feb. 28 in the grand ballroom of the Muehlebach Hotel, Kansas City, during the convention's opening exhibitor session.

"Show-A-Rama X" will open with a trade show in Exhibition Hall. Approximately 80 exhibitor and industry suppliers will have displays and booths there, setting a new record for the show.

"Doug" Lightner, general manager for Commonwealth, heading up the business building session of the show, said, "We are going to give all exhibitors a tremendous peek at the future product coming to the nation's screens. Ten major companies have accepted assignments in the program to give exhibitors a look at special film sequences, product reels, and advance trailers. The four honored showmen, selected annually on a national level, will also make special presentations on 'How I would Sell . . .' specific, important pictures. Any exhibitor attending 'Show-A-Rama X" will have a rare insight into future motion picture product—and that is the real 'why' of the show!"

While show is still in the early format stage, traditional events will share the spotlights. Dick Conley, district manager for Fox Midwest, and Leon Hoofnagle, district manager for Commonwealth, and toppers for the show, will again employ one of "Show-A-Rama's" best highlights—"An Evening With The Stars!" Personality appearances are being worked on currently by the general committee, but the Imperial Ballroom will be used on Wednesday evening (March 1) for the event. Cocktail parties will abound during the show, and American-International Pictures will sponsor a party in the Grand Ballroom, 6:30 p.m., preceeding "An Evening With The Stars!" which occurs 8 p.m.

Dick Conley said, "We also have appointed a committee which will handle a special day for the ladies attending the show! The committee will arrange for special tours, events, and a special ladies luncheon to be held on Wednesday, March 1. No expense will be spared in giving the ladies a deluxe experience in showmanship!" The ladies day committee chairmen this year are Mary Lightner, Mary Hoofnagle, and Martha Sher, all sharing in the chairing of the activities.

The show this year will be against a background of circus clowns, balloons, and plenty of color. Charlie Tryon will handle all the lighting and decorations. He is connected with Commonwealth Theatres.

SW To Televise Fight In 15 Circuit Theatres

NEW YORK — The Stanley Warner Theatres will carry the closed circuit heavyweight championship fight between Cassius Clay and Ernie Terrell which will be held at the Astrodome in Houston on Feb. 6 in 15 theatres.

The theatres are Branford, Newark, N.J.; Ritz, Elizabeth, N.J.; Fabian, Paterson, N.J.; Stanley, Jersey City, N.J.; Broadway and Logan, Philadelphia; Warner, Wilmington, Delaware; Stanley, Pittsburgh; Warner, Erie, Pa.; Warner, Youngstown, Ohio; Capitol, Madison, Wisconsin; Wiltern, Los Angeles; Warner, Huntington Park, Calif.; Topanga, Canoga Park, Calif.; and Garde, New London, Conn.

Silber Joins Budco Circuit

DOYLESTOWN, PA.—Claude J. Schlauger, president of Budco Quality Theatres, has announced the appointment of veteran theatreman Arthur Silber to the executive staff of the firm. Silber will be principally involved in the film buying and booking department. His duties will also include supervision of the chain's Trenton area theatres.

For many years, Silber was the operator of a chain of theatres in the Philadelphia area. He most recently was engaged in motion picture production and real estate on the west coast.

Silber's addition to the staff of the Budco chain is another step in improving management and supervision of the company's 31 theatres. Schlanger also announced the activation of the company's plan for a five day work week for all theatre managers.

Cohen, N.Y. Exhibition Leader Issues Call For Support Of MGM

BUFFALO — Sidney J. Cohen, president, N.Y. State Association of Theatre Owners, Inc., has sent a communication to all members of the organization, in which he states, "I feel that it is of the utmost importance that our membership is alerted at once to the danger that could happen in the battle that has been launched for control of Metro-Goldwyn-Mayer.

"MGM recently reported a net profit for the 12 months just ended at $10,221,000, a 31 per cent jump over the comparable figure for the previous year. This can only mean one thing to me. They must be making good pictures for our theatres. This is the only thing that is important to theatre owners. A change in management at this time could be a disaster, and this is what the fight was brought on for.

"It is my personal opinion that the present management under the able leadership of Robert O'Brien and general sales manager Morris Lefko has and is continuing to do a terrific job. We may not agree with the high terms they demand for their product, but certainly the stockholders would not complain about this.

"I not only hope that every exhibitor that owns MGM stock will make sure that you vote for the present management, but also that you will make sure that anyone you know that has any MGM stock is told some of the facts.

"We must not take a chance on what a change in management might do. Any exhibitor who can afford to should also buy MGM stock just to show Mr. O'Brien that you believe in the way he has run this company and believe in the great job that he has done in bringing this company to the top in the short time that he has been its head.

"I would appreciate hearing from our membership at once as to how you feel about the matter."

Chi Tent Reelects

CHICAGO—David Smerling, chief barker, Variety Club of Illinois, Tent 26, and his crew, Art Holland, Harry Lustgarten, Harry Balaban, and George Regan, have been reelected.

The NEW YORK Scene

By Mel Konecoff

A MERGER OF NECESSITY TOOK PLACE RECENTLY BETWEEN SEVERAL independent releasing organizations because, in the words of one of the principals, the major companies have made such inroads in the area of the foreign, art, and specialty fields in the acquisition of films as well as in the booking of theatres for same.

Max N. Osen, president of the new distribution company, Impact Films, hoped that the new organization formed from the amalgamation of Promenade Films and Rogosin Film Productions would provide the answer for survival, and he also hoped to take on a number of special films not easily distributed by the majors or their subsidiaries. Joining him were Lionel Rogosin, vice-president, and Ed Svigals, general sales manager, while a fourth official, James W. K. Vaughn, treasurer and head of European operations, is based in London.

The first release shortly will be "Rush To Judgment," which was filmed in Dallas and is a severe attack on the findings of the Warren Commission, which labeled the murdered Lee Harvey Oswald as the sole assassin of President Kennedy. The film presents evidence that there was another individual(s) involved in the killing. It is by Emile de Antonio and Mark Lane, author of the book of the same name.

Svigals reported that Impact plans to release about eight features during 1967, and the flexibility of operations permits booking in specialty as well as regulation houses. The looseness of scheduling and the ability to roll with conditions will even permit taking on more suitable product if it comes along. Right now, they've got a flock of films from Czechoslovakia, "Diamonds in the Night," "Transport From Paradise," "Something Different," "The Ceiling," "Intimate Lightning," etc.

Rogosin, president of the Organization of New Cinema Directors, founded in Italy to encourage new films and their makers, noted that the formation of Impact was important because independent film makers, not underground ones, were limited as to outlets. For years, their distribution has been limited as well. While they have gotten good results abroad, their playoff in the U.S. has been relatively small. He opined that today's market is an expanding one with almost a revolution going on in the audience group under 25 years of age. Such persons favor the different films made by talented newcomers.

Impact will also take over the national distribution of "Sweet Light In A Dark Room" and "Good Times, Wonderful Times," produced by Rogosin.

FILMS AND TV: THE BROADCAST INFORMATION BUREAU IN A NEW PUBlication just issued informs that there are enough motion pictures, in full color, released for television to permit a tv station to program a feature a day for six years and still have spares, or 2,217 to be exact.

UA has the largest number of titles available, 2,048; Columbia has 1,462; MGM, 957; Seven Arts, 862; NTA, 853; and MCA, 802. As regards post—1948 titles, Seven Arts has 715; UA, 546; Columbia, 470; NTA, 363; Allied Artists, 294; MGM, 278; Walter Reade, 231; AIP, 214.

Westerns are not included, having a category all their own with 1339 available. Only 129 have been produced since 1948.

THE METROPOLITAN SCENE: NEW YORK VARIETY CLUB WILL INSTALL regular officers as well as those of the women's affiliate at a dinner-dance in the Royal Box of the Americana Hotel on Jan. 29. Burton Robbins is installation chairman, with Mrs. Harry Pimstein functioning as installation representative for the women. . . . The Gallery of Modern Art will honor Ginger Rogers with a Film Festival commencing Jan. 30. She's been in 73 features since the first was made in 1930. . . . Peter Ustinov in Paris for final recording on Walter Manley's "The Gypsies."

CULINARY NOTE: RECENTLY SOMEONE ASKED, "HOW ABOUT ANOTHER one of those great Joe Pasternak recipes from his book 'Cooking With Love And Paprika'?" We'll bet you think it was J. P. himself. Well, we're not talking. Anyhow, here is how he goes about making cheesecake (serves 6–8): 4 three ounce packages cream cheese; 2 eggs; ½ teaspoon plus ½ tablespoon vanilla; ½ cup plus two tablespoons sugar; 1½ cups sour cream.

Cream the packages of cream cheese with the eggs, the ½ teaspoon vanilla and the ½ cup sugar. Mix well and pour into a buttered and floured 8 or 9 inch cake pan. Bake at 375 degrees for twenty minutes. While it bakes, mix the sour cream, the two tablespoons sugar, and the ½ tablespoon vanilla. At the end of 20 minutes, spread this mixture over the cake and return to the oven for five minutes. Remove from the oven, chill and serve cold.

Prince Forms TV, Film Firm

NEW YORK—Harold Prince, Broadway's most prolific producer, is extending his activities to television and motion pictures. With John Flaxman, Prince has formed a company to handle special motion picture and television projects. Flaxman, most recently with the William Morris Agency in their motion picture and tv department, will be associated with Prince to work on development of projects.

The company is already involved in the discussion of theatrical properties for adaptation to television, and has plans for the development of other properties for film production.

The first motion picture the company will handle is "The Cook," with which Prince will make his motion picture directorial debut for Columbia Pictures. Prince is currently represented on Broadway with two hit musicals, "Fiddler on the Roof" and "Cabaret."

Model Is Para.'s First New Studio Trainee

HOLLYWOOD—Paramount Pictures has implemented a major program for the development of new performing and creative talent with the signing of Greta Baldwin, a leading fashion and photographic model.



BALDWIN

Miss Baldwin, together with other promising talent to be subsequently signed by Paramount, will undergo an extensive training and development program under the supervision of Joyce Selznick, executive in charge of Paramount's worldwide talent and literary departments.

The program will be a training ground not only for actors and other performing artists but also for writers, composers, and directors who will be employed in Paramount's burgeoning activities in motion pictures, television and related entertainment fields.

Miss Baldwin was discovered by Paramount executives in New York, who saw her in a television commercial and arranged a screen test at the company's Hollywood studio. While preparing for it, she was introduced to Otto Preminger, who volunteered to personally direct her test. This marked the first time that the noted film-maker had ever directed a screen test for anyone not connected with one of his own productions.

Stralem Stock Firm

NEW YORK—Donald S. Stralem and Robert A. Russell have formed the New York Stock Exchange firm of Stralem and Company, Inc. Stralem is board chairman of the new firm, and Russell is president. They are joined by Pierre J. LeLandais as vice-president and secretary; Walter J. Dowd, Jr., member of the New York Stock Exchange, as vice-president; and Neil L. Sclater-Booth as vice-president and treasurer.

Stralem and Russell have retired as partners of Hallgarten & Co. Stralem is presently a director of Columbia Pictures Corp. and of Screen Gems, Inc.

Loew's To Telecast Fight

NEW YORK—The heavyweight championship fight will be telecast on the large theatre screens of four metropolitan Loew's Theatres, Monday night, Feb. 6.

The telecast will feature heavyweight champion Cassius Clay's 15-round title defense against challenger Ernie Terrell direct from the Astrodome, Houston.

Theatres showing the telecast are Loew's Victoria Theatre in Manhattan; Loew's Kings in Brooklyn; Loew's National in the Bronx; and Loew's Valencia in Queens.

U Sets Foreign Meets

NEW YORK—Universal International Films Latin American sales conference job underway this week in Acapulco, Mexico, where delegates from all of the company's Latin American branches and distributors met with Universal Pictures president Milton R. Rackmil and vice-president and foreign general manager Americo Aboaf.

The Latin American Conference is the first of a series of regional overseas sales meetings, with additional conferences scheduled for Europe in February and the Far East in March.

Jacobs, Hellman Merge, Plan Nine-Feature Slate

NEW YORK—Producer Arthur P. Jacobs, head of APJAC Productions, and producer Jerome Hellman, head of Jerome Hellman Productions, have announced the merger of their respective production companies under the APJAC Productions' banner, whereby Hellman and Jacobs will be partnered on all future production activities.

Mort Abrahams, Jacobs and Hellman said, will continue as production vice-president of APJAC Productions.

The association of Hellman with APJAC Productions will expand APJAC's future production plans to a total of nine films.

Currently before the camera is the roadshow musical "Doctor Dolittle," starring Rex Harrison, Samantha Eggar, Anthony Newley and Richard Attenborough, which Richard Fleischer is directing for 20th Century-Fox release.

Being prepared for filming within the next 12 months are:

"Planet of the Apes," Charlton Heston starrer, directed by Franklin Schaffner, for 20th Century-Fox release.

"Midnight Cowboy," James Lee Herlihy novel, which John Schlesinger will direct from the Jack Gelber screenplay for United Artists' release.

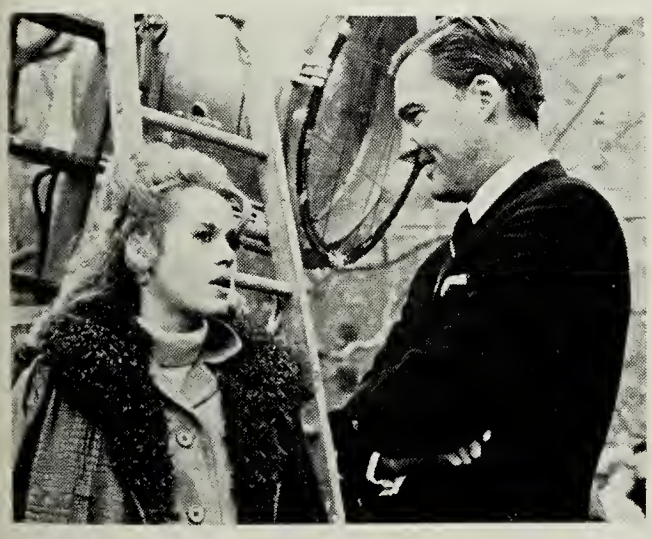
"Choice Cuts," James Bridges' screenplay based on the novel by Thomas Boileau and Pierre Narcjac, winner of the 12th annual prize for black humor in France, for 20th Century-Fox release.

"Goodbye, Mr. Chips," hard-ticket, roadshow musical attraction, based on the classic novel by James Hilton, which Gower Champion will direct for MGM release from the screenplay by Terence Rattigan, with music and lyrics by Andre and Dory Previn.

Additionally, APJAC is preparing a Leslie Bricusse original musical, G. K. Chesterton's "The Man Who Was Thursday," Richard Dowling's novel "All The Beautiful People," and "A Time of Glory," World War I aviation adventure thriller by Charles K. Peck, Jr.

EK Building Stockroom

ROCHESTER, N.Y.—Construction is underway on a 195,000 square foot building to be used as the central stockroom at the Kodak Park Works of Eastman Kodak Company. Completion of the building project is scheduled for December, 1967.



Here at New York's Washington Square location set of "Barefoot in the Park" are Jane Fonda, the star, and Bud Palmer, Commissioner of the Department of Public Events of the City of New York.

LONDON Observations

By Jock MacGregor

"IF THEY DON'T LIKE IT THEY'RE BLOODY IDIOTS," CHARLES CHAPLIN is quoted as saying when asked about his reactions to reviews of his first film in nine years, "A Countess From Hong Kong." You will gather they were not great, though most critics seemed to write in sorrow rather than anger—to be truly disappointed. Frankly, the chemistry, even when the project was first noted, never fired my imagination. In consequence, when I attended the royal world premiere, I was not expecting a masterpice. I found much that I anticipated—an old fashioned, talkative, somewhat static but stylised movie—but I was agreeably entertained as well.

In a retrospect leader page feature on the press reaction in the Daily Express, Chaplin is further credited with remarking: "I enjoyed making it. I certainly enjoyed watching it. It is a gentle and gay and harmless piece of cinema." Of greater interest to exhibitors is how their patrons will enjoy it. The premiere audience, having paid up to $50 a seat and well fortified by the Chaplin clan—a formidable audience in itself, as one writer put it—were all out to enjoy themselves. At first, they seemed to be seeking out laughs, almost to be drilled—I could swear a group behind me even started applauding before Chaplin made his brief entry and certainly went wild when younger Chaplins appeared—but settled down, lulled by the haunting, nostalgic music and quiet humor, into a highly appreciative gathering.

Afterwards, Mr. and Mrs. Jules Stein hosted a really swinging party which went on to 5 a.m.—and there is no better venue than the Savoy's Lancaster Room. Princess Alexander must have enjoyed herself immensely, dancing with Marlon Brando and others, as she did not leave until nearly 3. Brando was particularly relaxed. He told me that it was only his third premiere; that they embarrassed him; but that this time he had flown specially from Hollywood to help Jay Kanter, Universal's European production executive. He added that he was glad he had as with many chums present, he was really enjoying himself. Immaculately attired, charming, and approachable, he was far removed from his early image.

It was a highly successful night and the Institute of Ophthalmology benefitted by more than $40,000. However, I do not know why the organizers had to claim that the 72 page program was the "largest ever designed for a British film premiere." Some have 200 pages. I hate inaccurate, extravagant claims. They are so apt to become part of the record.

THE NEW FILM PRODUCTION OF GREAT BRITAIN, WHICH REPLACES THE British Film Producers Association and the Federation of British Film Makers, has appointed Robert Clark, president; Lord Archibald, deputy president; Sir Charles Evans, vice-presidnt; Andrew Filson, director; and John Walton, general secretary. It has been named most carefully for membership is open to theatrical and tv producers, studio owners, major distributors' subsidiaries with continuing production programs, and Americans and other aliens who qualify. This is sensible as all have common and overlapping interests. Not only can many problems now be settled internally, but also production will speak with one voice. Immediate problems concern the Monopoly Commission Report on films, forthcoming revisions of the Film Act, sources of film finance, productivity, the marketing of films at home and abroad, the relationship between the cinema and tv and the Common Market.

ARE SOME PRODUCERS BECOMING MORE INTERESTED IN THE TV residuals than in their pictures' initial theatrical impact? They would seem to prefer to play around with various wide screen formats so that the picture will ultimately fit the home screen rather than use an anormorphic process to give patrons something really big and different when they go to a cinema. Now I gather both markets can be satisfied as a tv print can be obtained from such features at a very economic rate. I learned this when visiting Samuelson's Film Service, which is the biggest equipment hire firm in Europe and probably anywhere, and has the European franchise for Panavision. Run by Sydney, Michael, David, and Tony, the sons of pioneer G. B. Samuelson, the company has a meteoric and romantic story. Sydney was a free lance camerman who rented his camera out to bolster finances when he was not working. One day, when it was on hire, an unexpected job came up and he had to turn it down. The brothers clubbed together to buy another camera so that he would never be caught again. The hiring flourished, they bought more equipment, and branched into other lines so that today they can supply virtually all a producer's needs. Now most of the film and tv companies call on their services.

Michael proudly showed me their new headquarters and the stores, maintenance departments, workshops where equipment, modifications, and gadgets of their own design are made, studio, cutting rooms, recording and dubbing suites, and theatre—they provided all facilities and personnel for "Goal!" which Columbia releases in the U. S. In the general office, equipment hire, shipping, transportation, and personnel have their own sections, and contact with dispatch and other departments is maintained through a battery of closed circuit tv sets. I have shown bulging order books and heard of productions which have yet to be announced. While there, a unit phoned from Rome for a special lens and was immediately told the afternoon flight on which it would be dispatched. Additional equipment was being readied for Henry Hathaway's "Last Safari" in Africa and an MGM unit in the Carribean. Being checked in was the equipment used by John Huston on the Elizabeth Taylor starrer, "Reflections In A Golden Eye," in Italy. Now the company is valued around $6,500,000 and runs a 24 hour service. Much of its success is due to the brothers being film men, realising that equipment must be first class, and the service swift and completely reliable.

"ONE MILLION YEARS BC," WHICH IS SMASHING RECORDS HERE, INCLUDing the alltime one for ABC's London theatres, and in Europe, Jim Carreras announces, will be given a Far East charity premiere in aid of the Ex-Servicemen's Association by Run Me Shaw at the Skyways Theatre, Singapore, in the presence of Earl Mountbatten of Burma. . . . Martin Jurow has resigned as Warner Bros. European production chief to join Carl Foreman's Highroad Productions as vice-president. . . . Cyril Edgar, Cyril James, Arthur Allighan, and four other Disney executives are flying to Hollywood for previews of "Happiest Millionaire" and other product.

BUFFALO

Harold Chadwick, vice-president of IATSE, was in Buffalo to install the new officers of Local CE-9, Exchange Employees. The officers are William Abrams, president and business manager; James Lavorato, vice-president; Robert Neffke, treasurer-secretary; Edward Jauch, sergeant-at-arms. . . . Carl Schaner, managing director, Century, announces that his house will show MGM's "Grand Prix," starting March 16. . . . The Women of Variety of Tent 7 put on an "Au Revoir" party to honor Faye Kahen and Liz Wilcox. Both long time members of the women's organization are leaving Buffalo. Faye is going to reside in Toronto, and Liz is moving to Miami Beach. . . . Win Barron, Paramount advertising-publicity representative, was in Buffalo from his Toronto headquarters to meet with Frank B. Quinlivan, district manager, Dipson circuit; Gerald M. Westergren, managing director, Amherst, and Dipson district advertising-publicity chief; Emil Noah, managing director, Colvin; and Edward Meade, Meade Ad Agency, on promotion plans for "Is Paris Burning?," which opens Jan. 18 at the Colvin. . . . Sidney J. Cohen, president, New York State Association of Theatre Owners, headed a party that left Buffalo to attend the NATO board meeting in San Juan, Puerto Rico. Others in the Buffalo party were Mannie A. Brown, Mannie Brown Associates; Bill Laney, general manager, Jo-Mor Enterprises, Inc., Rochester; Sid Birzon, Fantasy Island; and Elliott Press, Coronet, Rochester. Cohen has received an invitation from the Texas Drive-In Theatre Owners Association president M. K. McDaniel to attend that organization's convention, Jan. 31–Feb. 2 in the Statler-Hilton, Dallas, when one of the most important questions to be discussed will be the problem of the automatic institution of daylight saving time as of the end of April, 1967. Morris E. Lefko, national campaign chairman, Will Rogers Memorial Fund, has written Cohen, who is a member of the board of directors as well as exhibitor chairman in the Buffalo area, urging him to put on "a great extra push" to wind up the 1966 drive campaign. . . . The free movie ticket stunt, sponsored by the Retail Merchants Association and the Buffalo Evening News to put a spark in downtown shopping, got away to an SRO start in both the Center and Century. After the shows, the patrons flocked into the stores to shop. The News gave the stunt plenty of art and copy. . . . Jo-Mor Enterprises, Inc., Rochester, has started construction on its newest theatre in Irondequoit. Bill Laney, general manager, says the house will open in April or May with a benefit for the Rochester chapter of the Children's Asthma and Research Institute Hospital at Denver. . . . Peter G. Becker, new chief barker of the Buffalo Variety Club, is busy lining up his committees for 1967. . . . Joseph P. Garvey, managing director, Granada, where "Hawaii" will start a reserved-seat run on Feb. 14, announces that the house already has sold close to $4,000 in advance reservations. Garvey expects momentarily to announce a sponsor for the premiere. . . . Timothy Ames has joined Jo-Mor Theatres in Rochester as manager of the Panorama. Formerly with Schine and Panther theatres in Glen Falls, Ames relieves Dan Fox, who now takes on supervisory duties in the operations end for Jo-Mor.

Among western N.Y. exhibitors and UA officials attending the recent United Artists advertising seminar on "A Fistful of Dollars" and "For a Few Dollars More" in the Colvin were Al Glaubinger, Ken Reuter, Robert Rehme, Franklin Meadows, Howard McPherson, Francis Maxwell, Edward F. Meade, Frank Arena, Morris Slotnick, John Martina, James J. Hayes, Vincent Martina, Sidney J. Cohen, Marvin Samuelson, Peter G. Becker, Emil Noah, Irving Singer, Frank B. Quinlivan, Jerry Westergren, Mannie A. Brown, Al Wright, Ron Hoelcle, Irving, Gary and Macy Cohen, Jake Stefanon, Myron Gross, and Marvin Atlas. . . . Jerry George, manager, put on a lavish Christmas party in his National Theatre Supply company offices.



During the location shooting of American International's "The Glass Sphinx," near Cairo, star Robert Taylor takes a cigarette break with Al's east coast production head Salvatore Billitteri and director of photography Claudio Racca.

CHARLOTTE

The new $750,000 Terrace, now being built by Wilby-Kincey Service Corporation at the Tunnel Road Shopping Center at Asheville, N.C., is expected to be completed in late spring. The house, which will show late film releases, will have 800 rocking-chair type seats, and will be equipped with the most modern sound and projection equipment. Wilby-Kincey Service Corporation now operates the Imperial in downtown Asheville. . . . North Carolina theatre interests are expected to lobby against Daylight Savings Time again during the 1967 session of the State Legislature, which convenes in February, but for the first time it appears to be a losing cause this year. In the past, theatre interests, farmers, dairymen, and others opposed to Daylight Savings have been able to get bills referred to committees, where they were killed. This time, the Legislature must be talked into passing a bill that will exempt the state from a year-old, national law that will make Daylight Savings Time a standard practice from coast-to-coast this summer. There seems to be little opposition to Daylight Time this year, and no one group appears ready to take the lead in any such fight, including theatre interests, who say daylight time presents problems to them, particularly for outdoor drive-ins. Chances of the Legislature passing a bill exempting the state from the national law appear slim.

CINCINNATI

Mid-States Theatres is to start construction of its 900-seat Carrousel Cinema opposite the Carrousel Motel late this month, weather permitting. The new theatre, costing approximately $400,000, will be part of the Sycamore Square development. The new theatre will be the fourth roofed house to be built here during the past two years. Others are Cincinnati Theatres' Princeton Cinema; Cinema Theatres' Western Woods Cinema, and Stanley Warner's Kenwood Mall Cinema, which opens this coming month. The Academy Drive-In is the only new drive-in to be built here within the past eight years. . . . All theatres enjoyed good business during the holiday season. . . . William Garner, UA salesman, has been transferred to the Philadelphia exchange. . . . Marianne Gregory, Universal staffer, is the mother of Maureen Angela, born Jan. 3. . . . Installation of Variety Tent Three officers is scheduled for Feb. 11 at the Lookout House. . . . The Mayflower Theatre, Troy, O., owned and operated by Chris Pfister, has reopened after extensive renovations. . . . The Elkhorn Theatre, Elkhorn City, Ky., has been reopened by owners Mr. and Mrs. Allan Etling. . . . Family Drive-In, Somerset, Ky., owned by Ben Johnson, has been sold for other purposes.

COLUMBUS, O.

Sympathy is extended to Robert McKinley, manager of Northland Cinema, in the recent death of his father. . . . Cleona Luella Fowler, who was pianist in silent film houses in Columbus and her home town of Middleport, Ohio, died. In recent years, she was employed in the classified ad department of the Columbus Dispatch. . . . Franklin County Commissioners approved for rezoning a 30-acre tract for a drive-in theatre on Williams Road, west of Hamilton Road. . . . Mrs. Pearl Hunt announced Feb. 16 as opening date for hard-ticket run of 'Hawaii" at Hunt's Cinestage. . . . Manager Ed McGlone of RKO Palace announced that the theatre will relay the telecast Feb. 6 of the Cassius Clay-Ernie Terrell fight. . . . The Palace will present a two-day engagement of "The Mikado" March 8 and 9.

DALLAS

A federal suit brought by theatre owners who contended that the city's film classification board was going beyond its legal limits has been "postponed indefinitely." Attorneys representing 12 theatre owners operating 32 theatres had claimed that the board was objecting to brutality when obscenity is the only legal grounds for classifying a movie as "unsuitable for young persons under 16." "It is my understanding that (City Atty. N. Alex) Bickley assured the theatres' attorneys that he would instruct the board to follow the court's decision, which says the board can rule on obscenity and not brutality when the film is to be viewed by audiences of young persons," said Jerry Williamson, assistant city attorney. . . . The Lido is holding a daily early birds special from 11 a.m. 'til 1 p.m., with $1 admission for the adults only screen program. . . . The Gemini Twin D-I, considered to be the world's largest outdoor theatre, offers patrons year round air conditioned dining room plus patio dining. Electric in-car heaters are provided free of charge when the weather warrants their use. . . . Dallas may become a major movie making center in 1967. Because of the weather, availability of top acting and technical personnel, Hollywood film makers are considering opening a multi-million dollar film center in the city. . . . An all day meeting was held here by representatives of the Interstate Circuit, Inc., from the Dallas home office, Houston, and San Antonio in conjunction with the forthcoming opening of "The Sand Pebbles." The film will open in Dallas at the Wilshire on Jan. 24 as a road show attraction. . . . Mrs. Lorena Cullimore has retired from the Columbia exchange after more than 36 years of service. For 28 years, she was secretary to J. B. Underwood, then secretary to Jack Judd, and later to present exchange manager R. J. McCafferty. . . . The Capri is scheduled to close on Jan. 23 in preparation for the opening of "Grand Prix" on Jan. 24, which will have an invitational preview. . . .

Woodie Sylvester has opened the new 40-West D-I, a few miles west of Weatherford, Tex., where he also operates the Tech, an indoor house. . . . Sharon Johnston, Paramount exchange staff, recently became the bride of James Pendleton. He is stationed at Ft. Sill in Oklahoma.

"The Sound of Music," which closed a record shattering 92 week run at the Inwood, had an estimated attendance of over 475,000 people during this period, slightly more than half the population of Dallas. . . . Michele Lee is due to visit Dallas in February on a tour in behalf of the film, "How To Succeed In Business Without Really Trying." . . . In Cuero, Tex., Frels Theatres has purchased the Rialto from Video Independent Theatres. The Frels circuit also purchased the Cuero D-I from Video and will make a number of improvements prior to its reopening next summer. Mrs. Dora Koenig will continue as Rialto manager. . . . Burnie Haley has returned to Levelland, Tex., from Richmond, Calif., to assume his former duties as manager of the Wallace Theatre. Haley is planning a remodeling project for the Wallace. . . . In Abilene, Tex., Mrs. Christine Sutton and Annie Coleman, sisters, have purchased the Metro Theatre from the Metro Theatre Corp. The two sisters had previously operated the theatre from 1950 to 1962. Metro had operated the theatre from 1962 with Tommy Tucker as manager. The new owners have remodeled the interior at a cost of $7,000.



Pictured is part of United Artists' "A Funny Thing Happened On The Way To The Forum" float that participated in the recent Santa Claus Parade held in Hollywood. The motion picture premiered there in December at the Chinese Theatre.

DETROIT

In the Detroit area, "Ulysses" will be shown at the Trans-Lux Krim Theatre, Highland Park. The film license division of the Detroit Police Department is therefore not involved. No action is likely to be taken, according to police officials, unless specific complaints are made against the film. The Detroit suburb usually follows the lead of Detroit in its handling of movies. . . . "Georgy Girl" has set a new boxoffice record at the Studio-North Theatre, according to Ross Caccavale, general manager, Studio Theatres. . . . Alden W. Smith, owner, Oak Drive-In, in the suburb of Royal Oak, has been named to the Royal Oak Parks and Recreation Advisory Board. Smith is on the board of NATO of Michigan and Variety Club of Detroit. Until early 1965, he was the head film buyer for Cooperative Theatres of Michigan. . . . Edward Susse, MGM branch manager; W. R. Praught, Praught Agency; and Fred P. Sweet, manager, Telenews, spoke to a large group of ladies at the downtown YWCA about the motion picture industry. It was part of an all-day seminar on motion pictures which also included James Limbacher, audio visual manager of the Dearborn Library.

The Solomon-Sayles Advertising Agency has just completed a big holiday season. They handled eight attractions for the metropolitan Detroit area. A newcomer on the scene for Solomon-Sayles is Ted Hatfield, who was formerly with ABC's Paramount Gulf Theatre Circuit. He will handle publicity and promotions for Solomon-Sayles. . . . "A Funny Thing Happened On The Way To The Forum" was screened for tired businessmen last week. Over 100 civic and business leaders were invited. They enjoyed wine and pizza after the screening. Don Fill, United Artists promotion manager, and Bill Marcus, Suburban Detroit Theatres, planned the whoop-la. . . . A holiday visit to Detroit by Ronald Neame, veteran director of "Gambit," plugged the new thriller. . . . Matt Helm's "Slaygirls" visited Detroit recently to plug "Murderers' Row" and attracted a lot of attention with the press and radio representatives.

HOUSTON

Chester Lauck, the "Lum" of the famous "Lum and Abner" radio comedy team, who also appeared in several films, then retired in 1955, announced plans to retire from the Continental Oil Co. He has been an executive assistant to L. F. McCollum, Continental's board chairman since 1955. Lauck will make his home in Hot Springs, Ark., where he got his start in radio more than 35 years ago. . . . The recent "Dean Martin Dialogue" contest conducted by Interstate Theatres in more than 20 cities in Texas in conjunction with the showing of Universal's "Texas Across The River" attracted more contestants than any recent movie contest held in the state. Judges were Kyle Rorex, executive director of Texas Committee of Motion Picture Organizations; Thomas R. Calderson, district sales manager of Mexicana Airlines; and Miss Catherine Terranella, Statler-Hilton Hotel. Winner of the contest was the Rev. C. J. Dobbins, pastor of the Church of the Epiphany here. . . . Sonny and Cher, whose first film, "New Times, Happy Times," is soon to make its bow, appeared in person on Dec. 28 at the Coliseum. . . . David Kirlizk, former director of tv's "Studio One" and "Climax," will be guest star on KHOU-TV's "Morning Show" on Jan. 13. Kirlizk will discuss the movie he just directed starring David (The Fugitive) Janssen being released by Paramount, titled "Warning Shot." . . . Al Lever, city manager of the Interstate Circuit, Inc., has been named as one of the six Houston communications media leaders to assist in the 1967 Heart Fund publicity campaign. . . . Actor-comedian Don Knotts will fly here several days early for publicity work on the world premiere of "The Reluctant Astronaut." The movie in which Knotts portrays a timorous spaceman will be introduced at a gala premiere at the Majestic on Jan. 25. Universal Pictures, the producer, will put on an Astronette contest in conjunction with the premiere. . . . Margaret Blye visited her parents, Mr. and Mrs. John C. Blye of nearby Pasadena. She appears in "Hombre" with Marlon Brando and "Water Hole Number 3" with James Coburn, which are expected to play in Houston about April.

MEMPHIS

Malco Theatres, Inc., announces a multi-million-dollar expansion of its theatre operations in the mid-south. M. A. Lightman, Jr., president of the chain founded by his late father, states there will be construction of six new shopping center movie houses, two new drive-ins, and the acquisition of an existing theatre. Richard Lightman, another son, is in charge of the theatre division of the 47 house chain. Recently, Malco opened Twin Drive-In in Memphis where two films are played simultaneously. New theatres are being built in Jonesboro, Fayetteville, and Fort Smith, Ark., Tupelo and Columbus, Miss., and Jackson, Tenn. Drive-ins are to be built at Jonesboro and Camden, Ark. A theatre already in operation in Owensboro, Ky., was acquired, bringing to three the number of operations there, including a drive-in. "People are much more interested in movies now," states president Lightman. "We are replacing theatres we closed in the late '40s and '50s with new ones. The drop in attendance that started in the late '40s continued until 1958–60, when it stayed on a plateau. After that it started to climb. The climb has been maintained every year." . . . Loew's Palace, with "Funny Thing Happened on the Way to the Forum"; Warner, with "Kiss the Girls and Make Them Die"; and the State, with "The Undertaker and His Pals," all downtown houses, ended 1966 with midnight shows. The new Twin Drive-In had a twin double feature starting just before midnight. The old year brought to Memphis two new operations, the Cinema in a suburban section, and the Twin Drive-In, which brought to 11 the number of houses playing first-run movies, and to eight the number of drive-ins. . . . Disney's "Monkeys, Go Home" will be shown at the Park Theatre on Feb. 3. This is the second time Johnny Gannon, manager, has been successful in capturing a Disney film.

The Plaza gets most of the Disney products, and is presently showing "Follow Me Boys" to well-filled houses. . . . Calvert Drive-In, Calvert City, Ky., had its last playdate of the season on Dec. 31. . . . Jack Durell, Rowley United, Dallas, visited Film Row, Memphis, recently. . . . Film Transit has a new address: 291 Hernando, much larger quarters. . . . Members of WOMPI participating in the January birthday event were Katherine Keifer, Howco; Lois Ann Boyd, Film Transit; Helen Guess, Exhibitor Services; June Creasy, Malco Theatres; and Bonnie Steward, an associate member. . . . Film Row lost in death a veteran in the business when Clarence Hugh Scoggins, Film Transit, died on Dec. 30. Mrs. Scoggins is a former employee of Malco Theatres. . . . Mrs. Margaret Irby, who resigned at Howco Exchange, was given a luncheon at the Variety Club. . . . Mrs. Louise Hughes, formerly of Exhibitors Services, is taking a maternity leave. Mrs. Helen Guess succeeded her at Exhibitors Services. . . . The new Cinema in a suburban section of Memphis began an "exclusive engagement" of "The Blue Max" on Jan. 13 with a daily "early bird" show from 12:30 to 1:30 p.m. when are seats were 50 cents. George M. Smith is manager of this property of the Cinema, Inc., chain. He reports good response to the "early bird" promotion.

MIAMI, FLA.

Florida State Theatres' Coral, Coral Gables, has been chosen for the southern premiere of "A Man for All Seasons." The Dade County chapter of the March of Dimes will benefit from the opening, which follows by one night that of "The Bible" at the Bay Harbor. During the week following (Jan. 29), "Grand Prix" will begin its road show engagement at the Sheridan, Miami Beach. Wometco's Carib will start the two-a-day run of "The Sand Pebbles" on Feb. 7. . . . Sandy Beach, local Walt Disney-Buena Vista representative, was in Burbank, Calif., checking up on BV product. . . . The Miami Review, local legal publication, reports that Maurice Revitz, Bay Harbor Theatre, has announced that plans are complete and bids in for the construction of Americana East and West, to be built on three acres in North Miami Beach. . . . Construction is progressing on Florida State Theatres' Plaza Rocking Chair Theatres, in the Central Plaza Shopping Center, St. Petersburg. An early-March opening is planned for the twin, which will have a combined seating capacity of about 1,000 persons. . . . H. Richard Hiller, general manager, Wometco Vending of Tennessee, Inc., has been elected a vice-president of the firm, according to Van Myers, senior vice-president in charge of vending operations for Wometco Enterprises, Inc., the parent company. Hiller has been general manager of Wometco Vending of Tennessee since it was first formed as a division of Wometco Enterprises, Inc., in February, 1965. . . . While Jose' Smith, manager, Tower, is hospitalized, Alfred Caldwell is supervising the all-Spanish film house. Richard Fleischman is holding the fort for Caldwell at the Surf, Miami Beach, during his absence. . . . Admission prices at the 27th Ave. Drive-In were increased to $1.50 for adults with the first-run engagement of "Arrivederci, Baby!" . . . Jack Mitchell, Wometco Theatres' publicist, has made a promotion with Peruvian Air Lines and TWA for a trip to Los Angeles and Lima, Peru, for the winning contestant in a "Surfari Contest" in connection with the showing of "Endless Summer" in local top houses. . . . Ralph McClanahan has been promoted from manager, Essex, Hialeah, to the booking department of Wometco Enterprises, Inc., following the death of booker Harold Popel. James Symons is now manager, Essex. Other managerial shifts include Charles Geick from Plaza, West Hollywood, to Boulevard Drive-In; Richard Drovie, from assistant, Gateway, Ft. Lauderdale, to manager of the Plaza-Hollywood. Randy Covington, long-time Wometco manager, is leaving to join another former Wometco-ite, Elmer Hecht, in Nassau, Bahamas, where he will assist Hecht in supervision of theatres on the island. In Miami, Jimmy Draughon assumes Covington's current drive-in relief duties. . . . The Freeport News, Freeport, Grand Bahama Island, reports the signing of an agreement between George Kates, president, Grand Bahama Development Company, and James E. Magee, president, International Producers Centre Limited, which would pave the way for the building of a major motion picture complex on Grand Bahama Island.

NEW HAVEN-HARTFORD

George B. Cohen, Waterbury automobile dealer and son of Lou Cohen, retired Loew's Theatres, Inc., Hartford city manager, and Mrs. Cohen, has been elected president of the Waterbury Civic Theatre, Inc. . . . Ray McNamara, Hartford resident manager for New England Theatres, Inc., has been named to the communications committee for the Connecticut Valley Girl Scout Council's Camp Development Campaign. . . . Lockwood & Gordon has clased the East Windsor Drive-In for the winter and assigned manager Don King to the sister East Hartford Drive-In through spring. . . . Ward Angell, manager of the L&G Skyview Drive-In, Torrington, shuttered for winter, is doing relief managerial work at circuit houses downstate. . . . Interstate Theatres of New England have sold the Orpheum, Danielson, to Henry A. and Alma B. Mazzarella. Mazzarella previously was manager, Interstate's Saybrook Theatre, Old Saybrook. He has been in exhibition 28 years. . . . Lockwood & Gordon's Cinerama, Hartford, will bring in "Russian Adventure," narrated by Bing Crosby, Jan. 18. MGM's "Grand Prix" is tentatively slotted for late February. . . . American International College alumni association will sponsor Feb. 15 premiere of UA's "Hawaii" at the Redstone Theatres' deluxe Cinema 2, West Springfield, Mass. . . . Perakos Theatre Associates, independent Connecticut circuit spending upwards of one million dollars in theatre remodeling, have reopened the 800-seat Strand, Thompsonville, which is to be called the Enfield Cinema. . . . Pat Verducci, Columbia home office exploitation department, was in Hartford ahead of "Georgy Girl" premiere at the Lockwood & Gordon Cine Webb. He lined up a phone interview with star Lynn Redgrave for Allen M. Widem, Hartford Times Amusements editor. . . . The Ferguson-Shulman Plaza, Windsor, has installed a new screen. . . . The Stanley Warner Garde, New London first-run, is now providing free patron parking at the adjacent Mohican Hotel lot. . . . Opening night proceeds from the UA Trumbull Theatre's showing of 20th-Fox's "The Sound of Music" went to the maintenance fund of the Greater Bridgeport Symphony Orchestra. The Trumbull engagement, incidentally, marks first southern Connecticut booking of the Academy Award-winning attraction since record-shattering stay at the Stanley Warner Cinemart, Hamden. . . . Doug Amos, general manager, Lockwood & Gordon Theatres, has firmed up two reserved-seat, long-run engagements beginning in February at two Hartford showcases. UA's "Hawaii" will bow Feb. 14 at the Cine Webb, and MGM-Cinerama's "Grand Prix" is slated for the following night at the Cinerama Theatre. . . . John Perakos, assistant general manager, Perakos Theatre Associates, independent Connecticut circuit, married Marilyn Potter of New Britain.

The projected $10 million downtown Hartford Bushnell Plaza Development, to contain high-rise luxury apartments, offices, stores, underground parking and an 800-seat motion picture theatre, has started construction. . . . In Torrington, Conn., City Councilmen, sitting as the Zoning Commission, have deferred approval of zoning change request for a 100-acre tract along the Winsted road to contain a $5 million shopping center-motel-apartment house-motion picture theatre complex. Albert Rubens, Yankee Pedlar Inn, near the proposed site, registered strong opposition to plans of New York developer Marshall J. Stewart. . . . Donald J. MacDonnell, Stanley Warner Strand, has been reelected president and secretary, and Pete DeCarli, ABC Allyn, renamed business agent of Local 486, Motion Picture Projectionists Union.

PHILADELPHIA

The tub thumpers and wordage guys for the local exchanges have been burning the midnight oil and riding the rails pushing their products. Over at Warner Bros., Irv Blumberg is gathering together a flock of local, and Baltimore, Washington, and Pittsburgh radio and news media personalities to squire to the Eden Roc in Miami Beach for a gala premiere presentation of "Hotel." . . . Paramount's Harry Schmerling escorted Sid Ceasar to the Mike Douglas show on KYW to help plug "The Busy Body," and also arranged a coast to coast telephone interview for Barbara Wilson of the Inquirer with David Jansen to talk about the Fox's upcoming "Warning Shot." . . . Over at Columbia, Milt Young is busy lining up a series of screenings, interviews, and stunts for advance publicity on forthcoming product including "A Man For All Seasons," "Taming of the Shrew," and "Night of the Generals." . . . At 20th-Fox, Hal Marshall arranged several sessions with George Segal, star of "The Quiller Memorandum," and Mike Douglas; formulated plans for the opening of "The Bible" at the Boyd, with "The Fight For Sight" organization sponsoring the premiere on Feb. 16; and set up an advertising campaign for the neighborhood selective breaks of "Sound Of Music." . . . United Artists' Max Miller is busy with advance material and information flooding the news media with excellent copy and photos on UA's new type of western, "A Fistful of Dollars," which will break at the Stanton sometime in February. . . . Eddie Gallner at Metro has been busy with Jaokim Bonnier, auto racing hero, arranging interviews with radio and tv stations heralding the oncoming hard ticketer "Grand Prix." . . . Ann McDonald is walking around in a cast on her left wrist after a bad fall on the ice during the last storm. Ann is secretary at MGM. . . . Lynn Caufield, stenographer at Warners, was engaged New Years Day. . . . The fifty member staff of the Millville Jaycee Club took over the Levoy theatre in that town, purchasing it from former owner-mayor Simon Cherivtch, who operated the south Jersey theatre previously owned by several circuits in the area. The theatre is being staffed by volunteers from the civic groups and members of their families, and will be operated as a non-profit business venture, with any proceeds to go towards providing college scholarships for local boys and girls. It will be operated on a seven day basis, with theatre being booked by Nathan Milgram in a wide open varied policy.

PORTLAND

The Chester H. Nelson family of Lake Oswego, Ore., turned up at the Fox boxoffice for a Wednesday matinee of "The Sound of Music" and became the theatre's $1 million net customers. Nelson, his wife, two children, and a guest, Mrs. Herbert Nelson, his mother, were the theatre's guests at dinner at a downtown restaurant and received a transistor radio. . . . An exhibitor screening of Universal's "Tobruk" was held in the 1,300-seat auditorium of the new Eastgate Theatre. The drama will play the Eastgate sometime in February.

SAN ANTONIO

Margie Overstreet has been named assistant manager of the suburban Woodlawn after a long association with Interstate Circuit, Inc., and Cinema Art Theatres, operators of the Woodlawn. Sid Sheanfield is manager. . . . George W. Watson, city manager of Interstate Circuit, Inc., has announced the screen version of James A. Michener's "Hawaii" has been booked to open at the Wonder, Wonderland Shopping City, on Feb. 15. The film will be shown as a roadshow with a reserved seat policy. . . . Thieves, who police theorize locked themselves in the Prince, made off with two feature films from the projection booth valued at $7,000.

SEATTLE

American International Pictures opened their own branch in Seattle. It will be headed up by J. R. Beale, and the office manager spot will be handled by L. C. Tomlinson, formerly with Favorite Films of California. . . . Stewart Engebretson, branch manager of MGM, attended a division meeting at the Los Angeles branch. . . . As a promotion for the soon-to-open "Hawaii" at the Music Box, Sterling Theatres developed gift certificates for Christmas presents so persons receiving them could attend the picture. . . . Vicki Grau, Sterling's accounting department, is engaged to Brian Smith. . . . A new drive-in theatre and entertainment complex is scheduled for the Bellevue area in Houghton, near the Evergreen Point Bridge. After two years of negotiations, the Houghton City Council approved Sterling's plans for an open-air multi-use facility to include a 750-car drive-in, miniature golf course, tennis court, covered community kitchen, rest room area, and a children's playground. Target date for the opening is set for around July 4. . . . Additional Sterling activity is evidenced by another new drive-in that is scheduled to open this coming May just off the Everett Freeway in north Seattle at the Post Road Interchange, which will give the new airer its name. Tied in with the operation will be new Clark restaurant, now building, which will be known as the "Post Road Inn." . . . In Kelso, Wash., Sterling is planning another drive-in for the north part of town, which will be additional to the one now operating. . . . Mrs. Myrtle Wilson Gamble, widow of the late Ted Gamble, Pacific Northwest theatre, radio, and television operator, died in Portland after a prolonged illness.

"Millie" In Benefit Bow

NEW YORK—The world premiere of Universal's "Thoroughly Modern Millie," a Ross Hunter production, will be launched as a gala social event for the benefit of The Museum of The City Of New York at the Criterion Theatre on Tuesday, March 21, it was announced by Louis Auchincloss, president of the Museum, and Milton R. Rackmil, president of Universal Pictures. All tickets for opening night and subsequent performances will be on a reserved seat basis.



Herb Kaplan, vice-president and general manager, Bay Harbor Theatre, points to the largest front display ever made for a theatre on Miami Beach. Almost a million cars will pass by the front on 20th-Fox's "The Bible" prior to its opening.

IFIDA Award Finalists Set In Five Categories

NEW YORK—A strong contest between two Czech films and a French film for the Burstyn Award, and an inter-sister rivalry for Best Actress Award highlighted announcement of IFIDA finalists in the Annual International Film Awards competition. Three leading candidates in five categories for the coveted awards are set forth in ballots being mailed for voting to IFIDA members.

In the Burstyn Award competition, the runoff candidates are "Shop On Main Street" (Czechoslovakia); "A Man And A Woman" (France); and "Loves Of a Blonde" (Czechoslovakia).

For Best Actress, the designees are Vanessa Redgrave for "Morgan!"; Lynn Redgrave for "Georgy Girl"; and Ida Kaminska for "The Shop On Main Street."

In the English-language category for films from abroad, the three leading candidates on the ballot are "Morgan!," "Alfie," and "Georgy Girl."

Best Actor designees include Joseph Kroner for "The Shop On Main Street"; David Warner for "Morgan!"; and Michael Caine for "Alfie."

Vying for director's honors are Claude Lelouch for "A Man And A Woman"; Jan Kadar and Elmar Klos for "The Shop On Main Street"; and Milos Forman for "Loves Of A Blonde."

Winners in two other IFIDA categories previously determined are "The Hand" (Czechoslovakia), a Pathe Contemporary short subject, and "John F. Kennedy: Years of Lightning, Day of Drums," produced by George Stevens, Jr., for the United States Information Agency, and distributed by Joseph E. Levine's Embassy Pictures Corp.

All presentations will be made at the IFIDA International Film Awards Dinner to be held on Jan. 20 at the Americana Hotel.



Window display in the downtown Buffalo Woolworth Store promoting Columbia's "The Professionals" at Shea's Buffalo Theatre. The store participated in a "bag contest" in which the bags used by the store were numbered, and patrons had to go to the theatre lobby to see if their bag bore a winning number.

CLARK TRANSFER, INC.

Terminals:

- **BOSTON, MASS.** 100 Gibson Street, Dorchester 617-282-2099
- **NEW YORK, N. Y.** 610 W. 47th Street 212-246-0815
- **NORFOLK, VA.** 316 South Main Street 703-545-3832
- **PHILADELPHIA, PA. (Executive Offices)** 829 North 29th Street 215-232-3100
- **RICHMOND, VA.** 312 South 17th Street 703-648-6083
- **TAMAQUA (Hometown), PA.** RD #2 717-668-1727
- **WASHINGTON, D. C.** 3194 Bladensburg Road, N.E. 202-526-4800

PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.

240 N. 13th St. • PHILADELPHIA, PA. 19107

35 Years of Theatre Construction and Maintenance

BLUMBERG BROS., Inc.

Everything for the Theatre

WALNUT 5-7240-41 1305-07 VINE STREET PHILADELPHIA, PA. 19107



Tiffany Theatre, Los Angeles, is the first major theatre constructed on Hollywood's famed Sunset Strip. Owned by Robert L. Lippert and Harold Goldman, this 350 seater was built at a cost of approximately $250,000 and opened early November. Its opening attraction was Nikos Koundouros's "Young Aphrodites."

"Cast-The-Movie" Contest Boosts "Adventurer" As It Nears Screen

NEW YORK—A landmark in the pre-production promotion of motion pictures has been achieved by Paramount Pictures, Joseph E. Levine and Pocket Books with their giant "Cast-the-Movie Sweepstakes" in conjunction with Harold Robbins' "The Adventurers."

While it has been a general industry practice for film companies to tie-in with paperback publishers at the time of a picture's release, this marks the first time that a still-to-be produced motion picture version of a best-seller has been the focus of a massive campaign timed to the initial appearance of the book in its popular-priced soft cover edition.

In one of the major phases of the promotion, in which the public is being asked to submit the names of the stars they would like to see play eight of the principal roles in "The Adventurers," Paramount and Levine have arranged for Pocket Books to devote four and a half pages in their book to sweepstakes. The initial printing of 1,500,000 copies is reportedly the largest in paperback history. Estimated readership figures are an average of four people per copy, or a total readership of 6,000,000 people.

Since the hard-cover edition of "The Adventurers" out-sold "The Carpetbaggers" in its hard-cover run, Pocket Books expects this pattern to be repeated in paperback sales, with "The Adventurers" easily out-distancing the more than 5,000,000 copies sold of "The Carpetbaggers."

More than 100,000 retail outlets will join in the promotion of the sweepstakes, in which over 250 valuable prizes are being offered, including a trip around the world for two, Cougar sports cars and portable color tv sets.

Point-of-sale promotion materials will include floor displays, counter cards, wall tents, streamers and other accessories, as well as the official entry blank, which is a re-print of the sweepstakes section in the book. Paramount and Pocket Books representatives throughout the country are coordinating an extensive advertising and publicity campaign.

The characters in "The Adventurers" for whom casting suggestions are being sought are "Dax," "Fat Cat," "El Presidente," "Amparo," "Sue Ann Daley," "Jim Hadley," "Sergei Nikovitch," and "Caroline De Coyne." Close to a million readers have already been introduced to these characters through the hard-cover edition, which has been on best-seller charts for over 40 weeks.

The grand prize in the "Adventurers" sweepstakes is an all-expenses paid, 30-day "Jet Set" trip around the world for two. There are two second prizes of Cougar sports cars, and five third prizes of G. E. Porta-Color tv sets. Fifty G. E. portable phonographs are being offered as fourth prize, and fifth prize is 200 Polaroid "Swinger" cameras. The contest runs through Oct. 31, 1967, and is being administered by the D. L. Blair Company.

John Michael Hayes is currently completing the screenplay for "The Adventurers," which is one of the most important projects on the Levine-Paramount forthcoming production schedule. Hayes also wrote the screenplay for Levine and Paramount's record-breaking filmization of "The Carpetbaggers," as well as for "Nevada Smith," which was a spin-off from that earlier success.

Wallace To WB Studio

BURBANK, CALIF.—Lee Wallace has joined Warner Bros. as head of the studio casting department. Formerly head of casting at 20th Century-Fox for seven years, Wallace has resided in Paris for the past two years.

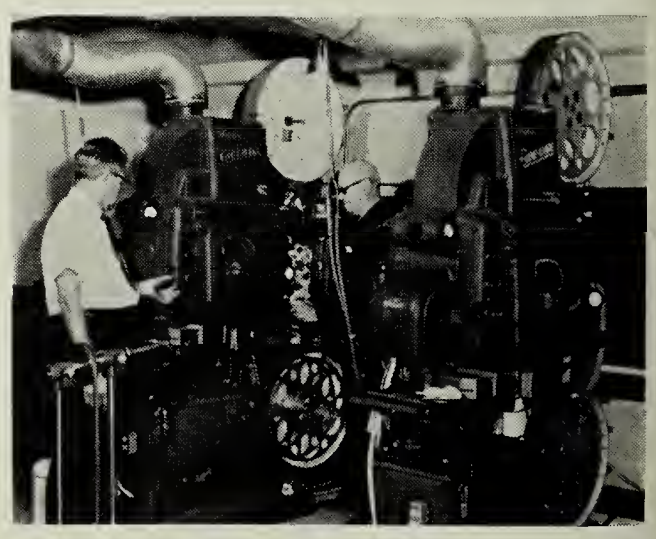
DO SOCKO LOBBY BIZ,
BLUES-FREE
BOOST YOUR TAKE,
BOOK ABC

Increase net profit, forget concession headaches! Let ABC's refreshment concession experts do the job for you. ABC does the work — and the worrying. All you do is bank the check. Make us prove it . . .

Write, or call collect, now.

ABC CONSOLIDATED CORPORATION

ABC CONSOLIDATED CORP. • 333 S. BROAD ST., PHILA., PA. 19107 • AREA CODE 215 PE 5-5966



Seen here are projectionists Ray Peveto and James Kirkland in the booth of Jefferson Amusement Company's Windsor Cinerama Theatre, Houston, Texas. The New Ashcraft Super Core-Lite arc lamps installed on Century 70mm Cinerama projectors replace lamps which were used from the date of the original equipment installation. The screen image is 68 feet wide and 32½ feet high. Southwestern Theatre Equipment Company was the supply dealer.

PHYSICAL THEATRE • EXTRA PROFITS

In This Issue:

Comfort A Necessity — *Page PE-3*

Review Of Seating — *Page PE-5*

Hints On Popcorn — *Page PE-8*

Shurpin Ends Tour — *Page PE-11*



COVER PHOTO • Rich royal seat and back colors set off by mosaic tile aisle standards dress up the Cooper 70 Theatre at Colorado Springs, Colorado, extending showmanship over the footlights and combining comfort and style. American Seating is the manufacturer.

Volume 22 Number 1

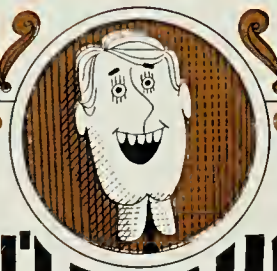
January 18, 1967

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

THE GREATEST SOFT-DRINK STORY EVER TOLD

THE WIDE WORLD OF PEPSI!

CO-STARRING YOU & YOUR PEPSI BOTTLER



YOU'LL LAUGH!

At inconvenience, jobbers, distributors, "middlemen"!



YOU'LL THRILL!

As your Pepsi bottler delivers syrup, gives you more profit!



YOU'LL GASP!

At the special advertising and P.O.P. material available!

FEATURING THE BIGGEST CAST OF FLAVORS EVER ASSEMBLED!

PEPSI-COLA! DIET PEPSI-COLA! TEEM!
EXCITING NEW MOUNTAIN DEW!
and the whole dazzling Patio flavor line!

CHEER TO HUNDREDS OF EXTRA SOFT DRINK SALES



GET IN ON THE ACT WITH YOUR PEPSI BOTTLER! CALL HIM NOW!

"PEPSI-COLA" AND "PEPSI" ARE TRADEMARKS OF PepsiCo, INC., REG. U.S. PAT. OFF. © 1966, PepsiCo, INC.

Editorial

Comfort—Now A Necessity

THE QUESTION OF HOW MUCH "tight" money will loosen in 1967, or whether it will loosen at all, is still very much up in the air. The fiscal picture of the nation at the moment can be termed cloudy at best.

Along with other industries, the motion pictury industry in many areas must mark time until the clouds lift. Certainly, new theatre construction has been affected to some degree by the tight money situation. Just how much it has been curtailed is difficult to ascertain, but an educated guess would be that new theatre construction has not been set back nearly so much as construction in other industries.

The construction and new equipment boom, general in all industries in recent years, came relatively late to theatre exhibition, but when it came, it came with a rush. That rush has still not spent itself, and many circuits are going ahead with new construction despite current fiscal problems.

Where new construction is not economically feasible or profitable at the moment, the importance of existing theatres grows. Never in the industry's history has it been more important to outfit and maintain every theatre in the best way possible. There are simply too many other diversions available to an entertainment-hungry population. Theatres can keep their share of this booming market only so long as they are able to offer comfort and convenience, as well as superior films.

Indeed, the competition for superior films is at an all-time high. Right or wrong, established patterns of playoff and clearance are fast being relegated into a limbo from which they may never return. No longer is it easy to recognize a first-run house from a subrun house. The distance between uptown and downtown has shortened considerably through the years, and new highways and a nation on wheels will shorten it still more in the years ahead.

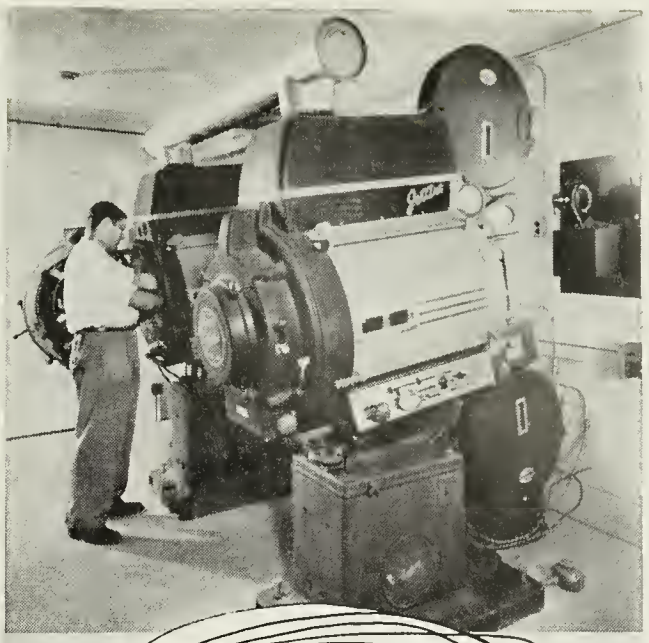
If every theatre has the potential to play top product in prime playing time, it follows that every theatre must be able to display that product in a fitting showcase. For this reason, faulty projection, poor decor, shoddy operation, uncomfortable seats, bad sight lines—all the evils that hurt theatres in their leanest years—can no longer be tolerated.

Modifications and improvements in theatre furnishings and equipment have kept pace with the construction boom, and are just as applicable to remodeling ventures as they are to new theatres. Theatre operators with any degree of confidence in the present and hope for the future will utilize them well.

In this issue, we are presenting a survey of theatre seating, with a look at the fine equipment available from various seating companies. The film viewed in comfort is likely to be remembered with particular fondness by any moviegoer, and these chairs are built for comfort. Add durability and convenience, and you have the formula for theatre success.

While it is true that there's nothing wrong with the movie business that good pictures can't cure, it is equally true that comfortable seats and pleasant surroundings can make even an average picture seem a good bit better than it is.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 N. Broad Street, Philadelphia, Pennsylvania 19107. **All contents copyrighted and all reprint rights reserved.**



A

THERE ARE EXHIBITORS

Who Won't Settle for Less than the Best

—For them there is no substitute for the Academy Award Winning Jetarc. It makes finest indoor theatre quality projection possible in the largest drive-ins.

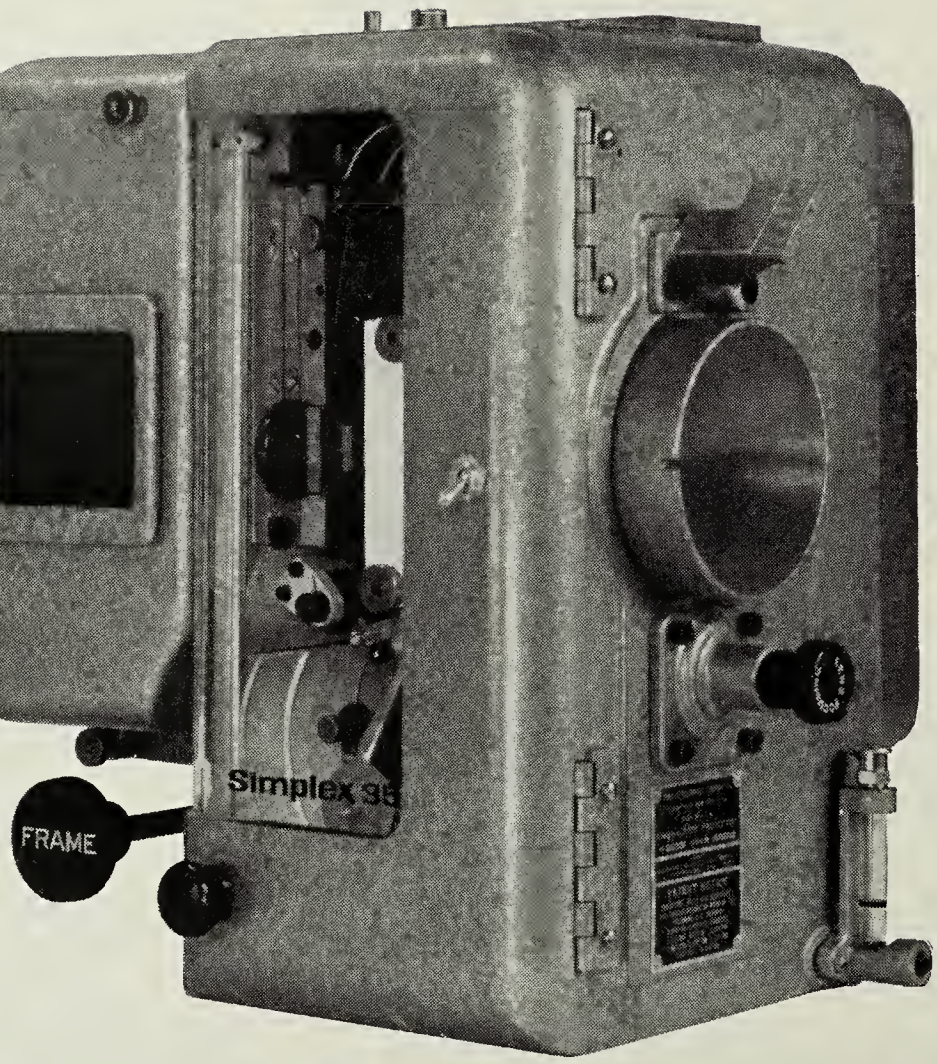
Our claim that a blown arc delivers 50% more light than any other lamp has never been refuted. Intensity, color and even distribution of this light remains constant without manual adjustment.

Ask your dealer about Jetarcs today.

THE Strong ELECTRIC CORP.

121 City Park Avenue
Toledo, Ohio 43601

Simplex



Greatest money-making machine in the history of motion pictures!

DISTRIBUTED BY

National

THEATRE SUPPLY COMPANY

Subsidiary of General Precision Equipment Corporation

HOME OFFICE: 411 SETTE DRIVE, PARAMUS, NEW JERSEY 07652 • PHONE: (201) 265-2700

Seating-Accent On Beauty, Comfort

A Review of Equipment Available From Companies With The Knowledge and Experience To Keep Customers Happy

A LIST OF ITEMS that are important to the success of a movie house would include the films it exhibits, its promotion of them, and its location. Another item that deserves to be high on this list, however, is its furnishings. Significant indeed is the influence that a theatre's interior decor and comfort has on its patrons. Whether a theatre is big or small, first or subsequent run, good quality furnishings invariably cause patrons to think of the house as being "in the better class."

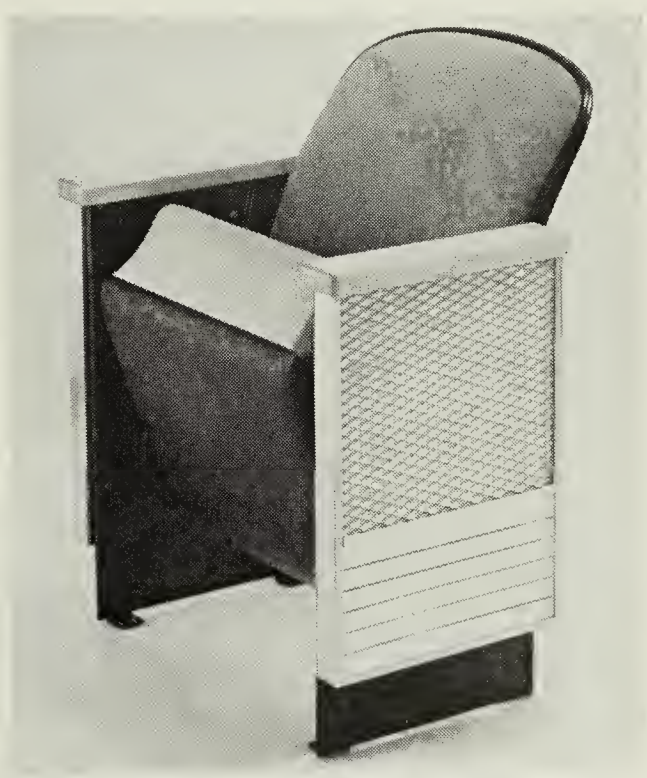
Theatre seating is best judged by these four criteria: Appearance, comfort, convenience, and durability. Like the films it shows, a theatre's interior apearance should be pleasing to the eye. A motion picture viewed in comfort will have a more pleasurable effect on the audience than one viewed under conditions that require any degree of endurance. Convenience, ease in getting to and from one's seat during the show, contributes to the patron's comfort and may affect concession sales. Durability of furnishings means much in the long run, inasmuch as remodeling costs the exhibitor considerable time and money and should not have to be done often.

American Seating Company offers a line designed to give theatre interiors a dramatic excitement normally associated with the films shown. Once a basic seat model is chosen, accessories and standard elements are offered that will contribute to a tasteful decor and give the theatre a touch of individuality. End panels are offered in four shapes and seven different materials. It is recommended that end panel designs be coordinated with rugs and other accessories for the desired effect. Remembering that a seating layout must provide comfort as well as appearance, the company equips its seats with spring-arch construction with five serpentine springs. To provide convenience, American's chairs are conventionally designed to raise to a three-quarter folding position that allows easy passage through the aisles, which, as a company spokesman said, is "a key patron requirement for first-rate theatres." The seat rises silently and automatically when unoccupied. In regard to durability, the company spokesman pointed out that the seats' foam-and-spring cushioning is wear-resistant and vermin-proof and provides long lasting resiliency for sustained comfort. Back construction features a solid-molded plastic outer panel encasing a foam-padded and upholstered, heavy-gauge steel inner panel. Also offered is an exclusive plastic soil-guard cuff which covers the top portion of the back to protect upholstery when grabbed from the rear.

Heywood-Wakefield company's seating line is offered with a variety of wood, fabric, and ceramic end-panel designs, and a choice of wood or upholstered arm rests. Comfort is accented in their special rocking chair design. This item is achieved by having the seat and back in fixed relation to each other, and supported to allow a limited rocking action. The



An example of Heywood-Wakefield seating at the Windsor Cinerama Theatre in Houston, Texas.



Griggs' "Ovation" model 4100 fully upholstered chair with exquisite end panel. Available in wide choice of colors.

PHYSICAL THEATRE

Vol. 22, No. 1 January 18, 1967



This example of an American Seating Stellar chair installation is in Washington's (D.C.) Cinema Theatre. Company reports models are most popular in U.S. theatres. Pedestal-type standards provide free-floating appearance. Chairs are red; arm rests are white.

back is padded and the seat has both padding and coil-springs. For convenience, the seats have the three-quarter fold design. The basic construction of all Heywood-Wakefield chairs is of steel, and the folding and rocking mechanisms are not complex.

Massey Seating Company recently unveiled their new Rocker Lounger model MS-1 designed for rocking chair comfort. Seat back, seat and arm rests are upholstered in polyurethane foam padding of various density to insure proper comfort and maximum durability. Aisle standards and center standard frames are of 13 gauge channel steel. Self rising hinges balance the seat in a three-quarter fold rest position and also maintian the seat in its proper angular relation to the back. All mechanisms are simple in design to withstand strains from normal use or abuse.

Griggs Equipment, Inc., offers a selection of plush upholstery which, it says, will "complement any decor." Its brouchure illustrations emphasize the variety of colors. "Living room comfort" is offered by means of the seat's coil springs. For convenience, the company offers its singular "push-back chair" design. With this, the patron stays seated and simply slides the chair backwards to allow others to pass through the aisles. A slight shift in weight allows the seated patron to adjust the chair. The company strongly emphasizes that this particular design encourages increased concessions traffic by making it unnecessary to discommode other people to get to and from one's seat. According to their brochure, "Patrons make more trips to the concession stand when they can leave their seats without disturbing others —and up go sales and profits." Durability and a lifetime mechanism are explicitly mentioned by the company.

The companies mentioned are all, as you are probably already aware, reputable firms, and those who patronize them can fairly depend upon satisfactory goods and service. The final responsibility, however, goes to the exhibitor. It is he who must exercise sound judgment and good sense in deciding his purchases and maintaining his equipment.

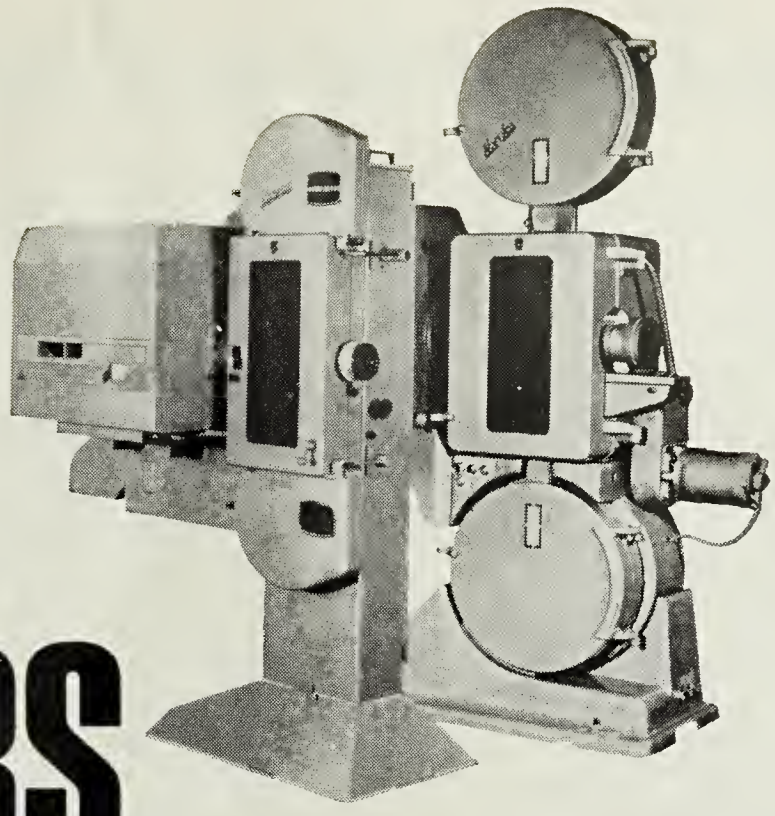


Massey Seating Company's Rocker Lounger. Seat and back are padded with custom-molded polyurethane.

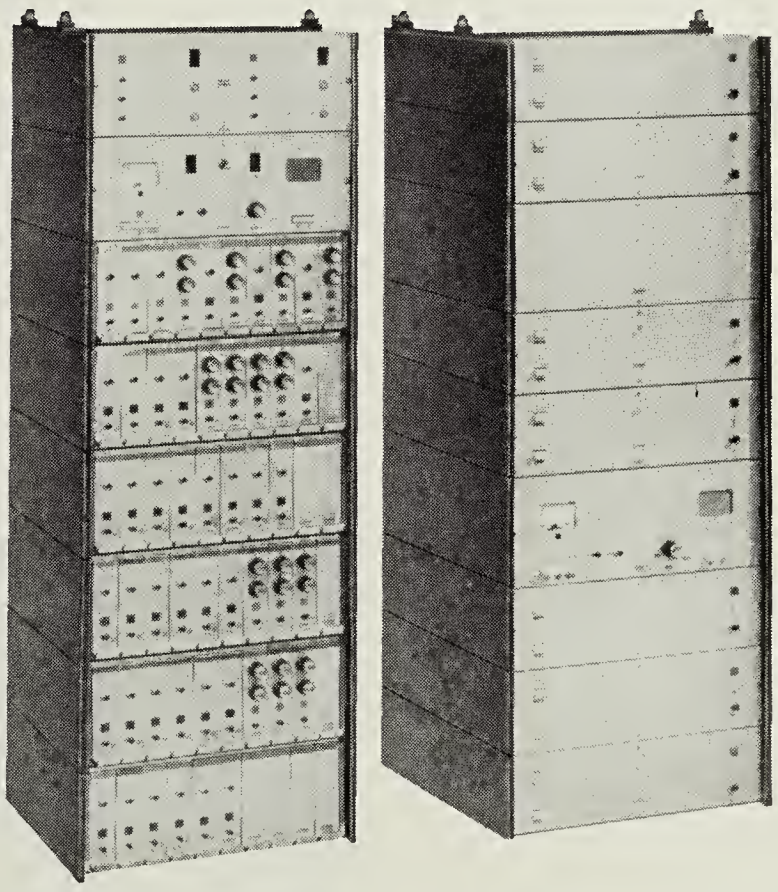


Here we see demonstrated the Heywood-Wakefield Rocking Chair. It has a coil-spring seat and back.

THE GREAT NORELCO PROJECTORS...



NOW HAVE A SOUND PARTNER!



The new Norelco all-transistor sound system is brilliantly engineered to bring out the best in any theatre—small, large, old or new. Its 6 channels are individually adjustable to achieve perfect acoustical balance anywhere. It's compatible with any projector or speakers, operates with anything from optical 35mm to magnetic 70mm, hooks up to record players, microphones or tape recorders. There's push button control of each sound source, low hum level, individual plug-in units for simple replacement, plus a long list of other reliability and convenience features. And they're all wrapped up in the most compact wall-mounted system on the market. Sound good? It is. Especially if you can team it up with a pair of Norelco 70/35mm or 35mm projectors. For all the facts on Norelco sight and sound equipment for your theatre . . . check your authorized Norelco theatre supply dealer or write:

Norelco® MOTION PICTURE EQUIPMENT DIVISION

TESMA

North American Philips Company, Inc., 100 East 42nd Street, New York

Are You Taking Popcorn For Granted?

Follow A Few Simple Rules To Get The Most Out Of Concession Operations In Any Theatre

By Phyllis M. Haeger
Director of Public Relations
The Popcorn Institute

EXTRA PROFITS

In 1965, movie-goers spent more than $154,800,000 on popcorn. When the 1966 total is computed the figure will be an even higher one. Popcorn is definitely the top profit-maker for the theatre concession operator today; yet because it has been so much a part of movie-going for so many years, too many managers have fallen into the habit of taking it for granted. They are still making plenty of money from their popcorn concessions, of course, but they are not realizing as great a profit as they might if they took the time to check out the handling of their popcorn sales to make certain each concession is being operated at its full potential.

Popcorn Institute staff members from time to time have spot-checked theatres where popcorn sales have seemed to lag. Invariably they have found that the concession stand was poorly located, the attendant was lolling disinterestedly against the wall, the popper was not popping or boxes were being filled from a cold heap of not-so-recently-popped corn.

On the other hand, theatre managers who follow a few simple rules for good concession operation and also take the time to think creatively about how to put even more sales punch into their self-selling popcorn are consistently achieving higher profit margins. As an example, with the trend to longer movies broken by intermissions, a few enterprising managers have sent employees with boxes of hot, freshly-popped corn through the audience—just like at the ball park!—and have found that sales soared. Not only that—this is also proving an excellent public relations gesture that makes folks think *first* of the theatre where they get such good snack service when they decide to go to the movies again.

In getting the most out of a popcorn concession—both in dollars and in customer good will—here are a few rules which should be carefully observed:

1). Don't look for bargains in either corn, salt-seasoning, or popping oil or, for that matter, in popping equipment. Get the best from reliable dealers so that you can serve the best to the folks you want to rely on as repeat customers.

2). Locate your concession stand in a main traffic area where people will have to pass right by it on their way to their seats. Island concession stands just beyond the main doors and the ticket-takers are becoming increasingly popular. Whatever the location, however, the stand should be brightly lighted. Colorful posters and other point-of-sale materials should also be used to attract attention to the popcorn, and these should be changed often. Various point-of-sale pieces can be obtained from popcorn suppliers or direct, at cost, from the Popcorn Institute.

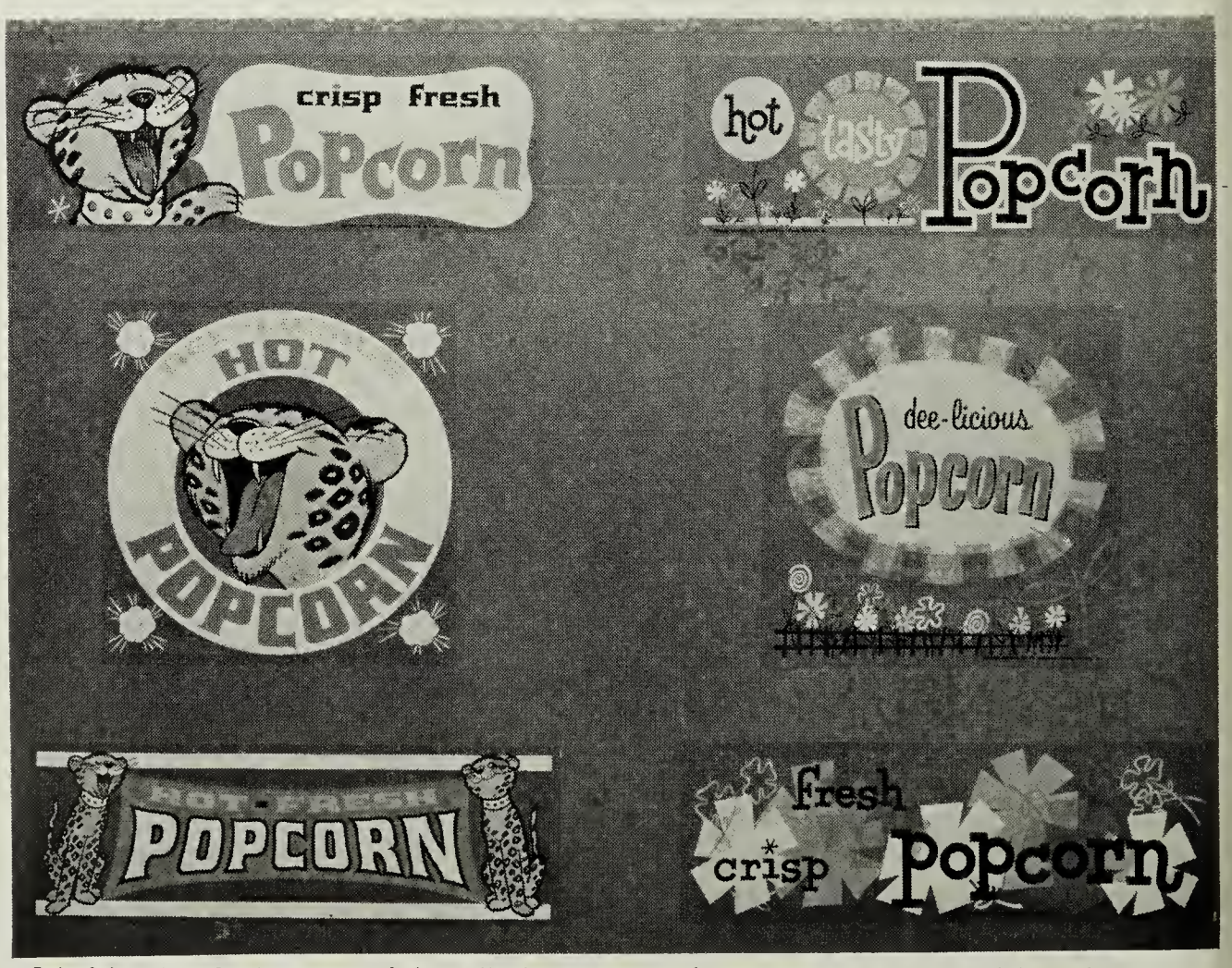
3). The popper should always be in the most prominent spot at the front of the stand. Moving a popper forward, in fact, can help push up sales 75 to 100 per cent. It should be kept popping as much as possible as the aroma of the popping corn is a strong sales persuader. It lets the theatre patron know the corn is warm and fresh . . . an ideal snack to take in with him. The popper should *always* be working during peak lobby traffic periods; that is, when the theatre is first opened and during intermissions, or between shows. Also, on heavy attendance days, having the corn popping as the theatre patrons leave can be an effective reminder that they might like to take some home for later snacking.

4). Very important, too, is that the popcorn always be served *hot*. People automatically believe that hot popcorn is fresh popcorn; and, of course, that's the kind they want to buy. Even if a concession operator buys his popcorn pre-popped, he should package as little as possible ahead of time and keep the bulk of the corn heaped in the warmer to be boxed only as customers stop to purchase it.

5). Finally, the popping equipment, the counter over which the popcorn is sold and all other items in use should be spotlessly clean. The concession attendant should also present a neat and clean appearance—no stringy-haired beatnik-type salesgirls, please! It is important, too, that concession personnel be closely supervised both for neatness of appearance and courtesy toward the customers.

With many drive-in theatres now staying open the year round, the same careful attention should also be given to the increasing popcorn sales—and profits—they can represent. Having *hot* buttered popcorn to eat in the car while movie-watching sound even better to the drive-in patron than the announcement that in-car electric heaters are available.

Every man, woman and child in the United States eats the contents of at least 18 one-quart boxes of popcorn per year. So make certain they are getting their share at your theatre by serving the best popcorn there is. Don't take this profit-maker for granted. Instead, push it to its full sales potential.



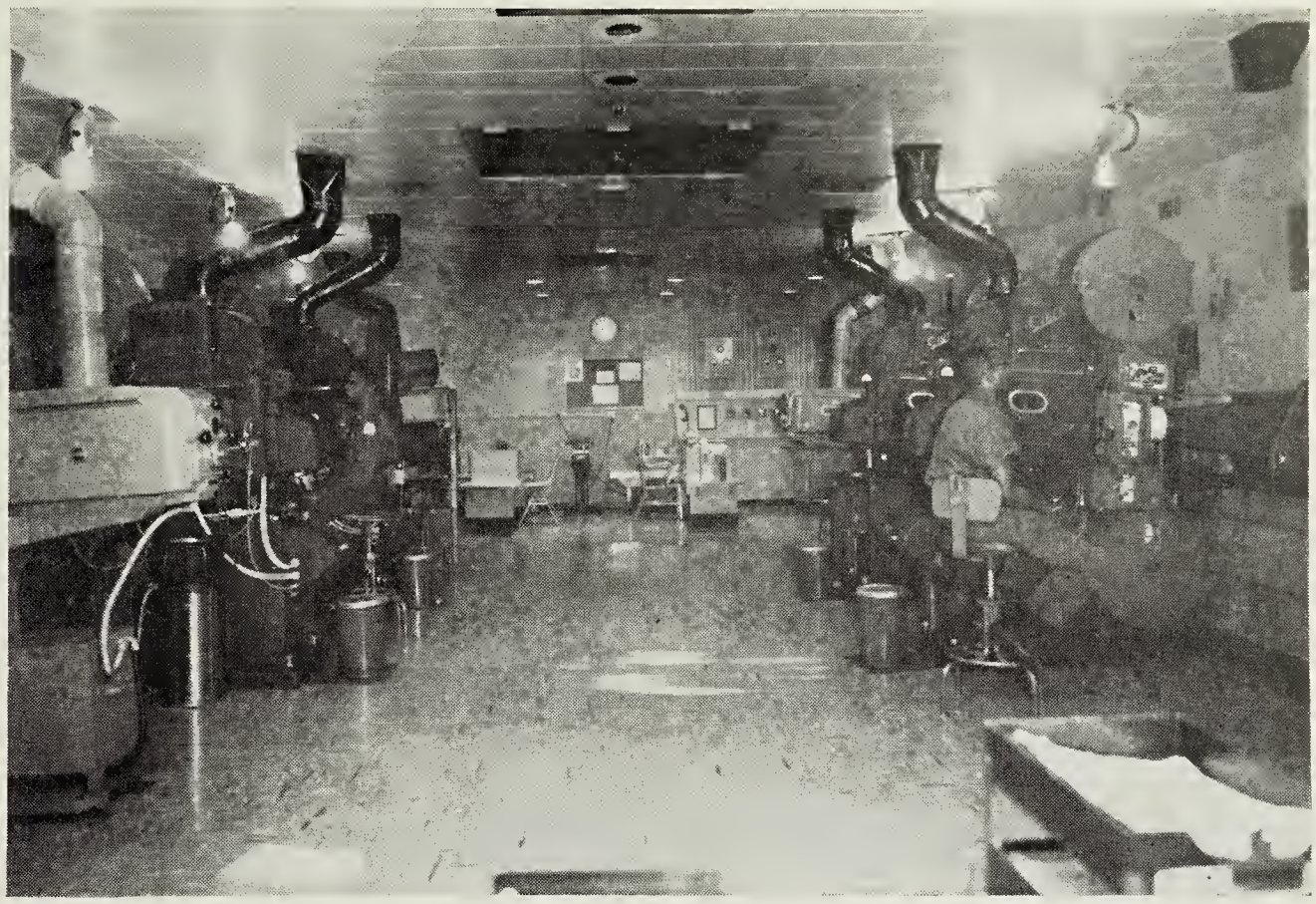
Colorful point-of-sale posters help call theatre patrons' attention to the availability of popcorn, perennially a favorite of movie-goers. They are available through the Popcorn Institute, Chicago.

Colonial Tourist Center Installs Century Projection

WILLIAMSBURG, VA.—As a part of the introduction to Colonial Williamsburg, there is an Information Center adjacent to a modern motel. At the Information Center, a visitor is briefed on what to see and how to locate the many activities in the "restoration." There is also a briefing via a specially produced motion picture called "The Story Of A Patriot." This picture is beautifully done in full color and stereo, six channel magnetic sound.

Of special interest to the motion picture industry is the operation of the twin, hardtop theatres which project "The Story Of A Patriot." These two theatres, with projection booths back to back, are shown in the accompanying photographs. As can be seen the booth is of most modern conception and contains everything necessary for film handling and storage.

The room is air conditioned. The theatres operate continuously from 10 to 12 hours per day, seven days a week, 365 days a year. Complete inspection of each 70mm reel is made after each showing. The films receive routine cleaning and careful handling which has contributed to their long life and freedom from dirt and scratches. In addition to the routine care of the film, the film traps, gates, rollers and sprockets are carefully inspected after every showing.



Seen here are the four Century 70/35mm projectors in the booth of the Twin Theatres at colonial Williamsburg, Va. Visible also are the acoustic walls, rewind tables and inspection equipment.

The theatres were originally equipped with Century horizontal "Vista Vision" projectors. These have just been replaced with Century 70/35mm projectors operating with Century all transistor sound systems. The record compiled by the Century horizontal projectors, after nine and one half years of operation reached 85,000 showings of "The Story Of A Patriot." It has been viewed by more than 6,000,000 visitors. As far as is known this record has never been equaled in the history of motion picture projection, and will undoubtedly stand until the recently installed Century 70/35mm projection equipment has operated an equivalent length of time.

The change from horizontal Vista Vision projection to Century 70mm operation represents a major revision of the equipment in the Information Center where every visitor to historic Williamsburg is encouraged to begin his tour.

We've stayed with the Gold Standard!

The gold you see on a Kollmorgen Projection Lens symbolizes four points of superiority:

1. Best and fastest American lens.
2. Contrast and image quality is higher due to superior design.
3. Screen brightness is significantly higher, and it is the test standard of American projection lamp makers.
4. Screen distribution is far better due to design quality and extra-large rear aperture.

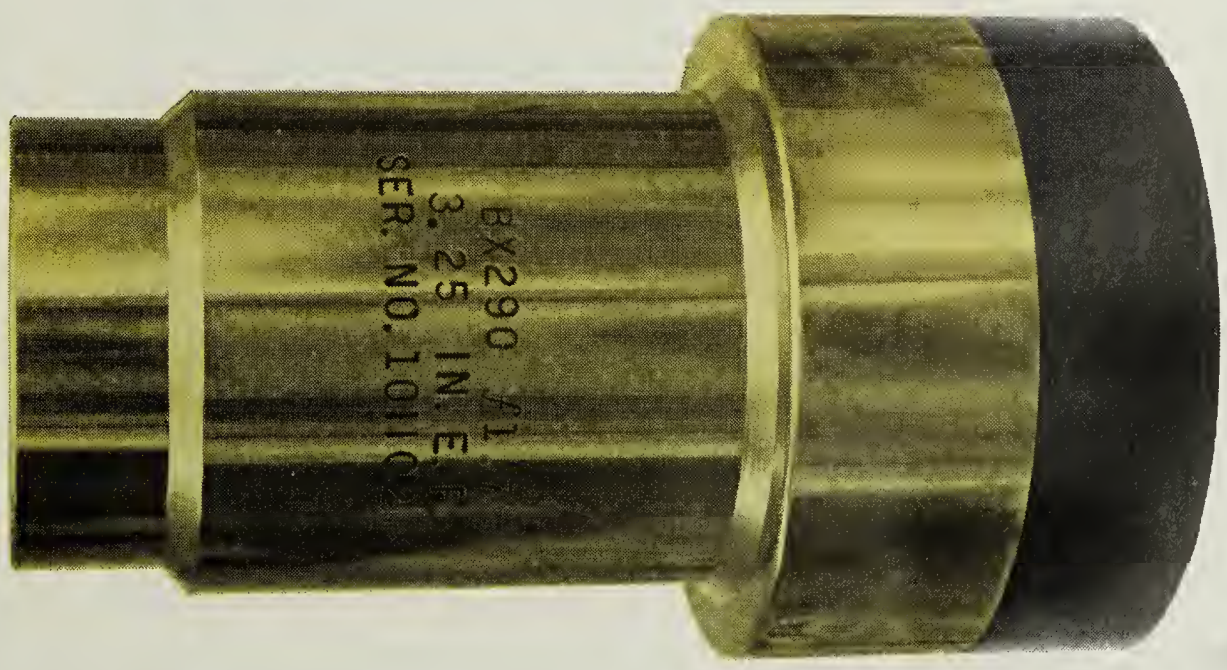
A demonstration will convince you there's no substitute for Kollmorgen's "Gold Standard". Ask your equipment dealer.

AMERICA'S NUMBER 1 SOURCE OF OPTIMUM IMAGE QUALITY

KOLLMORGEN CORPORATION
NORTHAMPTON, MASSACHUSETTS



IT'S WIDE OPEN



Finley Named Promotion Director For Pepsi-Cola

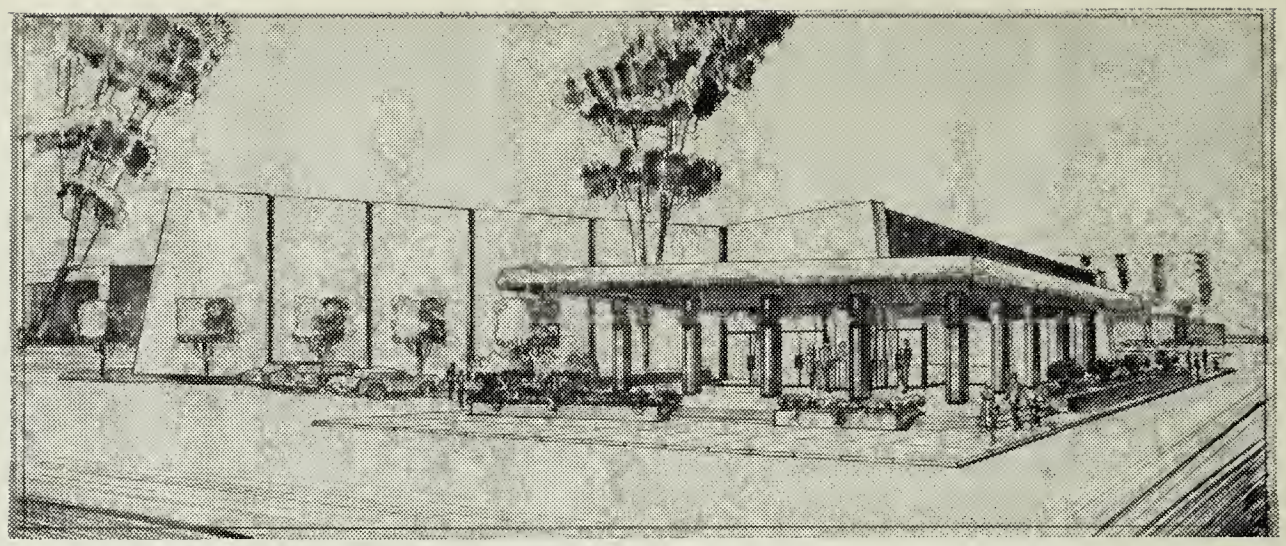
Alan W. Finley has been appointed promotion director for the Pepsi-Cola Company. He will report directly to William Munro, vice president of marketing. Finley, who will be responsible for all the company's promotion activity, was national sales marketing services manager from 1964 until his current appointment.



FINLEY

He joined the company in 1949 as a syrup salesman and held positions as national sales field representative, assistant grocery manager, national theatre sales manager and national sales promotion manager. Mr. Finley was named point-of-purchase manager in 1958. Two years later he progressed to associate promotion director and in 1961, promotion and point-of-purchase manager for Teem, the company's lemon-lime drink. In 1963, he was made promotion manager for new products. He held this position until his appointment as national sales marketing service manager.

Mr. Finley studied marketing and advertising at Duquesne University and fine arts at the Carnegie Institute of Technology. He served in the engineer corps during World War II. Born in McKees Rocks, Pa., Mr. Finley now lives in New Shrewsbury, N.J. with his wife and their 6 children.



Artist's conception of Butterfield Theatres' new deluxe 1,000 seat theatre to be located between Ypsilanti and Ann Arbor, Mich. The site is adjacent to the K Mart Shopping Plaza. Construction is to begin this year with the theatre opening scheduled for late summer. Plans call for an auditorium that will accommodate all wide screen projection processes, including 70mm projection and stereophonic sound. The theatre will be served by a large landscaped parking lot.

Mohasco Reports

AMSTERDAM, N.Y.—Mohasco Industries, Inc., Amsterdam, registered a series of certificates with the Department of State in Albany. One showed a reduction in capital stock from $31,122,300 to $30,894,300—the latter based on 59,943 shares with par value of $100 and 5,000,000 with par value of $5.

Others set forth that Alexander Smith, Incorporated, Mohawk Carpet Mills, Inc., Firth Carpet Company, Inc. and Firth Industries, Inc., have been merged by Mohasco. Likewise, Marcalo Manufacturing Co., of Illinois, Cypress Mills and Dixiana Realty Co., of So. Carolina; Oak Realty Corp., of No. Carolina.

Fustorian Manufacturing Corp., New York, a Mohasco affiliate, merged Furniture Frames, Inc., and Smalco Lumber Co. of Mississippi.

Trusco Striper Developed

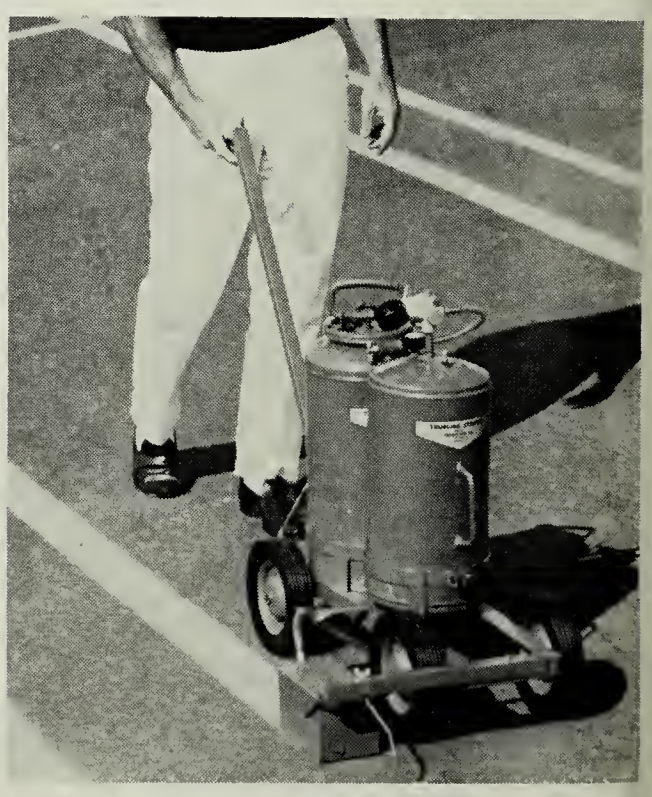
FT. LAUDERDALE, FLA. — The Trusco Manufacturing Company has announced its new Trueline Striper Model 25, a device for parking and traffic control striping. The company claims that this machine can do a profcssional job for a relatively small area without the need to buy or hire expensive, cumbersomc machinery.

The Trusco Striper weighs 54 pounds cmpty and has a 3½ gallon paint tank, a high pressure air tank and a floating spray box mountcd on a sturdily-built four-wheeled frame. A control trigger starts or stops paint spray at a touch. The company claims that even an inexperienced operator can do six parking stalls, or 100 lineal feet of line, per minute. One tankful is sufficient for 1,200 lineal fcct of lining.

Ball bearing wheels roll quite easily over most any surface and permit running curves with a minimum 2 foot radius. The pressure tank is pre-tested to 350 lbs. Pressure gauge, regulator and fittings are supplied.

Offset spray box (various sizes are available) makes it possible to stripe right against curbs, walls or factory aisles.

The Trueline Striper is already in use, according to the company, in schools, shopping centers, industrial plants, and large and small cities with highly satisfactory results.



The Trusco Striper, a compact, inexpensive unit that is easily handled by one person. Primarily designed for relatively small areas, its paint discharge is controlled by a finger-operated trigger-lever.

SOME THEATREMEN HAVE KNOWN FOR YEARS— SOME NEVER LEARN

New cars . . . ride nice and quiet.

Your old car did once upon a time. Rattles were acquired gradually if not noticeably . . . until tires popped and battery flopped.

Reflectors, too, deteriorate progressively, if not noticeably . . . and should be replaced before your picture becomes too dim. Then you see how nice your pictures used to be.

Dead batteries are inconvenient, blowouts sometimes disasterous. Broken reflectors are embarassing or worse . . . if you have no replacement. Order a spare NOW!

THE Strong ELECTRIC CORPORATION

21 City Park Avenue • Toledo, Ohio 43601

Shurpin Winds Up Tour; Reports On Theatres Abroad

SIDNEY, AUSTRALIA—Technikote Corporation's Sol Shurpin and his wife are reported to be on the last leg of their theatre inspection tour abroad. Having had first-hand encounter with the Florence floods, the Jordan-Israeli conflict and the Macao riots between the Chinese Communists and the Portuguese, they describe their trip as having been "most interesting and exciting."

Since the last Physical Theatre issue, reports have been received on the motion picture exhibition situation in 10 additional countries that the Shurpins have visited. Among them was Lebanon, where, in Beirut, business has been described as "good." There are a few 70mm installations and some American equipment; also many Italian, German and Japanese installations. Plans for a new building are currently being considered, and there is talk of a new drive-in, which would be the country's first such establishment.

In Teheran, Iran, business is said to be "very good." There are many small theatres and a number of excellent first-run theatres. Most of the houses have equipment of German, Italian, and Japanese make. Dealers are looking for good, used equipment, which is at a premium.

India is reported to be the country with the greatest boxoffice business. There are thousands of theatres here, and they are usually filled. James Bond films are the most popular. Most equipment is manufactured locally.

Thailand is said to be one of the most active countries in industry building. Boxoffice business is very good and a few new theatres have been erected. There are many Italian and Japanese equipment installations here, and two Cinerama theatres, one of which opened recently. Many houses are showing silent 16mm Thai pictures using 35mm arc lamps. Occasionally seen is the old pre-talky gimmick of having actors and actresses in the booth talking through microphones to supply sound.

Theatre business in Hong Kong is said to be "excellent." Many theatres have U.S. equipment and installations. Theatres are large and elaborate.

Business in Taipei, Formosa, is very good. The movies shown here are mostly Chinese; theatres are serviced through Hong Kong.

In Japan, theatres are closing at the rate of one a day. Those that are operating, however, report good boxoffice business. There are many large and beautiful theatres here, most having Japanese equipment. Many theatres, however, do have U.S., Phillips and Italian equipment. Good maintenance of theatres here is particularly notable.

In Manila, business is generally excellent. Construction has been completed on a new 3000 seat theatre, called the New Frontier. It is beautifully designed and has U.S. manufactured equipment.

Business is also excellent in Singapore. There is representation of Italian, German, English and U.S. equipment. Theatres and projection booths are said to be maintained in an exceedingly good manner. Here, as in India, James Bond is in big demand.

Projection standards in Sidney, Australia, are about the finest that Shurpin has encountered anywhere on his trip. Maintenance of theatres and booths is excellent. Seating in most theatres is very comfortable, and projection and sound are of the highest quality. Booths are equipped with English, Italian, and U.S. manufactured equipment.

From Sidney, the Shurpins plan to fly to Honolulu, then Los Angeles, then New York. A visit to the TEDA-TESMA conclave in Fort Lauderdale will follow.

Another Amazing Development by KNEISLEY

THE *NEW* Combination KNI-TRON L-100 Xenon Lamphouse and R-2180 Selenium Power Supply

effectively lights up an 18 ft. screen using only a 500 watt General Electric horizontally mounted ellipsoidal Xenon Lamp

Does not emit ozone.

•

Reflector has light pick-up angle of 360° compared with conventional pick-up angle of 120° to 180°.

•

It is a cold light. Infra-red rays pass thru rear surface, projecting visible illumination forward.

•

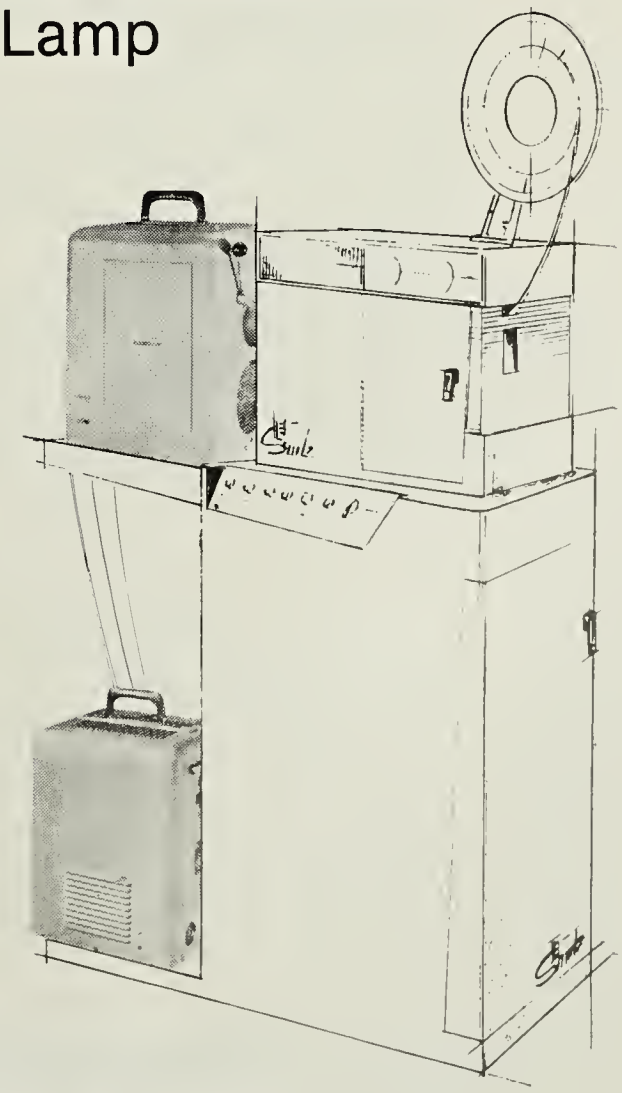
At 5600° to 6000° Kelvin (daylight) it lends itself perfectly to color projection.

•

Low explosion hazard. The light producing quartz tube is sealed in heavy Pyrex envelope.

•

Extremely low operating costs. Initial lamp cost is less than other Xenon Lamps.



detailed information on request

THE KNEISLEY ELECTRIC COMPANY P. O. Box 1506 TOLEDO, OHIO 43603

Personnel Promotions

Eastman Kodak

Dr. Louis K. Eilers, president-elect of Eastman Kodak Company, was elected chairman of the company's executive committee, effective Jan. 1, 1967, at a meeting of the board of directors in Rochester, N.Y. Dr. Eilers became president of the company on January 1.

William S. Vaughn, who became chairman of the board effective January 1, continues his responsibilities as the company's chief executive officer.

The Kodak directors paid tribute to Dr. Albert K. Chapman, who retired as chairman of the board on January 1. A citation said, in part, that to Kodak people at home and abroad, Dr. Chapman "epitomizes the strength, the vision, and the quality" which has characterized the company's top management.

Coca-Cola

Claude W. Pratt has been named regional manager of Coca-Cola's Chicago fountain sales department, and Chester P. Francis has been promoted to regional manager of the Kansas City region succeeding Pratt. Announcement of the two appointments was made by George A. Callard, vice president and manager, fountain sales department.

Pratt, who succeeds F. Eldridge Riggs, recently deceased, has been connected with the fountain end of the Coca-Cola business since 1940. Joining the Company at Detroit, Michigan, he served as manager of the Wheeling, W. Va. and Chicago Districts, and as assistant Sales Promotion manager at Atlanta. He was successivcly Regional Chain Store representative at Chicago and Regional manager at Minneapolis and Kansas City prior to his current assignment at Chicago.

Francis was formerly Dispenser manager in the Fountain Equipment Section at Atlanta. He joined the Fountain Sales Department in Chicago in 1948. Advancing to special representative, manager of the N. Chicago District and Regional Chain Store representative at Chicago, he was transferred to the Atlanta headquarters as Dispenser manager in 1965.

Royal Crown

Personnel changes involving seven employees of Royal Crown Cola Co. have been announced by A. W. "Woody" Ansley, the company's director of Syrup Sales.

Named to the newly-created position of manager of syrup sales in their respective areas were: C. B. Autry and Jim Bridges, Midwestern Division; Gary Bock, Southeastern Division; Tom Nebrig, Southwestern Division; and Dick Esparza, Western Division. Bill Jennings, of Long Branch, New Jersey, who joined the company last February, has been promoted to syrup representative in the Eastern Division. Cecil A. Hand, formerly administrative sales assistant, has been promoted to assistant to the Director.

Ansley added that this is the first step Royal Crown Cola Co. is taking to improve its position in the wholesale syrup market, which he estimated at more than $200,000,000 per year.

Union Carbide

Murdock M. Rand has been appointed vice-president—marketing of the Carbon Products Division of Union Carbide Corporation, it was announced by Fred B. O'Mara, division president.

Rand joined Union Carbide in 1948 as a control engineer for the Carbon Products Division at Niagara Falls, N.Y. During his career with the division, he has served in various capacities in both production and sales at several locations throughout the United States. In 1960, he moved to the New York office as a product manager for the division and the following year became marketing manager—electrode products. He was appointed director of marketing in 1964.

Rand is an alumnus of Michigan State University, where he received the degree of B.S. Ch.E. in 1948.

Pepsi-Cola

Ted L. Cramer has been named Mountain Dew product manager for the Pepsi-Cola Company. He also reports to William Munro, vice president, marketing, Pepsi-Cola Company. Mr. Cramer will be responsible for planning and supervising the marketing activities of Mountain Dew. He was previously director of that soft drink's marketing services.

Before joining Pepsi-Cola, Mr. Cramer was a vice president and account supervisor for Bennett Advertising Agency in North Carolina. He also handled the advertising campaigns for former North Carolina Governor Terry Sanford, gubernatorial candidate Richardson Preyer and the North Carolina campaign for the late President John F. Kennedy. In addition, Mr. Cramer was chairman of advertising and public relations for the 1961 and 1963 North Carolina International Trade Fairs. He was also involved in the management of television stations in Raleigh, N.C. and Tulsa, Okla.

Mr. Cramer attended Northwestern U. He lives in Norwalk, Conn. with his wife, the former Dorothy Friday, and their children.

I've added this > CHRISMAN'S

to this fine brand of popcorn > Rocket POPCORN

CHRISMAN'S

NOW it's > Rocket POPCORN

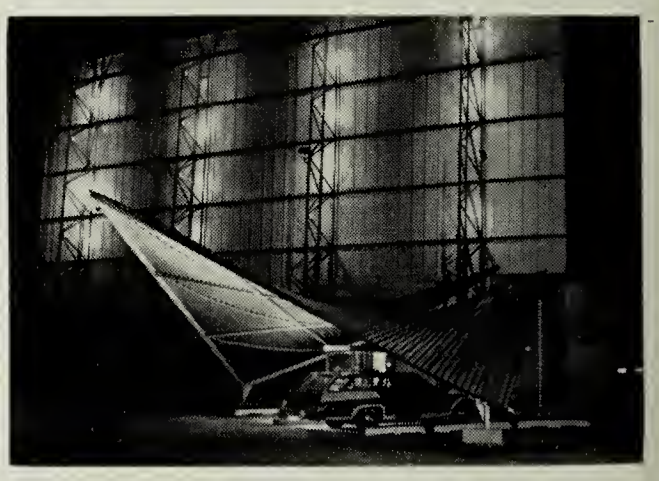
SKY-HIGH IN QUALITY— AT A DOWN-TO-EARTH PRICE

I am proud of this new and modern popcorn processing plant, completed in September 1965 . . . and happy to have the opportunity of serving my many friends in the industry. And I am dedicated to supplying excellent quality hybrid popcorn, with good service, on an honest and dependable basis.
We are prepared to ship promptly to all sections of the country. I look forward to shipping to you.

Ed Chrisman

CHRISMAN POPCORN COMPANY
Originally established in 1947
101 E. POPLAR ST. MURRAY, KY. 42071 PHONE (502) 753-1722

PROCESSORS AND PACKERS OF SPECIAL HYBRID POPCORN



This new screen tower at the Council Bluffs Drive-In Theatre, Iowa, marks the spot where Manager Robert Hanson and Mrs. Hanson stood on their heads in the middle of the night during the 1966 windy season. They were asleep in an attached apartment when the previous tower blew down, upending their quarters. Selby Industries, Inc., called in the emergency, constructed a new tower in a matter of days, together with a free-standing box office and hyperbolic paraboloid canopy (foreground). Lesson? Towers should stand—or fall—alone.

Loew's Contest Winners

NEW YORK—Bernard Diamond, assistant vice-president and general manager of Loew's Theatres announces the winners in the circuit's "concession sweepstakes" for the current year. Prizes and plaques were awarded by Jim Peterson, vice-president of Automatic Retailers Association, Loew's concessioners. Following are winning managers and categories: Intown Theatres—Best Popcorn Per Capita—Lafayette Woodward, Loew's Victoria; Best Candy Per Capita—Nat Bernstock, Loew's Jersey City; Best Potato Chip Per Capita—John Bateman, Loew's Gates; Best Ice Cream Per Capita—Albert Boschi, Loew's Oriental; High Hot Rog Per Capita—Gene Mielnicki, Loew's Newark; High Beverage Per Capita—Fred Rieckhoff, Loew's National; Highest Per Capita for Year—Abe Levy, Loew's Spooner; Highest Gross Volume—Horatio Tedesco, Loew's Metropolitan.

Out-of-town theatres: Best Per Capita—Popcorn—Milton Kaufman, Loew's Norfolk; Best Per Capita Candy—George Mitsmenn, Loew's Providence; Best Per Capita Ice Cream—John Hebert, Loew's Poli; Best Per Capita Beverage Machine—Buford Cranch, Loew's Nashville; Best Per Capita Beverage Counter—William Shealey, Loew's Atlanta; Highest Per Capita for Year—Sam Gilman, Loew's Syracuse; Best Performance of New Theatres—John Helsley, Loew's Oxon Hill; Theatre Best Improved Per Capita—Homer McCallon, Loew's Houston; Best Displayed Concession Area—Jane Regina, Loew's Providence.

New Screen Line Introduced

HOLLYWOOD — Universal Screen Company has announced that it is presently entering the field of manufacturing and distributing of theatre and audio-visual equipment.

The company is also issuing a "Guide to Projection Screen Selection," which, it says, will "take the guess work out of choosing a projection screen size and surface for any application." Both front and rear projection systems are said to be covered in great detail.

New Duties For NTS Execs



Five National Theatre Supply Company executives have moved into new responsibilities as part of the company's change to a centralized regional distribution system. The five executives involved are shown at a recent meeting. They are, from left to right: John E. Currie, vice-president, marketing; Robert L. Bostick, vice-president and southern region marketing manager; William J. Hutchins, G. Jack Hessick, and Clarence Williamson, eastern, western and central region marketing managers. Not pictured is James E. Scully, Jr., who has been named manager of sales promotion and advertising.

Teakwood Veneers Featured At Houston Arts Center

HOUSTON, TEX.—The mellow beauty of teakwood surrounds the patrons of the new $6.7 million Jesse H. Jones Center for the Performing Arts in Houston. This hardwood from Southeast Asia was chosen for the walls of the center's 3,001-seat auditorium and its 66-foot-high main lobby. The walls are of Pliant Wood, a product of Laminating Services, Inc., Louisville, Ky. This material consists of architecturally-matched veneers on a fabric backing, and is available in over 50 hardwoods including exotic species.

For Jones Center, Laminating Services supplied a total of 80,000 square feet of Random Teak Pliant Wood. A representative of the Houston architects, Caudill, Rowlette, & Scott was flown to Louisville. He and the veneer specialists at Laminating Services examined large stocks of veneers before selecting the ones to be used. Later the veneers were made up in sequence in random-matched sheets. These were then end-matched to provide continuity of grain pattern and color for the entire height of the wall. The visual effect is that of a random intermingling of massive Teak planking, in an uninterrupted sweep from floor to ceiling.

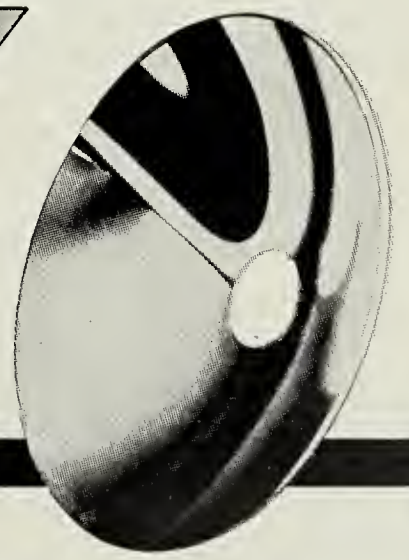
Pliant Wood is favored by many leading architects and designers for its appearance, versatility, ease of application and dimensional stability. Bonded to fabric and made pliable by a unique process, Pliant Wood can be applied to virtually any surface—large sheer wall areas, around corners, and curves. It has special usefulness for remodeling because it can be used with existing trim and applied directly over existing walls.

Laminating Services offers architects, designers and builders the most complete range of wall coverings of any manufacturer today. In addition to Pliant Wood, the company's products include Vin-L-Fab, a laminated wall covering of vinyl and fabric; solid vinyl Vin-L-Fab "22" and All Vinyl; Wovan, of real woven fabrics, and Vin-L-Sucde nylon flock wall covering.

Jones Hall is a multipurpose facility. It will be the permanent home of the Houston Symphony Orchestra, the Houston Grand Opera Association, and the Houston Ballet Foundation. The hall will also be the locale for performances ranging from drama and musical comedy to chamber music and recitals. The hall is a gift to the city of Houston from the Houston Endowment, a foundation established by the late Jesse H. Jones and his wife. Jones served as U. S. Secretary of Commerce and as chairman of the Reconstruction Finance Corporation.

Acoustical consultants for the building were Bolt, Beranek & Newman.

If you're using ordinary mirrors you're losing screen light.



Strong TUFCOLD REFLECTORS

Project brighter pictures by reflecting the light from the front surface without passing throught the glass twice.

Reduce heat at the aperture and lens by 50%—make constant refocusing unnecessary, stop emulsion deposit on the film track, and prevent unnecessary wear on the projector.

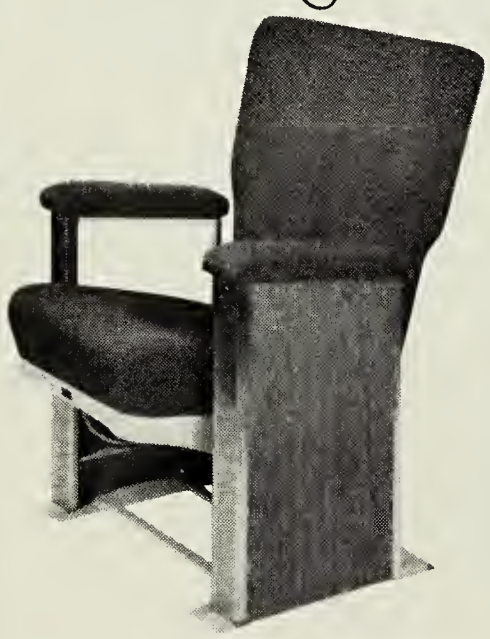
Cost 43% less per month than others, based on life expectancy. The harder-than-glass, flake and peel-proof front coating is guaranteed 2 years—twice as long.

Send for brochure.

THE Strong ELECTRIC CORPORATION
21 CITY PARK AVE. TOLEDO, OHIO 43601

The Theatre Chair of Tomorrow is here Today!

MASSEY'S
new de luxe
Rocker Lounger



A new advanced standard in luxurious comfort and beauty

Numbers of exclusive design and construction features are embodied in this elegant masterpiece of lasting loveliness and relaxation. For your sake and your patrons, see this 'hot' seating achievement soon.

Illustrated Brochure on request.

MASSEY SEATING CO.

100 TAYLOR STREET, NASHVILLE, TENN.

Tel: CHapel 2-2561

TEDA-TESMA Conclave Plan Includes Work, Fun Sessions

Fort Lauderdale, Fla.—Notice has been given that the sixth annual Theatre Equipment Dealers and Manufacturers Conference will be held at the Sheraton Hotel here from Jan. 29 to Feb. 1. This has been announced by TEDA president Spero L. Kontos and TESMA president John Currie.

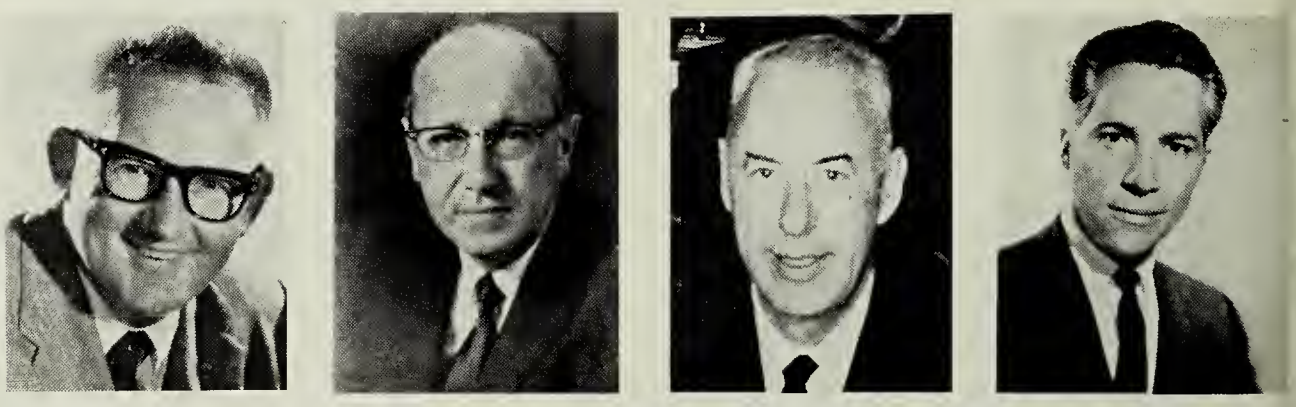
An exceptional lineup of technical speakers has been arranged by E. H. "Um" Geissler, TEDA program chairman. Sherrill C. Corwin, NATO president and prominent west coast exhibitor, will be guest of honor at the "kick-off" luncheon, Jan. 30, at which he will address the joint memberships of TEDA and TESMA.

The program begins on Saturday, Jan. 28, with TEDA and TESMA board meetings. On Sunday, Jan. 29, registration will be held from 1 p.m. to 5 p.m. in the afternoon; a cocktail party, sponsored by Union Carbide, and a dinner party, sponsored by TESMA, will be held in the evening. Monday, Jan. 30, will begin with a TEDA continental breakfast, and then TEDA and TESMA membership meetings. Next will come the "kick-off" luncheon, hosted by Electrical Prod. Research and Development, Inc., and featuring Corwin as speaker and guest of honor. At 2 p.m., the TEDA membership meeting will be continued. Dinner and evening for this day are open.

Tuesday, Jan. 31 will be the first day of the technical symposium. It will begin with a presentation of new products, followed by a speech by Lawrence Davee, president of Century Projector Corporation, on the subject of multi-dimensional films. Next, Glen Berggren, manager of the projection lens division, Kollmorgen Corp., will speak about optics and screen brightness. Then, a luncheon will be held, sponsored by C. S. Ashcraft Manufacturing Company. In the afternoon, William McGhee, chief designer for Six Associates, will speak on new theatres and the relationship between the architect and the supply dealer. Whitney Stine, TEDA advertising and public relations director, will speak on advertising and image-building for the supply dealer. A film, "The Evoluiton of a Theatre," will be exhibited, showing the building of Arizona's new Cine Capri, and the advertising managers of the motion picture trade press will be panel guests. Then, Al Boudouris, president of EPRAD, Inc., will speak on electrical and technical problems in sound and projection. The dinner and evening are open.

Feb. 1 will be the second day of the technical symposium. Breakfast is open, and then a joint TEDA and TESMA meeting and discussion will be held; Jack Servies, former president of SMPTE and president of N.T.S., will talk about and demonstrate the new SMPTE test reels. Afterwards, Frank Riffle, chairman of SMPTE's projection practices committee and president of Carbons, Inc., will speak on automated projection systems. A luncheon is then scheduled, sponsored by Edward H. Wolk Company. The afternoon is open, and later in the evening, a black tie cocktail party will be held, sponsored by LaVezzi Machine Works. Following will be the TEDA banquet and night club party, featuring an ice show, entertainment, dancing, and the presentation of the "Teddy" award to the "Manufacturer of the Year," as polled by TEDA members.

The ladies' program, coordinated by Norene Hornstein and hosted by Sol Shurpin, president of Technikote Screen Company, will include cocktails and a TESMA dinner on Sunday evening; the "kick-off" luncheon and a tour of Fort Lauderdale and the "Ocean World" with its porpoise show on Monday; a luncheon with a style show and a cruise on the "Ocean Queen" on Tuesday; and a luncheon, a cocktail party, and a formal TEDA dinner on Wednesday.



Pictured are four prominent men in the theatre industry who, among others, will play a major role in the TEDA-TESMA conclave. They are (starting left) G. Carleton Hunt, president, SMPTE; Sherrill C. Corwin, president, NATO; John Currie, president, TESMA; Spero L. Kontos, president, TEDA.

CARBON ARCS . . . **FOR FINEST PROJECTION** . . . Compact Xenon Arcs

Lorraine Arc Carbons
division
- Brighter Light on Screen
- Longer Burning per Carbon
- More Economical . . .

XETRON® products
division
XETRON LAMPHOUSES • XETRON POWER SUPPLIES

CARBONS, INC., BOX K, CEDAR KNOLLS, N. J. 07927

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ **ASHCRAFT MFG. CO., C. S.,** Projection Lamps, High Reactance Multi-Phase Rectifiers
- ☐ **BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.,** Theatre Planning; Theatre Precision Equipment
- ☐ **CARBONS, INC.,** Lorraine Arc Carbons
- ☐ **CHRISMAN POPCORN CO.,** "Rocket" Popcorn
- ☐ **KNEISLEY ELECTRIC CO., THE,** Xenon Lamphouses, Selenium Power Supply
- ☐ **KOLLMORGEN CORP.,** Projection Lens
- ☐ **MASSEY SEATING CO.,** Rocket Lounger Theatre Chairs
- ☐ **NATIONAL THEATRE SUPPLY CO.,** Simplex Projectors, Theatre Equipment and Supplies
- ☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco Projection and Sound Systems
- ☐ **PEPSICO., INC.,** Pepsi-Cola Syrup
- ☐ **STRONG ELECTRIC CORP., THE,** "Jetarc" Lamps, Reflectors, "Tufcold" Reflectors
- ☐ **T.E.D.A.,** Theatre Equipment Dealers Association
- ☐ **XETRON DIV., CARBONS, INC.,** Xetron Lamp houses, Power Supplies

LIST ITEMS .....

.....

.....

ISSUE OF JANUARY 18, 1967

NAME .....

THEATRE .....

ADDRESS .....

CITY, STATE .....

MOTION PICTURE EXHIBITOR

317 N. Broad St., Philadelphia, Pa. 19107

NOTE

The Physical Theatre section of MOTION PICTURE EXHIBITOR welcomes information regarding new theatre construction and remodeling activities, including technical details and photo coverage.

NAC To Join Regional Meet

CHICAGO—The National Association of Concessionaires will conduct a program on concessions during the Mideastern Regional Theatre Owners Convention being held March 13, 14 and 15 at the Sheraton-Plaza Hotel, Columbus, Ohio, it was announced by Harold F. Chesler, Theatre Candy Distributing Co., Salt Lake City, a director of NAC and chairman of its committee on regional meetings.

At the same time it was also announced that Julian Lefkowitz, L & L Concessions Company, Detroit, Michigan, NAC second vice-president, has been appointed chairman representing NAC at the regional convention which is being held in conjunction with the meetings of the Independent Theatre Owners of Ohio and other theatre groups from the Mideast region.

Lefkowitz will be responsible for arranging the NAC program, which will consist of a panel of knowledgeable speakers covering a wide range of subjects dealing with many aspeets of theatre refreshment concessions. This is the first time that the concessionaires' group has met jointly with theatre associations in the Mideast area as an active participant in their regional convention.

Also announced by the National Association of Concessionaires was the breakdown of the U.S. and Canada as will be covered by NAC's eight regional vice-presidents. Irving Shapiro, Concession Enterprises, Boston, Mass., will cover Connectieut, Maine, Massaehusetts, New Hampshire, New Jersey, New York, Rhode Island and Vermont.

C. S. Baker, All Weather Roller Drome, Nashville, Tenn., will eover Alabama, Delaware, Florida, Georgia, Kentueky, Mississippi, Maryland, North and South Carolina, Tennessee, Virginia and West Virginia.

Chas. V. Lipps, Curtiss Candy Company, Chicago, Ill., will cover Illinois, Indiana, Michigan, Ohio, Pennsylvania and Wisconsin.

Ronald P. Krueger, Fred Wehrenberg Circuit of Theatres, St. Louis, Mo., will cover Iowa, Minnesota, Missouri, Nebraska, and North and South Dakota.

Charles E. Darden, Charles E. Darden Company, Richardson, Texas, will cover Arkansas, Kansas, Louisiana, New Mexico, Oklahoma and Texas.

Virgil Odell, Odell Concession Specialties Company, Caldwell, Idaho, will cover Idaho, Montana, Oregon, Washington and Wyoming.

Charles L. Sweeny, Odeon Theatres, Toronto, Canada, will cover all the provinces of Canada.

Al Lapidus, L & L Concession Supply Company, Los Angeles, Calif., will eover Arizona, California, Colorado, Nevada and Utah.

FROM

Ashcraft

SUPER CORE-LITE 35/70

CORE-LITE 135 35/70

CORE-LITE 110

THE MOST MODERN, EFFICIENT PROJECTION ARC LAMPS EVER DEVELOPED FOR LIGHTING ALL THEATRE SCREENS!

C.S. ASHCRAFT MANUFACTURING CO., INC.,
36-32 Thirty-Eighth Street, Long Island City, New York



"Reserve Seat" Console For Drive-Ins Offered

ST. PAUL, MINN.—Drive-in movie theatres are being invited to "net increased profits" by reserving premium-priced seats with a new control console that also plays a role in concession sales.

Hollywood Loge, Inc., distributor of the "Reserva-Seat" console, which replaces a conventional speaker stand, says the console justifies higher admission charges—a 25 cent premium is suggested—and should boost concession sales during the movie. The console includes back-to-back hi-fi speakers, an integral two-way intercom to the concession stand for carhop service, and a softly lit menu display board.

Reserva-Seat consoles are limited to the best 10 per cent locations in a drive-in, generally those near the concession stand. The locations should be chosen to give patrons privacy and prestige, the company said.

"The key to increased profits," the company explained, "is a special Reserva-Seat key that is rented to the patron at the boxoffice and entitles him to a reserved drive-in parking space. Each key is coded to a specific console. At the console the patron uses the key to turn on the hi-fi speaker. Once the key is turned it cannot be removed except by a master key; this prevents pilferage, duplication or unauthorized use."

Touching a special Honeywell pushbutton signals the concession stand; then the order is phoned in over the speaker. Other Honeywell switches tie in the movie sound track when the key is turned, as well as turning on an "in use" light. The console also has a non-reset counter showing how many times the reserved seat has been rented.

BALLANTYNE EQUIPMENT...

PROVEN IN USE FOR 35 YEARS

Ballantyne's famed Transistorized Sound, Dub'l Cone and Single Cone Speakers, amplifiers for indoor and outdoor theatres and Norelco projectors are giving top-quality performance in hundreds of theatres across the land. Whether your threatre is indoor or outdoor, on the drawing board or in operation, Ballantyne-made equipment and installation know-how will pay off for you. Remember, quality equipment is the most inexpensive you can buy.

Get the full story. Write or phone today.

Ballantyne

INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC CONSOLIDATED CORPORATION
1712 JACKSON STREET OMAHA, NEBRASKA 68102
PHONE 342-4444 AREA CODE 402

RCA-Hertz Merger Approved

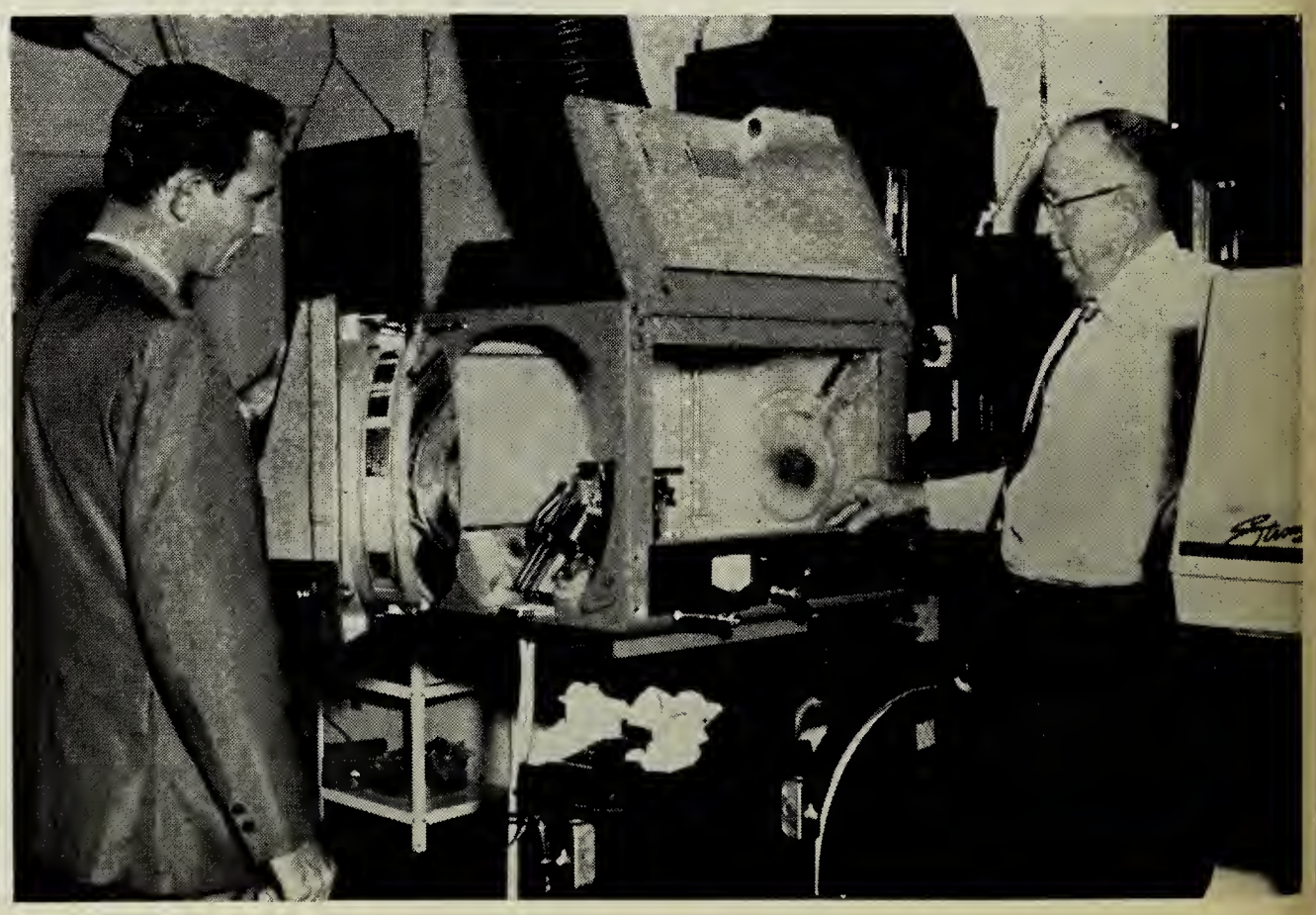
NEW YORK—The board of directors of the Radio Corporation of America and The Hertz Corporation have approved an agreement for the merger of Hertz into RCA. Announcement of the RCA board action was made by Elmer W. Engstrom, chairman of the executive committee, and Robert W. Sarnoff, president. Announcement of the Hertz Board action was made by Leon C. Greenebaum, chairman.

The agreement must also be approved by the shareholders of RCA and Hertz, to whom it will be submitted at their respective annual meetings scheduled to take place during May, 1967.

Under the terms of the agreement, the transaction would be carried out with the exchange of each share of Hertz common stock presently outstanding for one-half share of RCA common stock and one-fourth share of a new RCA $4 cumulative convertible first preferred stock to be issued. Also involved would be the exchange of each share of Hertz $2 cumulative convertible preferred stock for .52 share of the new RCA preferred. Each share of the new RCA preferred stock would be convertible into two shares of RCA common stock.

After the merger takes place, Hertz would continue to function as a separate entity under its own board of directors and with its present personnel and management as a wholly-owned subsidiary of RCA.





The Strong Electric Corporation's new Futura carbon arc lamps have been found to be of good quality and service in the pictured projection booths. Top, projectionist Frank Newton and manager Douglas R. Little, Village Theatre, Charlotte, N.C., are admiring their newly installed equipment. Bottom, manager Pat Sparks and projectionist Charles Ellis, Northgate Pioneer Plaza, El Paso, Texas, examine the Strong innovation which is said to "make for the forward look in screen lighting."

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29-year-old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO
Vol. 76, No. 22
Jan. 18, 1967

COLUMBIA

Kiss The Girls And Make Them Die

MELODRAMA
101M.

Columbia
(Technicolor)
(Filmed abroad)

ESTIMATE: Colorful tale of spies in action.

CAST: Michael Connors, Dorothy Provine, Terry-Thomas, Raf Vallone, Oliver McGreevy, Sandro Dori, Beverly Adams, Nicoletta Machiavelli, Margaret Lee. Produced by Dino De Laurentiis; executive producers, Salvatore Argento and Dino Maiuri; directed by Henry Levin.

STORY: A famed British anthropologist is mysteriously killed as he makes notes of a mysterious dance by natives. Meanwhile, in Rio de Janeiro, Michael Connors, an undercover agent of the CIA, who has been observing some of the actions of alleged wealthy industrialist Raf Vallone, has several attempts made on his life. A number of girls with whom Vallone had been having an affair disappear, and some are killed because of his aroused jealousy. Connors discovers that Vallone is attempting to sell the Red Chinese a beam discovery that can make those it touches sterile. Used via a satellite in orbit, it can be turned on over the U.S. and thus make it easy for the Chinese to conquer their western enemies. The Chinese pay a fantastic amount of money for the equipment and a demonstration. The equipment has already been tested in the native village where the anthropologist was killed. Vallone becomes intrigued with British Dorothy Provine, who rides around in a Rolls Royce driven by Terry-Thomas. The paths of Provine and Connors cross a number of times, and they do have an attraction for each other. They discover that each is a secret agent, she for the British with Terry-Thomas as her assistant in a car that has the ultimate in gadgets. When Vallone discovers she is an agent, he orders her killed, but she escapes. Both she and Connors take refuge in the underground laboratory. After being paid, Vallone kills the Chinese delegation and is about to send the rocket into orbit. Connors prevents this, and the whole installation and its evil inhabitant are destroyed. Connors and Provine decide to spend their future together.

X-RAY: Somehow or other, the use of color seems to make the shenanigans of a group of assorted spies much more palatable, in addition to showing off some of the highlights of the surroundings, South America's Rio de Janeiro and countryside, in attractive fashion. The story holds interest fairly well, offering comedy as well as melodrama; the acting is neat; and the direction is serviceable. Quite a bit of effort and money seems to have been expended on the production values, which create greater value for the entry. It should do well as part of the show with the "names" of Connors, Provine, and Terry-Thomas to help. Oh yes, mention should also be made of a Rolls-Royce that is fantastically equipped to make the business of espionage and survival that much easier. It even carries its own collapsible billboard behind which to hide when the pursuit becomes too intense. The screenplay is by Jack Pulman and Dino Maiuri, based on a story by the latter.

AD LINES: "Girl-Watching Could Lead To Murder"; "It's All A Plot To Conquer The World And Some Girls, Too."

MGM

The Venetian Affair

MELODRAMA
92M.

MGM
(Panavision)
(Metrocolor)

ESTIMATE: Names will help fair spy programmer.

CAST: Robert Vaughn, Elke Sommer, Felicia Farr, Karl Boehm, Luciana Paluzzi, Boris Karloff, Roger C. Carmel, Edward Asner, Joe De Santis, Fabrizio Mioni, Wesley Lau, Bill Weiss. Produced by Jerry Thorpe and E. Jack Neuman; directed by Thorpe; screenplay by Neuman, based on a novel by Helen MacInnes.

STORY: An American diplomat casually blows up an international peace conference, killing all delegates, including himself. International repercussions are dangerous, and cynical reporter-photographer Robert Vaughn is rushed to Venice to cover the story. It turns out that he has been sent back because CIA man Edward Asner wants his help in tracking down enemy agent Elke Sommer, who was once married to Vaughn. At that time, Vaughn was fired from the CIA. When his marriage broke up, he became a photo-bum. It is known that political scientist Boris Karloff has the answers to the mystery, and Vaughn contacts him. Vaughn also locates Sommer, who tells him she fears mysterious spy Karl Boehm, who had hired her to cultivate the dead American diplomat. Vaughn helps Sommer escape, but she betrays him, and he is captured by Boehm. Boehm kills Sommer, who can be of no further use to him. Vaughn learns that the diplomat acted under the influence of a mind-killing drug and that Karloff is carrying a similar bomb to another conference. Vaughn escapes, kills Boehm, and stops Karloff, who is also under the influence of the drug, before the conference can be destroyed.

X-RAY: Some good names are involved in this rather jumbled spy programmer. Robert Vaughn plays a bitter hero, quite different from his television image as the Man From U.N.C.L.E. This is not necessarily a weakness, but the script lets him and the rest of the good cast down more than a little. Audiences will have some difficulty following the ins and outs of a rather slow-moving story. Location footage in scenic Venice provides colorful backdrops for the action, and the ladies of the company are easy on the eyes. These are the positive values, but development of the story leaves much to be desired. Less demanding audiences who are still captivated by the secret agent craze will accept this as another in a long line of such offerings. It is neither the best nor the worst of its type.

AD LINES: "The Venetian Affair . . . The Crime Of The Century"; "He Battled To Save A World Hovering On The Brink Of Disaster."

PARAMOUNT

Red Tomahawk

OUTDOOR DRAMA
82M.

Paramount
(Color)

ESTIMATE: Okay programmer.

CAST: Howard Keel, Joan Caulfield, Broderick Crawford, Scott Brady, Wendell Corey, Richard Arlen, Tom Drake, Tracy Olsen, Ben Cooper, Donald Barry, Reg Parton. Produced by A. C. Lyles; directed by R. G. Springsteen.

STORY: The massacre of Custer and the Seventh Cavalry is discovered by passing Army Captain Howard Keel, who tries to get word to other Army units advancing on the scene so that they won't get caught by superior numbers of Indians awaiting them. The telegraph is cut off in the town of Deadwood, which panics at the news. Keel needs help, which is offered by an old friend, Scott Brady, and a new one, Broderick Crawford. Before they ride out through, Keel hears that there are several Gatling machine guns hidden somewhere in town, which could help the army units. When the townsfolk learn of their existence, Wendell Corey insists that they be turned over for the defense of the town. Widow Joan Caulfield, whose dead husband buried the guns, was once tortured by the Indians who were after the guns. She refused to give them to her captors, just as she refuses to turn them over to either Keel or the townsfolk. There is a mutual attraction between her and Keel, and he later convinces her that the Army could put the guns to proper use and save themselves and the town. She later turns them over to Corey and his men when they threaten to kill Keel. The latter, with the aid of Crawford and Brady, get them back and take them out of town on a wagon. They get through Indian outposts and do meet up with several of the Army forces. The guns help the soldiers withstand attacks by the Indians and turn the tide of battle. Keel returns to town to claim Caulfield. Brady survives as well, but Crawford is killed.

X-Ray: Once again, producer A. C. Lyles has combined veteran "names," action, and color in an outdoor adventure tale, and the result is an entry that should do okay as part of the program. The acting is adequate, and the direction and production are efficient. There is enough happening on screen to hold viewer attention most of the time. The screenplay is by Steve Fisher, based on a story by himself and Andrew Craddock.

Ad Lines: "The Story Of What Happened Following The Custer Massacre"; "Outdoor Action And Adventure In Color."

Warning Shot

Drama
100M.

Paramount
(Technicolor)

Estimate: Interesting murder mystery.

Cast: David Janssen, Ed Begley, Keenan Wynn, Sam Wanamaker, Lillian Gish, Stefanie Powers, Eleanor Parker, George Grizzard, George Sanders, Steve Allen, Carroll O'Connor, Joan Collins, Walter Pidgeon, John Garfield Jr., Bob Williams, Jerry Dunphy, Romo Vincent, Vito Scotti. Directed and produced by Buzz Kulik.

Story: Detective sergeant David Janssen and his partner Keenan Wynn are staked out near an apartment house in Los Angeles in hopes of catching a psycopathic killer. Janssen spots a figure hurrying through the darkness and orders him to halt. When he draws a gun, Janssen shoots first, hitting him, and the man falls into a swimming pool. When he is fished out, he is dead. He is identified as a doctor with a good reputation for helping others, especially needy Mexicans in a small town over the border. No one can find the gun that Janssen claims was drawn by the dead man. The papers play up the case, and Janssen gets the tag of a trigger-happy cop who shoots first and asks questions afterwards. It turns out that he had been wounded seriously in another encounter, after which he could have retired. He preferred returning to duty, which brought on a divorce action by his wife, Joan Collins. He is suspended by captain Ed Begley while deputy district attorney Sam Wanamaker intends to proceed with full prosecution. Janssen tries to find out more about the dead man, which results in interviews with his non-grieving widow, Eleanor Parker; a beating by his son and some of his friends; a near reconciliation with Collins; an interview with the doctor's nurse, Stefanie Powers, who is murdered later before she can give him some needed information; an interview with apartment house tenant Lillian Gish, whom the doctor visited; the discovery of a murder of another tenant, who had nothing to do with the case; the friendly association with pilot George Grizzard, another tenant; etc. He eventually discovers that the dead doctor had been transporting dope from Mexico on his so-called philanthropic trips over the border and that his contact was Grizzard in the apartment house. There was a gun, a toy one, which was used to hold the heroin. Gish's dog carried off the gun the evening of the shoot-out. He holds Grizzard for the arrival of other officers, and the case is now over.

X-Ray: There's quite a bit of suspense engendered in this release that starts out on a note of action and builds as the story unreels until the revealing climax. Along the way are encountered drama, murder, mystery, some humor, etc., as well as an attractive L.A. background presented in color. To add a bit of dressing, there are bit performances by such "names" as Eleanor Parker, George Sanders, Steve Allen, Joan Collins, and Walter Pidgeon. Performances are good, and direction and production values are effective. It should do well as part of the show with due appreciation from mystery and detective yarn fans. The screenplay is by Mann Rubin, based on the novel "711-Officer Needs Help" by Whit Masterson.

Ad Lines: "A Detective Goes After A Murderer And Winds Up Facing A Murder Rap"; "Blazing Police Guns Herald The Start Of A Mystery Thriller."

20TH-FOX

Come Spy With Me

Melodrama
85M.

20th-Fox
(Cinemascope)
(Color by DeLuxe)

Estimate: Spies in scuba gear for program.

Cast: Troy Donahue, Andrea Dromm, Albert Dekker, Mart Hulswit, Valerie Allen, Dan Ferrone, Howard Schell, Chance Gentry, Louis Edmonds, Kate Aldrich, Lucienne Bridou. Executive producer, Alan V. Iselin; produced by Paul M. Heller; directed by Marshall Stone.

Story: Andrew Dromm has been assigned to see if there are any obstructions to mar the meeting of a number of heads of state on a U. S. battleship off one of the islands in the Caribbean. Other agents have been spotted around, including one unknown to Dromm. Troy Donahue's charter boat is hired for a diving test of some equipment by men and girls as a cover for some of the spying operations. Meanwhile, Albert Dekker, who owns half of the island, has made preparations to blow up the battleship, using special equipment and a number of assistants. Dromm and Donahue are attracted to each other, but she doesn't let it interfere with her job. When her back-up agent is murdered, she gets into a trap which Donahue and the others manage to spring with the aid of local police and outside agents. Donahue manages to explode the munitions trap set there for the ship which is unharmed, and that leaves him and Dromm to concentrate on a future of sorts together.

X-Ray: This breezy melodrama is one of the loudest and noisiest in some time with a pace that is frantic and a fanciful yarn that holds interest most of the time. The surroundings of sea, sand, and sex are attractive and colorful, with the scantily clad gals helping dress things a bit. A humorous narration bridges some of the plot lines, and several rock-type tunes keep viewers alert, with the younger set figuring to be most appreciative. The screenplay is by Cherney Berg, based on a story by Stuart James. The acting is average, and direction and production are acceptable. It should do well as part of the show.

Ad Lines: "She Was The Sexiest Secret Agent In The World"; "Fun And Murder In The Swingin' Caribbean."

UNIVERSAL

The Reluctant Astronaut

Comedy
102M.

Universal
(Technicolor)

Estimate: Cute comedy for youngsters and family.

Cast: Don Knotts, Arthur O'Connell, Jeanette Nolan, Leslie Nielsen, Joan Freeman, Jesse White, Frank McGrath, Paul Hartman, Guy Raymond, Robert Simon, Burt Mustin, Robert Pickering. Produced and directed by Edward J. Montagne; screenplay by Jim Fritzell and Everett Greenbaum.

Story: Don Knotts, deathy afraid of heights and flying, is barely able to tolerate his job of operating a space ride at an amusement park. To his horror, his father, Arthur O'Connell, volunteers him for the astronaut training program, and he is accepted. At the Space Center, he learns he has been accepted as an apprentice janitor. Living a lie because everyone at home thinks he is training to be an astronaut, Knotts attempts to act the part when his family and friends pay an unexpected visit to the Center. His clumsy efforts result in his exposure, and he is dismissed from his janitorial position. Friendless and heartbroken, he gets roaring drunk at a nearby saloon. The Russians plan to launch a fully automated capsule with an ordinary citizen, and the U.S. decides to do it first. To show off the equipment, they seek the least qualified man available—naturally it's Knotts. Bolstered by booze, he agrees and soon is in orbit. He makes every possible mistake, even dislodging the computer tape and having to operate the capsule manually. When it is time to return to earth, radio communication is lost. Remembering his amusement park spiel, Knotts finds all the right levers for his descent. He lands directly on the carrier deck and is a national hero. He marries his girl, and as their honeymoon plane lifts off, Knotts waves goodbye from a patch of tall grass near the field. He's still deathly afraid of heights and flying.

X-Ray: Exhibitors by now are aware of the kind of business that a broad, unsophisticated comedy such as "The Ghost And Mr. Chicken" can do with appropriate audiences. They should be prepared for a similar favorable reaction to this entry, which again stars Don Knotts as a meek, wishy-washy character who manages to get in and out of all kinds of situations with a minimum of effort. This entry has humor and situations that should appeal to the youngsters and the family trade seeking good-natured funnin' with no great social significance. It is more lavishly produced than the previous Knotts entry and has been updated with rocket and space gimmickry. Performances are efficient and in keeping with called-for character interpretations. Direction and production are A-Okay. Exploitation at point of sale can help make returns even better.

Ad Lines: "Meet The Reluctant Astronaut, Unlikeliest Hero Of Them All"; "Don Knotts As America's Champion In The Funniest Space Race In History."

WARNER BROS.

A Covenant With Death

Drama
97M.

Warners
(Technicolor)

Estimate: Interesting drama should satisfy general audiences.

Cast: George Maharis, Laura Devon, Katy Jurado, Earl Holliman, Sidney Blackmer, Gene Hackman, John Anderson, Wende Wagner, Emilio Fernandez, Kent Smith, Lonny Chapman, Jose De Vega, Larry D. Mann, Whit Bissell, Russell Thorsen, Arthur O'Connell. Executive producer, William Conrad; directed by Lamont Johnson.

Story: The town of Soledad in the southwest U.S. in the 1920's is shocked by the murder of the attractive wife of Earl Holliman. He is found drunk and incoherent at the scene by police, who arrest him for murder. He is arraigned before judge Arthur O'Connell, who presides at the trial which finds him guilty. O'Connell then leaves on his vacation. The only other judge in town is young George Maharis, a recent appointee of the Governor, who was a casual observer, preferring a romantic affair with Laura Devon. His Mexican mother, a widow, Katy Jurado, disapproves of

his affair, preferring that he would think of marriage to a Mexican girl. One day, he takes Jurado for a visit to her friends and gets to meet 20-year-old Wende Wagner, whom he hasn't seen in five years and who has grown into a beautiful young lady. On the gallows, Holliman, screaming his innocence, puts up a struggle and causes both himself and the hangman to fall to the ground. The latter is killed by the fall. Holliman is returned to his cell. Shortly afterwards, a neighbor, Whit Bissell, commits suicide, leaving a note admitting that he was the one who killed Holliman's wife. Maharis, now the judge in charge, declares Holliman innocent of the murder of his wife, but orders him held in the killing of the hangman. His attorney moves for a trial before Maharis, who after research, finds him innocent by virtue of self-defense when he can't find a source of reference to a similar situation. Holliman decides to depart the scene. Maharis gives up on Devon when she demands marriage. Instead, he returns to Wagner, with whom he is in love, and he proposes to her.

X-RAY: A story with an interesting problem involving several killings and a dilemma concerning the innocence or guilt of an accused murderer is the backbone of this entry. Thrown in for good measure is a torrid love affair of a concerned, young judge. Altogether, what emerges is an oft-times absorbing tale that should do well as part of the show. The acting is capable, and direction and production are good. The use of color is an added plus factor. The screenplay is by Larry Marcus and Saul Levitt, based upon a best-selling novel by Stephen Becker.

AD LINES: "A Matter Of Murder Arouses A Town"; "A Newly-Appointed Judge Becomes Involved In A Puzzling Murder Case That Tears A Town Wide Open."

Hotel

DRAMA
124M.

Warner Bros.
(Technicolor)

ESTIMATE: Well-made, absorbing drama.

CAST: Rod Taylor, Catherine Spaak, Karl Malden, Melvyn Douglas, Richard Conte, Michael Rennie, Kevin McCarthy, Carmen McRae, Alfred Ryder, Roy Roberts, Al Checco, Sheila Bromley, Merle Oberon. Produced by Wendell Mayes; directed by Richard Quine.

STORY: The St. Gregory Hotel in New Orleans is owned by irascible, strong-charactered, elderly Melvyn Douglas, and he's faced with financial problems including mortgages that are due. He is convinced that he must sell, and he's got the choice of letting it go to hotel tycoon Kevin McCarthy, who would modernize it in both appearance and operation and be ruthless about it, or to a real estate company, who would tear it down to make way for an office building. His general manager is Rod Taylor, who started at the bottom of the ladder and worked his way up. Taylor comes up with the idea of letting a union put up the money as an investment. In return, the help would become members of the organization. McCarthy and his staff checks in along with his mistress, French Catherine Spaak, who is attracted to Taylor as is he to her. One of the better suites is occupied by British Duke and Dutchess Merle Oberon and Michael Rennie, with the latter about to be named British Ambassador in Washington. They sneak into their room following a hit and run accident in which a child is killed. Hotel detective Richard Conte puts together certain facts and attempts to blackmail them. Oberon pays him, but part of the deal is for him to drive the damaged car to Washington. Karl Malden, specializing in hotel thievery, has been prowling the halls stealing when he can. McCarthy asks Spaak to act friendly to Taylor and get what information she can. She enjoys going out with him and winding up in his apartment. Meanwhile, McCarthy has arranged for a Negro couple to cause an incident which embarrasses the union into bowing out of the deal. McCarthy offers Taylor a bribe to help convince Douglas that he should sell to him, but he refuses to follow through and reveals all to Douglas, who decides to accept the real estate offer although it means less money. Conte is caught, and the police trace the car to Oberon and Rennie. The latter decides to go to the police station and confess all, but the elevator breaks down. Taylor manages to rescue the operator, a mother and young daughter, and Malden, after which the car plunges down, carrying Rennie to his death. Oberon is exonerated and clears an astounded Conte. Malden is arrested for his thievery. Spaak breaks with McCarthy, and Taylor feels free to take up with her while the hotel is in the process of being closed down. Douglas is already planning to buy another hotel.

X-RAY: The operations of a large city hotel are unveiled for viewers as they take in the absorbing story of the owners, the management, and the various guests. There's round-the-clock excitement in the luxury hotel, which holds viewer interest on high pretty much throughout. Good performances aid the entry, as does smart and efficient production and direction. There is always something happening on screen, and the use of color adds to the overall effectiveness. Naturally, tie-ins seem to be in order in practically every city that the film plays since the hotel industry is a widespread one indeed. Wendell Mayes wrote the screenplay, based on the novel by Arthur Hailey. It shapes up as a winner.

MISCELLANEOUS

Chafed Elbows

NOVELTY
63M.

Film-Makers Distribution Center
(Partly in color)

ESTIMATE: Novelty for some art and specialty spots.

CAST: George Morgan, Elsie Downey, Lawrence Wolfe, Tom Ohorgan, Stan Warnow, Dan List, Ron Nealy, Lafayette Malatsun, Steve Harris, Jack Harvey, Ben Bagley, Jack Jobson. Produced, written, and directed by Robert Downey.

STORY: George Morgan is a weird young man, who is in love with his mother, a weird old bag. When he's not romancing her, he paints, works in a low-budget movie, has an interview with a weird self-styled psychiatrist, throws a cousin out a window, goes to heaven, returns to earth, etc., etc.

X-RAY: Frankly, this is such an odd-ball type of entry that one wonders where it will be received with some measure of appreciation. The opinion emerges that perhaps the arty spots catering to university attendees and those who are seeking the really unusual can try this for effect. Presumably, the film, which features both motion and still photography, is to be categorized as a sample of an underground film, a designation for low-budget experimental stuff. Some of the language and situations are on the adult side, but even mature adults may not emerge fully enthused about what they have seen. It's wacky enough to be "in" in some circles, and too far out to be "in" in others. Technically, everybody tries, and the result has a smattering of promise and even some fulfillment.

FOREIGN

Eric Soya's '17

COMEDY DRAMA
87M.

Peppercorn-Wormser
(Filmed in Denmark)
(Eastman Color)
(English titles)

ESTIMATE: Cute import on age-old theme.

CAST: Ghita Norby, Ole Soltoft, Haas Petersen, Lise Rosendahl, Ole Monty, Bodil Steen, Susanne Heinrich, Lily Broberg, Ingold David, Jorgen Kiil. Directed by Annelise Meineche.

STORY: It's the summer of 1917, and 17-year-old student Ole Soltoft lives with his widower father, Haas Petersen, in Copenhagen. He feels almost a man except that he has never had any relations with a female, and he must get his thrills from books, paintings, etc. His inexperience and fears inhibit him, especially as regards attractive house maid Lise Rosendahl, who seems to be waiting for him to take the initiative. He is invited to spend part of his summer vacation in a small seashore town with an aunt, uncle, and his attractive cousin, Ghita Norby, about his age. The maid and housekeeper act overly friendly to him, but again, he does little about it. He himself becomes the object of a sexual move by one of the male employees in his uncle's store, which shocks him. When he and Norby are left alone overnight except for a maid, the two consummate their first sexual experience, and Norby tells him that she saw her mother and a friend of the family indulging in sex. He remains at the house though Norby leaves for a nearby college, and he sleeps with the maid, who initiates him a bit more. A pass at the more than receptive housekeeper results in more fun, and he's now got confidence to take on all comers, even a willing girl passenger on the train home. A brief greeting for his father, and then off to more fun with the attractive maid.

X-RAY: This import starts off slowly, showing how inexperience in matters sexual disturbs a 17-year-old youth, but then about the middle, it picks up speed. The fun mounts until the conclusion shows our youth has become a man of the world. There's properly awkward confusion and tenderness at the outset as our hero wonders about and yearns for sexual experience. His bravado is delightful as he successfully makes his way in the world of men and women. Art house and specialty audiences should get a charge out of the proceedings. It's not for the young, however. The acting is quite good, and the direction and production are smart and efficient, with the use of color an added asset. The screenplay is by Bob Ramsing, based on the novel by Eric Soya.

AD LINES: "Seventeen And Never Been Kissed But A Summer At The Seashore Takes Care Of That"; "All The Girls Wanted Him But He Didn't Know What To Do About It—Until That Eventful Night."

The Game Is Over

DRAMA
96M.

Royal Films Int.
(Panavision)
(Technicolor)
(French-made)
(English titles)

ESTIMATE: Beautifully filmed but questionable "adults only" art offering.

CAST: Jane Fonda, Peter McEnery, Michel Piccoli, Tina Marquand, Jacques Monod, Simone Valere, Ham Chau Luong, Howard

ALPHABETICAL GUIDE TO 100 FEATURE REVIEWS

This index covers features reviewed thus far during the 1966–67 season in addition to features of the 1965–66 season, reviewed after the issue of Aug. 31, 1966.—Ed.

A

AFTER THE FOX—103m.—UA 5479
AFRICA ADDIO—120m.—For. 5486
ALL THE OTHER GIRLS DO—90m.—For. 5470
ALVAREZ KELLY—116m.—Col. 5457
ANY WEDNESDAY—109m.—WB 5464
APPALOOSA, THE—98m.—U 5455
AROUSED—82m.—Misc. 5474
ARRIVEDERCI BABY—105m.—Para. 5482

B

BIBLE, THE—174m.—Fox 5458
BLOW-UP—110m.—For. 5486
BOLSHOI BALLET '67—75m.—Para. 5458
BRIDES OF FU MANCHU, THE—94m.—For. .. 5479

C

CHAFED ELBOWS—63m.—Misc. 5491
CHRISTMAS THAT ALMOST WASN'T, THE—95m.—For. 5467
COME SPY WITH ME—85m.—20th-Fox 5490
COUNTERFEIT CONSTABLE, THE—86m.—For. 5474
COVENANT WITH DEATH, A—97m.—WB .. 5490
CRAZY QUILT—75m.—Cont. 5465
CUL-DE-SAC—104m.—For. 5470

D

DEAD HEAT ON A MERRY-GO-ROUND—104m.—Col. 5461
DEFECTOR, THE—106m.—Misc. 5470
DEVIL'S OWN, THE—90m.—20th-Fox. 5482
DR. GOLDFOOT AND THE GIRL BOMBS—85m.—AIP 5473
DO YOU KEEP A LION AT HOME?—81m.—For. 5486

E

EL GRECO—95m.—20th-Fox 5455
ERIC SOYA'S '17'—87m.—For. 5491

F

FAHRENHEIT 451—111m.—U 5469
FISTFUL OF DOLLARS, A—96m.—UA 5483
FOLLOW ME BOYS—134m.—BV 5461
FORTUNE COOKIE, THE—125m.—UA 5463
FRANKENSTEIN CONQUERS THE WORLD—98m.—AIP 5453
FUNERAL IN BERLIN—102m.—Para. 5478
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—99m.—UA 5458

G

GALIA—105m.—For. 5486
GAMBIT—109m.—U 5470
GAME IS OVER, THE—96m.—For. 5491
GEORGY GIRL—100m.—Col. 5462
GOAL!—106m.—Col. 5481
GRAND PRIX—175m.—MGM 5482

H

HALLUCINATION GENERATION—85m.—AIP . 5477
HAWAII—189m.—UA 5459
HERO'S WIFE, THE—91m.—For. 5467
HOTEL—124m.—WB 5491
HOTEL PARADISO—96m.—MGM 5454

I

I DEAL IN DANGER—85m.—Fox 5463
IS PARIS BURNING?—173m.—Para. 5469

J

JACK FROST—79m.—Emb. 5462

K

KALEIDOSCOPE—103m.—WB 5456
KISS THE GIRLS AND MAKE THEM DIE—101m.—Col. 5489
KNOCKOUT #2—50m.—Misc. 5460

L

LET'S KILL UNCLE—92m.—U 5459
LIQUIDATOR, THE—103m.—MGM 5454
LOVES Of A BLONDE, THE—88m.—For. 5467
LOVING COUPLES—113m.—For. 5467

M

MAN FOR ALL SEASONS, A—120m.—Col. 5477
MARINE BATTLEGROUND—88m.—For. 5460
MASCULINE FEMININE—104m.—For. 5468
MISTER BUDDWING—99m.—MGM 5454
MURDERER'S ROW—108m.—Col. 5478

N

NASHVILLE REBEL—91m.—AIP 5473
NAVY VS THE NIGHT MONSTERS, THE—87m.—Misc. 5456
NIGHT GAMES—104m.—For. 5486
90 DEGREES IN THE SHADE—90m.—For. 5474
NOT WITH MY WIFE, YOU DON'T!—118m.—WB 5459

O

OH, THOSE MOST SECRET AGENTS—96m.—AA 5461
ONE SPY TOO MANY—102m.—MGM 5462
OSS 117—MISSION FOR A KILLER—84m.—Emb. 5453

P

PENELOPE—97m.—MGM 5466
PISTOL FOR RINGO, A—97m.—Emb. 5465
POPPY IS ALSO A FLOWER, THE—100m.—Misc. 5466
PROFESSIONALS, THE—117m.—Col. 5465

Q

QUILLER MEMORANDUM, THE—105m.—20th-Fox 5478

R

RAGE—103m.—Col. 5473
RED TOMAHAWK—82m.—Para. 5489
RELUCTANT ASTRONAUT, THE—102m.—U .. 5490
RETURN OF THE SEVEN—95m.—UA 5463
RINGS AROUND THE WORLD—98m.—Col. ... 5453
ROMEO AND JULIET—126m.—Emb. 5457
RUN FOR YOUR WIFE—97m.—AA 5477

S

SAND PEBBLES, THE—191m.—20th-Fox. 5482
SECONDS—106m.—Para. 5455
SHADOW OF EVIL—92m.—For. 5487
SHAMELESS OLD LADY, THE—95m.—Cont. .. 5465
SHOOT LOUD, LOUDER . . . I DON'T UNDERSTAND—100m.—Emb. 5481
SPINOUT—95m.—MGM 5462
SPY WITH A COLD NOSE, THE—93m.—Emb... 5481
SWINGER, THE—81m.—Para. 5466

T

TARZAN AND THE VALLEY OF GOLD—100m.—AIP 5453
10.30 P.M. SUMMER—85m.—For. 5464
TEXAS ACROSS THE RIVER—101m.—U 5455
THAT TENNESSEE BEAT—84m.—Fox 5463
TOBRUK—110m.—U 5483
TOKYO OLYMPIAD—93m.—For. 5476

V

VENETIAN AFFAIR, THE—92m.—MGM 5489
VERY HANDY MAN, A—95m.—For. 5487

W

WARNING SHOT—100m.—Para. 5490
WAY—WAY OUT—101m.—Fox 5466
WHAT'S UP, TIGER LILY?—80m.—AIP 5457
WHERE THE BULLETS FLY—88m.—Emb. 5474
WOMEN OF THE PREHISTORIC PLANET—87m.—Misc. 5460

Vernon, Douglas Read. Produced and directed by Roger Vadim from the novel by Emile Zola, film adaptation by Vadim and Jean Cau.

STORY: Wealthy French industrialist Michel Piccoli lives in Paris with his young second wife, Jane Fonda, and his college-age son by his first marriage, Peter McEnery. Piccoli has little time for his family and has adopted a cynical attitude toward the extra-marital affairs with which a bored Fonda indulges herself. The situation changes as an affair develops between Fonda and McEnery. It ripens into real love, and Piccoli learns about it. He maneuvers the weak McEnery into accepting a marriage of convenience. Naive Fonda goes off to obtain a divorce, knowing it will leave her penniless but convinced McEnery will break with his father and join her. Learning of McEnery's engagement, she dazedly returns to Paris. Amid the gaiety of McEnery's engagement party, her mind snaps.

X-RAY: This moody drama of obsessive love is physically as beautiful as anything could be on the screen, and no double-entendre concerning the frank love scenes is intended. Vadim handles his color cameras with rare artistry, and the result is a progression of one breathtakingly framed scene after another. Love scenes, while explicit, are handled with taste and imagination, with soft-hued montages and exotic settings used to full advantage. The unfortunate part is that all this artistry has been wasted on a property that is relatively banal and certainly distasteful. While it may be trying to say something meaningful about modern morality and the tragedy of a self-indulgent woman who gives her all for real love, it rarely succeeds in winning real audience involvement with the human beings involved. This perhaps is one reason why one becomes so aware of the technical mastery displayed. Performances are satisfactory, with Fonda seeming somewhat out of her element as the love-starved and tragic heroine. She does display her figure to advantage, aided immeasurably by Vadim's unquestioned skill in directing such scenes. To sum up, the film is beautiful to look at and that could carry it a long way with art devotees who dote on the unusual. Those who see it should be well aware of what they are seeing so that moral recriminations against the film seem to be redundant. It's strictly adult fare, and not aimed at every adult either. The picture has been condemned by the Catholic Office for Motion Pictures. One can't help wishing Vadim would turn his very real talent to a more meaningful project.

AD LINES: "A Celebration Of Sensual Love In The 'Hip' World Of Paris Today"; "It Was A Game Filled With Danger And Desire. . . . And The Stakes Were Too High."



Jan. 18, 1967 SECTION THREE
Vol. 76, No. 22

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. —19107.

Lewis "Open Set" Policy

HOLLYWOOD—Jerry Lewis has finalized his second tie-up with a major company to permit the general public to visit the set of his currently filming production, "The Big Mouth," a Columbia release which Lewis is directing and producing as well as starring in.

Arrangements have been made between the Jerry Lewis Productions company and Hertz Rent A Car permitting Hertz customers visiting southern California during the month of January to watch the Lewis film being made, either at one of its numerous Los Angeles area location sites or at Columbia Pictures' main Hollywood studio.

Previously, the Lewis company and Pacific Southwest Airlines (PSA) reached a similar agreement in which passengers on PSA's more than 600 flights a week are given a 4×6 card as a "ticket-of-admission" to the Lewis set.

Lewis' sets have always been "open" to anyone on a studio lot who wishes to watch the filming. In the case of "The Big Mouth," the "open set" policy is being extended to members of the general public who obtain tickets through either the Hertz company or PSA.

Para. Stresses Paperbacks

Paramount Pictures' two big holiday releases, "Funeral in Berlin" and "Arrivederci, Baby!" were both backed by the national distribution of the paperback film versions of these motion pictures by Dell Publishing.

Both soft-cover editions feature full-color photography and art work from the Paramount releases and give full credits on the films.

Across the country, Dell outlets will be helping the local engagements of the two films with window displays including materials from the motion pictures, and in-store displays, racks, counter cards and streamers.

Nationwide Novelty Promotions Herald MGM's "The Liquidator"

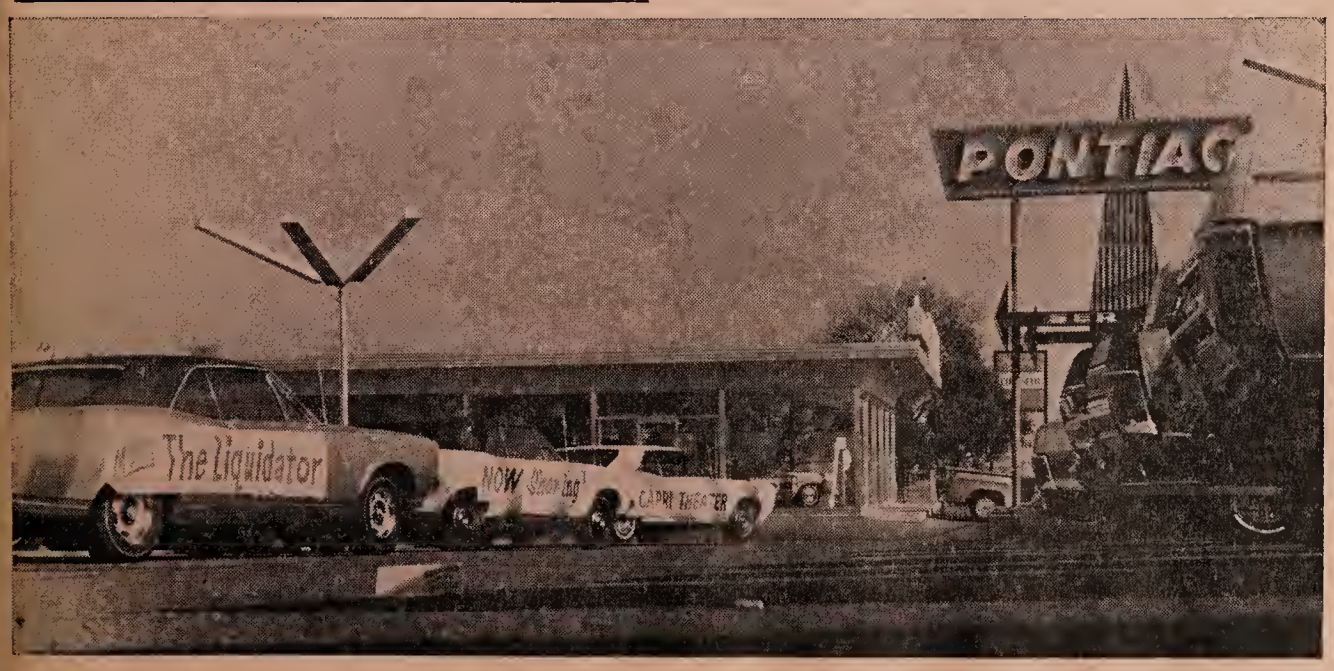


Model Kim Stevens helps promote MGM's "The Liquidator" in Fort Worth by directing eyes toward herself and attention toward the film. Seen with her is Trans-Texas publicity director Dick Empey, who worked on the feature's exploitation along with MGM publicist Ron Boatman, KXOL radio's Cecil Pearson, and Armstead Advertising's Roy Stamps.

Publicity and promotion for MGM's "The Liquidator" has proved particularly worthy of mention. It included judo and karate demonstrations in Buffalo, "mystery question" and "mystery voice" radio contests in Utica, spot commercials combining automobile and film endorsements in Dallas, a similar auto sales pitch in Wichita, a camera store pitch-contest in Philadelphia, a charity promotion in Milwaukee, disc jockey appearances in Chicago, and an especially interesting combination play in Fort Worth.

In the Fort Worth promotion (Trans-Texas Theatres, Inc.), a bikini-clad model paraded down streets and through shopping centers plugging the picture. Street ballying was also done with four Pontiacs from Dallas traveling about with signs plugging the picture. Store windows also played a part, as six local music stores displayed albums and records connected with the film. WBAP-TV, covering a large section of the state, carried paid ads and gave the picture news coverage. KXOL radio held a promotional contest. Local newspapers carried both ads and reviews. Three local newspaper amusement editors found on their desks a cardboard package from which a ticking sound issued. All each journalist found inside was an alarm clock and a card bearing "The Liquidators" title and playdate; this was after one of the editors ostensibly dunked his package in water. We think, or at least hope, that he was joshing.

Similar novel promotion campaigns were underway for MGM's "Spinout," starring Elvis Presley. Fort Worth's Hollywood Theatre, a link in the Trans-Texas chain which ran "The Liquidator," gave a commendable follow-up publicity and exploitation drive for the Presley motion picture.



Fleet of appropriately bannered new cars toured Dallas to proclaim the playdate of MGM's "The Liquidator" at the Capri Theatre.

Details On Dallas Date

"The Liquidator" recently ran at Trans-Texas Theatres' Capri Theatre in Dallas. On opening day, according to the Capri's manager B. J. Edwards, numerous novel promotion stunts took place. Among them, three new Pontiacs touring shopping centers and downtown bearing signs listing the motion picture's playdate and theatre; a hearse making a similar tour, bearing the sign "The Liquidator's Delivery Service," also listing theatre and playdate. Cars and hearse, plus radio and television spots, plus tickets to car buying prospects, came from car dealer R. O. Evans.

Promoted were 50 gratis spots on radio station KLIF through a contest which con-

(*Continued on page EX-815*)

Top Showmanship Pays Dividends As Silent Makes Boxoffice Noise

Renowned silent comedy star Harold Lloyd was in Madison, Wisconsin, not long ago, and he received a notable welcome. The governor of Wisconsin had named Nov. 1 "Harold Lloyd Day" in his honor. He was in Wisconsin to promote his new compilation, "The Funny Side of Life." A segment of it, "The Freshman," was shown at the University of Wisconsin on Nov. 1, and afterwards was held a luncheon, at which Lloyd, 73, was given the "Harold Lloyd Day" proclamation, along with a Wisconsin cheese, by Wisconsin's Secretary of State. On hand at the luncheon were Madison's mayor and the University's president. Lloyd then held a press conference. The affair received coverage from six area papers, some of which carried extensive stories on Lloyd, and from all area television news shows and all four Madison radio stations.

All the above activity was engineered by Herb Frank, manager of Stanley Warner's Capitol Theatre in Madison. The complete compilation opened the following week at the Capitol Theatre. In an official report, Frank said ". . . I had Mr. Lloyd in Madison all day Tuesday, 11/1 and we did get much mileage out of him in conjunction with the opening of his film here next week." The Harold Lloyd Day activities were the nucleus of a promotional campaign which included "no radio or tv budget; just newspaper and shoe leather," according to Frank. In addition to the radio and television news coverage, Lloyd dominated the air waves with personal appearances on two area morning radio shows; and CBS TV channel three in Madison broadcast an extra half-hour program entitled "A New Generation Meets Harold Lloyd," which featured a personal interview and film clips from the movie. Even if the campaign budget did include provisions for radio and television exploitation, it would have been difficult to acquire such coverage.

Also part of the promotion expenditure were 5000 picture post cards showing stills from Lloyd movies and "Funny Flick" buttons showing a straw hat and Lloyd's trademark, spectacles. Store windows started showing signs saying, "Come in for your free Funny Flick Button and post card," and giving the title, theatre, and playdate of the anthology.

In his letter to Stanley Warner zone manager H. Feinstein, Frank said, "I know this is not an easy film to put over, but I want you to know that I am doing everything possible to sell it here in Madison. . . Let's just hope that all this work pays off at the boxoffice." Silent film comedy is venerable in the industry, and Harold Lloyd epitomizes silent comedy quality along with his contempories, Keaton and Chaplin; but with new generations, new tastes, and new film techniques, it is easy to see how a silent motion picture made in 1925 could be passed up by the general public. What were the boxoffice results? The best since Labor Day weekend. Attendance topped that of such first runners as "Battle of the Bulge," "Seconds," and "Assault on a Queen." The only bigger films were Labor Day weekend's "Three on a Couch" and "Dear John." The success of the film is a tribute to both Lloyd and Frank. It would be expected that a venerable star would rest on his laurels and an exhibitor would stay on the beaten path, but success was well deserved by these two who thought otherwise.



Harold Lloyd in a scene from "The Freshman," which appears in the film anthology "The Funny Side of Life." This shot appeared on a postcard given out by the thousands to promote the film.

West Indies Like "Dolittle"

A special issue of the Voice of St. Lucia, leading newspaper on that British West Indian island, was devoted entirely to "Doctor Dolittle," which just completed six weeks of location filming there. The film stars Rex Harrison.



Sign like this, offering gratis Lloyd postcards and "Funny Flick" buttons which exhibit Lloyd spectacles, appeared in the store windows of Montgomery Ward and others.



Harold Lloyd (right) receives Wisconsin cheese from Wisconsin's Secretary of State Robert C. Zimmerman, who also awarded him the governor's "Harold Lloyd Day" proclamation.

Multi-Lingual Approach Boosts "Paris Burning"

A most unique motion picture advertising campaign is going on in New York for the engagement there of Paramount's "Is Paris Burning?" at the Criterion Theatre.

Taking a cue from a popular merchandising approach aimed at potential customers in various American ethnic groups, Paramount Pictures has launched an extensive multi-lingual advertising campaign in behalf of "Is Paris Burning?" the screen version of the international best-seller about the 1944 Liberation of Paris.

Employing advertisements which actually appeared in leading Paris, Madrid and West Berlin newspapers recently during the film's record-breaking engagements in those cities, Paramount has added English copy, keyed to major cities throughout the United States. Thus, in New York, where the ads have already appeared, the English copy notes that "only a Spanish-American may be able to read this ad which appeared in Madrid, Spain. In Madrid, where there are more Spaniards than in New York, more people are seeing 'Is Paris Burning?' than any other picture in Paramount history!"

The special advertisement then goes on to declare that ". . . We must be doing something record-breaking." Except for the above, plus local playdate information, the remainder of the ad is completely in Spanish.

Paramount plans to use these multi-lingual advertisements in English-language newspapers in major cities across the United States, based upon local ethnic population figures. Thus, in New Orleans, with its large French-speaking population, the Paris ads would be used, while in Milwaukee, with its numerous German-speaking inhabitants, the West Berlin ads would be particularly effective.

Presently, the foreign language advertisements in the campaign have been prepared in French, Spanish and German, but additional ads in Italian, Japanese, Chinese, Greek and Portuguese are currently in preparation as "Is Paris Burning?" opens in those countries.

"The Tiger Makes Out" Cites N.Y. Mayor Lindsay

In recognition of the unique co-operation and good will accorded the filming in New York of "The Tiger Makes Out," Mayor John V. Lindsay has been presented with a special citation on behalf of Eli Wallach and Anne Jackson, stars of the Elan Production; Arthur Hiller, director; George Justin, producer; and Columbia Pictures, which will release the Technicolor comedy.

The Murray Schisgal screenplay, which was filmed entirely in New York, shot more than 70 per cent of its footage in street locations in Greenwich Village and neighboring areas.

The citation reads: "Citation presented to the Honorable John Vliet Lindsay, Mayor of New York, on this, the twelfth day of December, 1966, by Columbia Pictures and Elan Productions. That whereas Mayor John V. Lindsay and the great City of New York have given to all filmmakers here the utmost cooperation, and that whereas Mayor John V. Lindsay and the great City of New York have granted to the production of "The Tiger Makes Out" aid and an abundance of good will, without which the making of this film would have been impossible, We, Columbia Pictures and Elan Productions do present this citation, in token of our sincere appreciation, our gratitude and our thanks.

Miami Theatres All-Out For "Paris" Area Break

Howard Pettengill, Paramount's Miami office, has advised us of the details of the publicity and promotion campaign for "Is Paris Burning?" in that area. Newspapers and periodicals carried the usual ads and schedules, and some ran column items and stories on the picture and its stars. A special four-page supplement was devised for the Miami Beach-Sun, featuring ads, editorial content, and printed in color stock to be used as the front jacket of the publication, which is distributed in all hotels and resorts in that area.

All four theatres of Brandt on the Beach used cross-plug trailers and special 40 × 60 lobby display posters. The Beach Theatre had near its entrance, along with the aforementioned poster, a 16mm projector which showed continuous film clips of the motion picture to the crowds in the mall. School showings were arranged with another projector, and film clips were sent to educational tv outlets for broadcast into the classrooms.

The book angle has been thoroughly covered with the paperbound novels, the book jackets plugging the picture, and the die-cut rack cards and stickers. Window and counter displays also were arranged with numerous shops and travel bureaus in the area. Film clips were sent for showing in hotels and giant-size bus posters were processed by the theatres and distributed.

Negotiations were conducted with Air France to send a local couple to Paris over the Christmas-New Years holidays. WLBW-TV agreed to cooperate in this promotional effort.

"Arrivederci" Music

Paramount initiated a music merchandising program on "Arrivederci, Baby!" Designed to take advantage of the Christmas gift buying season, the campaign has been conducted on a nationwide scale.

The film's music package includes the original soundtrack album, Vic Damone's rendition of the love song, "Love Me Longer," and sheet music from the film.

"Arrivederci, Baby!" music merchandising kits were sent to Paramount field men across the country who will concentrate on promoting the film in music outlets in all situations. In addition to contacting music editors and radio stations, the representatives set up in-store standees and full window displays during the busy Christmas shopping period.

"Liquidator" in Dallas

(*Continued*)

sisted of hourly phone calls in which people were asked to guess which D. J. is "The Liquidator." The contest ran for five days and winners received tickets. The same contest was carried by WFAA.

Five area music stores displayed soundtrack albums and records of the movie in their windows. A model called on the amusement editors of both the News and the Times Herald, giving each a "liquidator kit" consisting of a toy machine gun, a camera, and a knife. The model also planted a kiss with heavy lipstick on the Times Herald's editor with the words, "Now you are a marked man." Theatre billboard and lobby displays bore appropriate posters.

The campaign was planned and carried out by Dick Empey, advertising-publicity director of Trans-Texas Theatres, and Ron Boatman of MGM. The feature drew well and played for six weeks.

FST Opens New Sunny Isles Twin After All-Out Showmanship Effort



ENTRANCE TO FST SUNNY ISLES TWIN, NORTH MIAMI BEACH

Extensive promotional and exploitation activity marked the opening of Florida State Theatres' new Sunny Isles Twin "Rocking Chair," the first to be built in Dade County by Florida's oldest and largest amusement company.

Initial publicity started some six months before the Dec. 15 opening, when stories and pictures appeared in connection with the ground-breaking ceremonies. There-after, as the construction progressed, stories were carried regularly by the Miami Herald, Miami News, Miami Beach Sun, The Reporter, and the North Dade Journal.

As the time neared for the opening, beginning a month prior, the regular daily ad layouts for the Sunny Isles Twin carried special copy calling attention to such features as the seating, air-conditioning, sound, lighting, parking facilities, etc. Beginning Dec. 5, the tempo increased when four radio stations carried special promotions, offering prizes to contest winners. The highlight of the radio promotion campaign was a tie-in with Pan-American Airlines, which, with radio station WQAM, offered a trip to Rome for two. (This was most appropriate since the opening picture was "A Funny Thing Happened on the Way to the Forum!")

Sub-contractors offered their congratulations on the opening by way of a special ad in the Miami Herald and Miami News. Complimentary salutes congratulating Florida State Theatres on the opening were broadcast all the opening day from Miami radio stations WQAM, WINZ, WGBS, WIOD and WKAT, and Hollywood station WGMA joining in as well. Radio station WQAM broadcast live from the lobby with Rick Shaw, popular disc jockey at the mike. Bill Smith, WKAT, taped interviews with visiting dignitaries in the huge circular lobby. Television station WLBW (ABC) covered the opening night's activities.

The opening night was sponsored by the North Miami Beach Knights of Pythias No.

(*Continued on page EX-816*)



Official Opening of Florida State Theatres' new Sunny Isles Twin 'Rocking Chair' Theatre in North Miami Beach included ribbon cutters pictured left to right: James Reardon, Vice-Mayor, North Miami Beach; Arthur I. Snyder, Mayor, North Miami Beach; P. H. "Harvey" Garland, vice-president, Florida State theatre operations; Harold Greene, Vice-Mayor and Commissioner of Dade County; Harry Botwick, division manager, Florida State Theatres; LaMar Sarra, vice-president and general counsel, Florida State Theatres; and Leroy Levy, councilman, North Miami Beach.

British Showmanship

by Jock MacGregor

THE LARGE NUMBER OF CAMPAIGNS BEING SUBMITTED TO THE LONDON Bureau, plus those which are passed on by head offices after being judged by executives for various circuit contests can mean delayed publication so that on cold and frosty mornings, stories about sunny days are published. One such—or rather three such cases—concerns Luke Moneypenny's promotion for his season of "Sound of Music" at the Odeon, Jersey, one of the holiday islands off the French coast, as he went after successive groups of vacationeers most of whom stayed 14 days. Local laws make away from the theatre publicity difficult, but he achieved "one of the greatest scoops of the year"—a decorated float in Jersey's major annual attraction, "The Battle of Flowers," which invariably gets international recognition. He claims that no wider coverage could be achieved as no less than 67,000 spectators lined the route, and that it was not just a case of getting an entry. He was faced with considerable planning, organization, and preparation. First he managed to borrow from a rich resident a Mercedes-Benz open coupe, and then he looked for suitable children to represent the Trapp family in the film and period clothes for them to wear. A guitar was borrowed, and music was recorded for relay during the procession. The car then had to be decorated with pink and white carnations in keeping with the class of entry, and banners bearing title and credit discreetly incorporated. Next, the children had to be carefully rehearsed for the parade. The Odeon was further spotlighted as the Band of the Royal Horse Guards which was transported specially from London were paraded in the theatre parking lot before marching off to lead the procession. Later, a van with roof top display, banners, stills, posters, etc., and public address speaker toured the island's busy centres and most popular beaches. Then Luke, to celebrate the longest run ever on the island (he does not state how many but the first and last press clipping are separated by 18 weeks), promoted an iced cake representing Salzburg Cathedral for presentation to a children's home. He got further press breaks from finding a patron who had seen the film some 20 times.

RUNNING "THE RARE BREED" AT THE ODEON, WESTON-SUPER-MARE, W. J. Reid organized a contest with a silver cup as prize for a rare pet contest, and garnered no less than six editorial and pictorial press breaks. The press also spotlighted a special Sunday recital for the Cinema Organ Society on the Compton Organ, once the feature of every cinema and now only played in Weston at the Saturday morning children's matinees.

THROUGHOUT THE UNITED KINGDOM, UPTAKE, THE ALL INDUSTRY effort to build attendances, is under way. Local committees are being set up in the key cities comprising circuit and independent exhibitors, distributors, ancillary sales representatives, and in some cases press men and other interested people. Since the idea started in the provinces, or to be more correct South Wales, it has been felt that it would be better for the initiative to come from out of London. No committee is more enthusiastic than Leeds, and John D. Clark, general manager of the Leeds Odeon, has been submitting reports of its activities. Lectures supported by suitable background films have been given to youth and women's clubs and elsewhere, and interested parties have been shown behind the scenes at The Clock, an independent 1900 seat theatre. They have also produced a combined hanging card showing the programs in the city centre cinemas for weekly distribution to hotels, bars, coffee bars, restaurants, etc.

THIS YEAR, ALBERT E. HALLAM OF THE ABC, NUNEATON, JOINED FORCES with the Rotary Club to organise his Christmas foyer collection for the old people's welfare, under the blanket cover of "The ABC and Rotary Club of Nuneaton Christmas Parcels Appeal under the patronage of His Worship The Mayor." Rotary provided collectors and tins, and the press supported the campaign with the result that the biggest figure ever for such a collection was achieved. Independently, his staff over a four week period, contributed $15 for a food hamper, and this was presented at the suggestion of the Women's Voluntary Services to a lonely 80-year-old woman whose name was deliberately omitted from the press stories about the gift. . . . For a week prior to playing "The Great Race" at the ABC Woolwich, South East London, Harry Bolton had a model motorway racing car system, loaned by Club Sports Supplies, operating in his circle foyer. The store also mounted a window display of posters, stills, etc.

Universal's Stars Launch Promotion Via Radio

Forty-six stars and producers have been taped for open end interviews and feature programs to promote 10 upcoming Universal pictures in the biggest radio promotion ever set by the studio. The project will be further implemented by the studio since plans call for additional taping to be done on other films to go before the cameras next year.

The open ends, prepared and handled by Dick Strout, will be heard on some 1,000 stations throughout the country, while the pictures to be promoted are "Thoroughly Modern Millie," "Tobruk," "Rough Night in Jericho," "The War Wagon," "The Battle Horns," "Games," "Deadlier Than the Male," "The King's Pirate," "Banning," and "The Perils of Pauline."

Stars on tape include Julie Andrews, John Wayne, Dean Martin, Kirk Douglas, Charlton Heston, George Peppard, Maximilian Schell, Simone Signoret, Rock Hudson, Richard Johnson, Pat Boone, Mary Tyler Moore, Carol Channing, Elke Sommer, Robert Wagner, Jill St. John, Anjanette Comer, James Farentino, Guy Stockwell, Keenan Wynn, Howard Keel, Robert Walker, Slim Pickens, John McIntire, Don Galloway, Bruce Cabot, Gene Evans, Joanna Barnes, Nigel Green, James Fox, John Gavin, Doug McClure, Terry-Thomas, Pamela Austin and Katharine Ross.

Producers include Ross Hunter, Martin Rackin, Dick Berg, Curtis Harrington and George Edwards.



Among the many notables attending the gala opening of FST's new Sunny Isles Twin in North Miami Beach were Joseph Sugar, vice-president and general sales manager, 20th-Fox; Mrs. Sugar; Mrs. Sadye Tisch, mother of Lawrence and Preston Tisch, Loew's Theatres and Hotels; and P. H. "Harvey" Garland, vice-president of Florida State Theatre operations.

Sunny Isles

(*Continued*)

195 and Pythian Sisters, Temple No. 45. A half-hour prior to the 8 p.m. ribbon-cutting, the 70-piece band of North Miami Senior High School gave a concert. Metropolitan Dade County Vice-Mayor Harold Greene, and North Miami Beach Mayor Arthur I. Snyder, joined with FST vice-president P. H. "Harvey" Garland, FST vice-president and general counsel LaMar Sarra, and FST division manager Harry Botwick for the ribbon-cutting.

Other industry representatives present at the opening were Joseph Sugar vice-president and general sales manager, Twentieth Century Fox; Lou Formato, assistant general sales manager, MGM; Byron Adams, United Artists; Bob Capps, MGM; Fred Mathis, Paramount; and Carroll Ogburn, Warner Brothers.

Division manager Botwick introduced James Fuller, house manager, and associates Leonard Anterio and David Wallace, from the stage of the "Driftwood" auditorium. All participants in the opening ceremonies then moved into the "Aquamarine" auditorium where the entire stage activity of presentation of the colors, prayer, introductions, was repeated for the benefit of the audience in this auditorium.

Regular continuous performances started Friday, Dec. 16, with alternating showings in each auditorium. The Sunny Isles is located on Sunny Isles Causeway, a central point not only for the millions of winter visitors, but for thousands of year-around residents as well.

Oswego Campaign Aids "Sound Of Music" Date

Phil Thorne, manager of the Oswego Theatre, Oswego, N.Y., launched what may be considered a model advertising campaign for a special run of "The Sound of Music" over the Christmas holidays. A standee was placed in the theatre's lobby reading "Special Selective Engagement" and giving the times for the complete run. Over 500 letters were sent out, heralding the movie to professional people, industries, and teachers, and offering special group rates.

On Tuesday, Dec. 20, the day before the picture opened for the engagement, radio WSGO cooperated by running a "Salute to the Sound of Music." Station identification went "You are tuned in to your 'Sound of Music' station," and 10 special programs were broadcast featuring music from the motion picture's soundtrack. Newspaper breaks, complete with information as to scheduling were obtained.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 **consecutive** insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

CONCESSIONS SUPPLIES

A REALLY GOOD COLA CONCENTRATE. Make your own syrup $1.10 gallon. Free concentrate sample. COLD SPRINGS, P.O. Box 82, Three Rivers, Michigan 49093.

EQUIPMENT FOR SALE

MIGHTY 90 LAMPS, Rectifiers, New Japanese Lens, Mirrors, Century Booth. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

EQUIPMENT WANTED

TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you? STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE SEATING

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 247 Water St., Brooklyn, N.Y. 11201.

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

THEATRES FOR SALE

SAVOY THEATRE, Northfield, Vt., 350 seats, completely stocked, modern equipment, four room apartment, $9,500. For more information, write c/o theatre.

COMPLETELY EQUIPPED theatre and building, 770 seats, central Oregon town. Ideal for family operation. Mild climate, good schools and near Oregon State University. May be purchased with low cash down payment and reasonable monthly payments. Write BOX 305, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

BEAUTIFUL, 285-car drive-in theatre, year round operation-heaters. Eight plus acres. Scenic canyonlands, southeastern Utah Potash-Uranium-Tourists. County seat. Selling to settle estate. Write CARBON COUNTY ABSTRACT COMPANY, Price, Utah.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N 11th St., Phila., Pa. 19123.

1967-68 "Pocket-Size" DATE BOOKS NOW AVAILABLE!

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex**

EXPERIENCED MANAGER, conventional, drive in. Showcase background, now employed. Family man, top salary only. Excellent civic and fraternal affiliations, best of references. **BOX A111, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

EXPERIENCED, DEPENDABLE promotion-minded middle-aged man manage theatre growing area near New York City. Good opportunity advance without pressure. Give three references, salary desired. **BOX B111, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PROJECTIONIST, 20 years experience N.Y.C., Connecticut. Licensed, motion picture lab technician. Expediting, advertising, publicity, etc., with very strong ideas. Live in N.Y.C., right party only. **BOX C111, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PUBLICITY-ADVERTISING MANAGER. Can handle press and public relations. Full or part-time for progressive, Nassau-Suffolk County (NY) exhibitors. **BOX C1228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

WANTED: Job as manager-trainee with up and coming circuit, family or art type. Will relocate anywhere. Good references. **BOX D1228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

EXPERIENCED MANAGER WANTED for new theatre in Northeast Philadelphia. Starting salary $150.00 per week. All correspondence strictly confidential. **BOX A118, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

MANAGER-PROJECTIONIST, 40 years experience in all phases of theatre operation. Would relocate in any mid-western state. **BOX B118, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

CONCESSION SUPERVISOR WANTED. Excellent opportunity for experienced man supervise concessions for large Washington, D. C. metropolitan area theatre chain (hardtop, outdoor). For further information call **301-933-1506,** write **THE MARJACK CO., INC., 1820 Half St., SW, Washington, D. C. 20024. (118)**

EXPERIENCED THEATRE MANAGER seeking part-time job as relief manager. References furnished. **BOX A1228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PERSONABLE, YOUNG showmanager with workpower experience in first-run, art, nudie theatres seeks connection Calif., Washington, D. C., N. E., N. Y. **Call 212-254-4418,** or write **BOX B1228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

Address all Correspondence to **The A—MAN Corner** **Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107**

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

TO:

Name . . . . . .

Title . . . . . .

Address . . . . . .

. . . . . .

. . . . . .

. . . . . .

★

☐ Enclosed

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
317 N. Broad St., Phila., Pa. 19107

ONE MILLION YEARS B.C.

"it's a real Block-Buster"

Says D. J. Goodlatte, Managing Director of A B C Theatres, London, England

TELEPHONE
REGENT 6234 (40 LINES)

TELEGRAMS
BRITCIN, LONDON, W1

ASSOCIATED BRITISH CINEMAS LIMITED

30-31 GOLDEN SQUARE
LONDON, W.1.

MANAGING DIRECTOR'S OFFICE

2nd January, 1967.

J. Carreras, Esq., M.B.E.
Hammer Film Productions Ltd.,
Hammer House,
113 Wardour Street,
London, W.1.

Dear Jim,

I am delighted and greatly encouraged by the tremendous business registered by ONE MILLION YEARS B.C. It broke the all time ABC North London circuit record at its opening on December 30th and has continued to achieve similar box office results in London and throughout the country.

My congratulations to you, Tony Hinds, Michael Carreras, Ray Harryhausen and Don Chaffey for delivering a real block-buster.

Yours sincerely,

D. J. GOODLATTE

DIRECTORS: SIR PHILIP WARTER, CHAIRMAN · ROBERT CLARK, M.A., LL.B. DEPUTY CHAIRMAN · D. J. GOODLATTE, MANAGING DIRECTOR · C. J. LATTA, C.B.E., (U.S.A.) · J. H. McDONALD, C.A. · W. CARTLIDGE, ASSISTANT MANAGING DIRECTOR · L. E. CARPENTER · DAVID JONES
SECRETARY: W. H. McDONALD, C.A.

"TREMENDOUS BUSINESS"

"IT BROKE THE ALL-TIME ABC RECORD"



STARRING

RAQUEL WELCH · JOHN RICHARDSON

A SEVEN ARTS-HAMMER SPECTACULAR

COLOUR by De Luxe

Screenplay by MICHAEL CARRERAS · Adapted from an original screenplay by MICKELL NOVAK · GEORGE BAKER · JOSEPH FRICKERT

Produced by MICHAEL CARRERAS · Directed by DON CHAFFEY · Special Visual Effects by RAY HARRYHAUSEN

Released by TWENTIETH CENTURY-FOX

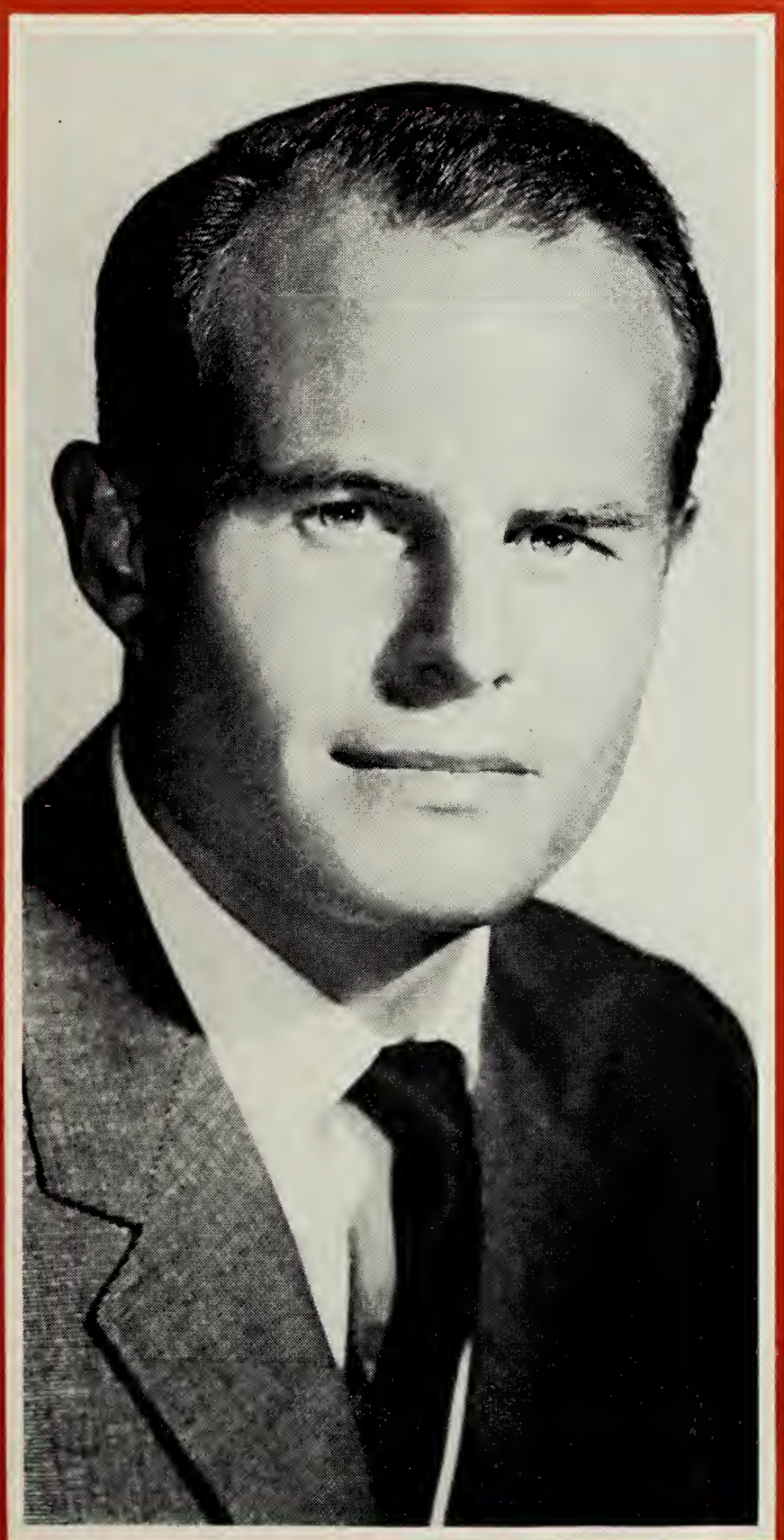
MOTION PICTURE

EXHIBITOR

JAN. 25, 1967

Volume 76 Number 23

IN TWO SECTIONS • THIS IS SECTION ONE



MGM Earnings Up In First Quarter

(See Page 5)

Dallas Film Law To Supreme Court

(See Page 7)

The 20th-Fox board of directors has unanimously approved a new seven-year contract for Richard D. Zanuck, elevating him to the post of executive vice-president in charge of production.

WILL THERE BE A MOVIE MONTH? • • • see editorial—page 4

OF ALL THE BROADWAY MUSICA
THE SCREEN SING OUT -NOTHIN

IT SHOWS YOU



HOW

TO TAKE AN ALL DAY COFFEE-BREAK (WITH LOTS OF SUGAR!)



HOW

TO HAVE a 50-WEEK VACATION WITH PLAY!



HOW

TO TAKE a DIP IN THE SECRETARIAL POOL!

CO-STARRING
ANTHONY TEAGUE AND INTRODUCING MAUREEN ARTHUR

MUSIC SUPERVISION—
NELSON RIDDLE

BOOK BY ABE BURROWS, JACK WEINSTOCK AND WILLIE GILBERT

BASED UPON
THE NOVEL BY SHEPHERD ME

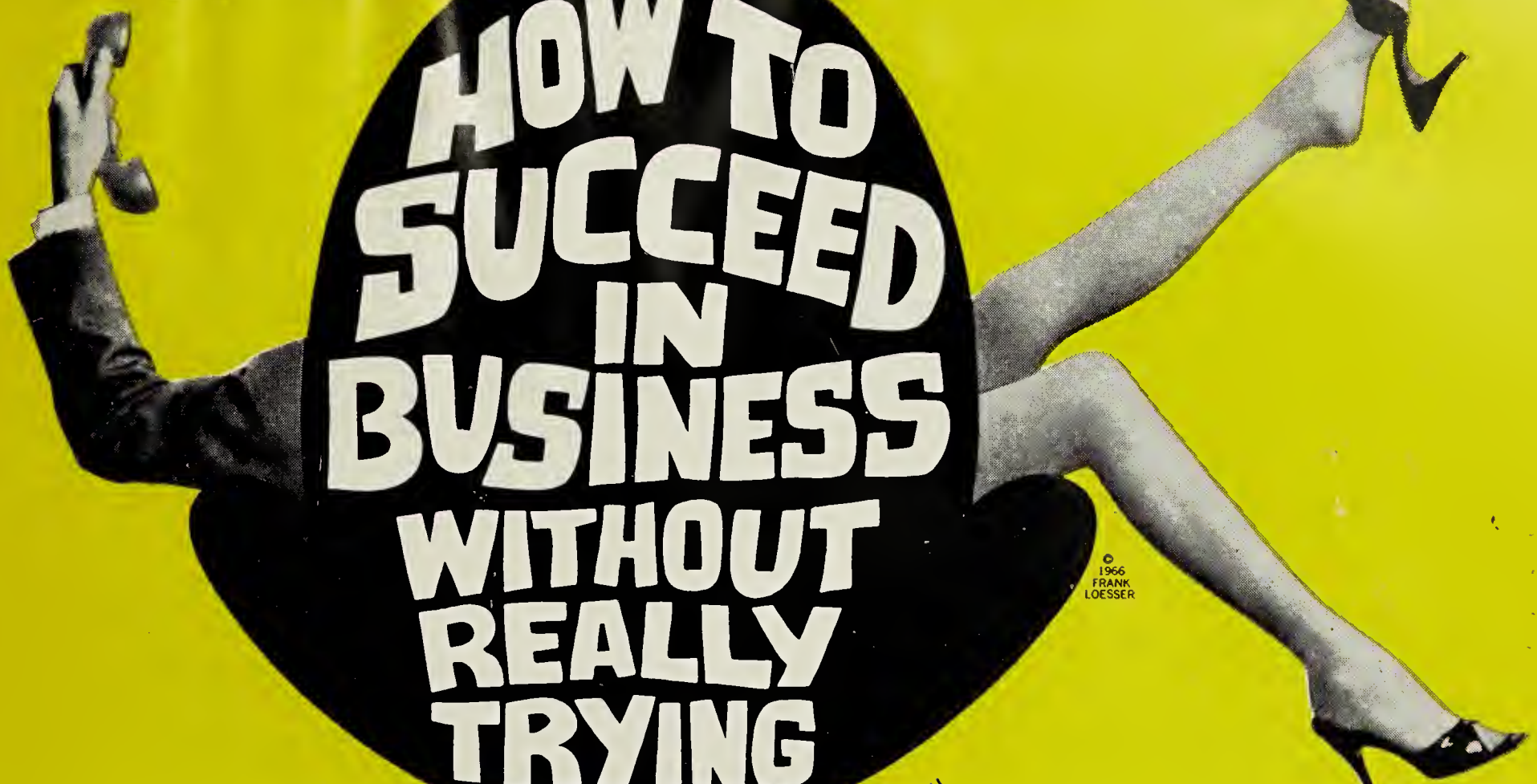
COLOR by DeLuxe

OMEDIES THAT EVER MADE
UCCEEDS LIKE "SUCCEED"!

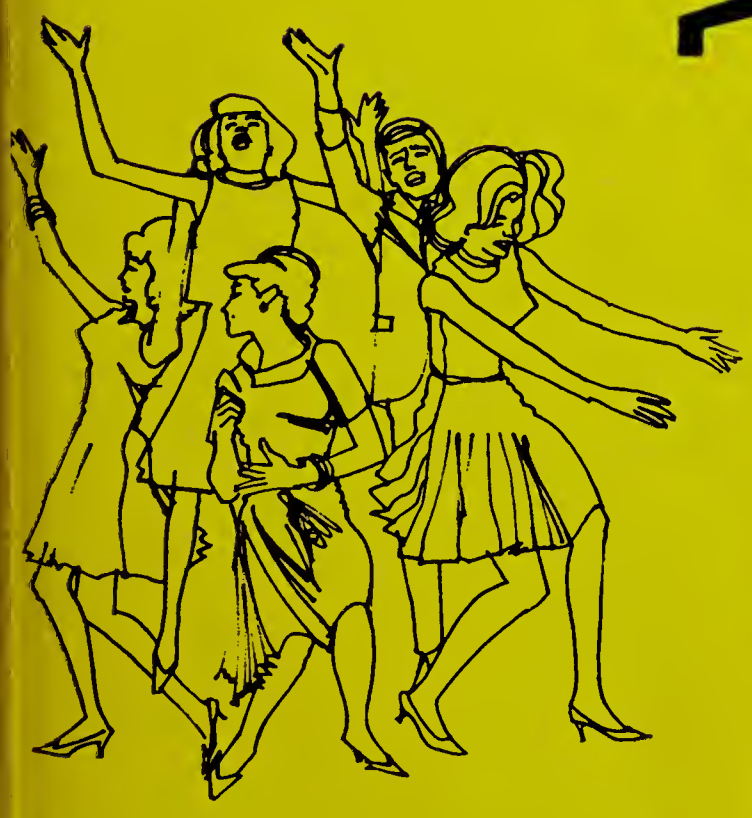
THE MIRISCH CORPORATION
presents
THE DAVID SWIFT
PRODUCTION OF

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

THE PULITZER PRIZE WINNING MUSICAL COMEDY!



© 1966 FRANK LOESSER





STARRING

ROBERT MORSE

MICHELE LEE

RUDY VALLEE

EN FOR THE SCREEN,
UCED AND DIRECTED BY DAVID SWIFT

MUSIC AND LYRICS BY FRANK LOESSER

STAGE PLAY DIRECTED BY ABE BURROWS

UCED ON
TAGE BY CY FEUER AND ERNEST H. MARTIN
In Association with Frank Productions, Inc.

MUSICAL STAGING FOR BROADWAY BY BOB FOSSE

PANAVISION®

THRU UA

ORIGINAL MOTION PICTURE SOUNDTRACK AVAILABLE ON UNITED ARTISTS RECORDS.

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.; Edward Emanuel, vice-pres.; Albert Erlick, editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 76 • No. 23 January 25, 1967 Our 49th Year

WILL THERE BE A MOVIE MONTH?

BOARD MEMBERS of the National Association of Theatre Owners took a long, hard look at the possibilities of conducting the second annual National Movie Month campaign in October of 1967 and came up with some realistic observations.

First, NATO committee members, meeting in Puerto Rico, decided that the future of Movie Month (if it has a future) depends entirely on the product made available to the nation's theatres by distribution during the generally dismal days in October. The general impression within the industry was that National Movie Month in 1966 was sabotaged by the fact that the pictures available were simply not of a calibre likely to entice anyone into theatres.

Refusing to put the cart before the horse again, NATO will ascertain the nature and number of available films before committing themselves to any large scale project. We also like NATO's answer to those who might answer that it would be impossible for distributors to announce their October slates in time to meet NATO's stated deadline in April. A spokesman for the exhibitor organization remarked that any company that fights to lock up summer playing time for its product in January shouldn't have any trouble determining October availabilities in April.

It is no secret that exhibition generally was not particularly impressed by the results of the first National Movie Month. When the dust had settled enough to permit an honest appraisal of the situation, we remarked editorially that it would be a shame if the concept were abandoned before it had been given a fair trial.

NATO plans to launch the Movie Month campaign in 1967 (if there is one) in April. Given exploitable quality product to ballyhoo, this date should permit a comprehensive campaign which would culminate in October as a concerted effort on the part of all theatres to attract a maximum audience.

It won't be an easy task to overcome the well-known public lethargy, but with the right pictures and the dedicated efforts of exhibitors striving toward a common goal, it can be accomplished.

We wish NATO well and will follow their activities in this regard with interest. A successful National Movie Month, besides enlivening the industry at a time when it needs it most, could also do much to dissipate the air of distrust and animosity that clouds exhibitor-distributor relations. It would be the kind of cooperative effort on an all-industry level that would bear real fruit.

It appears to us that the next move is up to distributors, who must make really attractive films and real boxoffice potential available if the project is even to begin. NATO will carry the ball from that point on, and hopefully, every exhibitor will line up to assist.

National Movie Month could be a winner or a big bust. It depends, like so many other developments in the motion picture industry, on a flow of good pictures.

ON CRITICS AND CHARADES

THE AVERAGE MOVIEGOER, if there is such an animal, would probably be hard put to recognize more than a few of the titles appearing on the "10-Best" lists as compiled by many of the better known metropolitan movie critics. Generally, these lists are loaded with the more esoteric efforts of the year, beloved by a small art audience and ignored by the vast majority of theatregoers. We respect the right of these critics to express their opinions, but we think their readers might be better served if they compiled two separate lists, one for films in general release for mass audiences and another for films of limited appeal to a discriminating art audience. Happily, motion pictures are being produced here and elsewhere in the world designed to entertain both these audiences. Lumping them together for judging purposes, however, does them both a disservice. If films were judged only on their boxoffice performance, art film devotees would utter understandable howls of rage. The same is true for the representatives of the general movie audience when they read a list of "top" films and fail to recognize all but a few titles. There is room in the film world for "BLOW-UP" and "THE SOUND OF MUSIC."

AN INTERESTING STORY in the New York Times recently quoted famed economist and professor John K. Galbraith as saying on the BBC: "The anti-trust laws of the United States and Britain are a charade designed to fool the liberals about the real purpose of today's economy." Professor Galbraith was talking about the fact that such laws make a pretense of stimulating competition but in reality protect monopolistic practices. Observers of the motion picture industry would be inclined to agree with Galbraith wholeheartedly. It seems as though the anti-trust laws are interpreted in such a manner as to stifle true competition rather than to encourage it. How else can one explain the reluctance of the Justice Department to move on legitimate exhibitor complaints about unfair trade practices that threaten their industry and their livelihoods? Let's stop the charade.

MGM First Quarter Earnings Soar

"Next Year Even Better," O'Brien Tells Stockholders; All Divisions Share Credit; "Zhivago" Hits $22 Million

NEW YORK—In a quarterly letter to stockholders, Robert H. O'Brien, president and chief executive officer of MGM, Inc., has expressed his belief "that the outstanding results achieved in the first quarter, along with the programs inaugurated in all major areas of MGM operations, will make the current fiscal year among the most successful in MGM history, and that the next year will be even better."

Details of the new first quarter record—with earnings 50 percent ahead of the first quarter last year—included the statement that "revenues and profits for the first 12 weeks of fiscal 1967 established a new first quarter record for MGM since our company and Loew's Theatres became separate entities in 1959. This gain was achieved on an increase in gross revenues from $37,280,000 to $47,696,000, which was almost 28 percent over the period last year; an increase in operating earnings before interest and taxes from $4,379,000 to $6,833,000, and an increase in net earnings from $2,084,000 to $3,152,000.

"Earning for this latest quarter, which ended on Nov. 24, were equivalent to 63 cents per share compared to 42 cents per share when the shares in the period a year ago are adjusted for the two-for-one split effective last June 24," O'Brien said.

"Revenues and earnings for the first quarter were up in every major division, as compared with the corresponding period for the preceding year. The increase in production-distribution income was due to higher theatrical revenues. I wish to emphasize that the income from the recent contract we made with the CBS network for the licensing of features will not be reflected in our earnings statements until fiscal 1968."

Among other items of information in the report was that "Doctor Zhivago," which had its premiere a year ago, has grossed almost $22,000,000 in rentals to the company. Its highly successful reserved seat engagements are continuing in 150 U.S. cities, while overseas it has played in only about 135 of the major foreign cities. O'Brien said that "over the next 18 months, the picture will go into general release here and abroad, during which time the company anticipates the greatest amount of revenue will be produced.

"The record division reported the highest first quarter sales and profits since 1959. Contributing to the division's earnings were outstanding singles and album releases. 'Doctor Zhivago' has been among the top ten best selling albums for over 25 weeks. It continues to be the largest selling album from a non-musical motion picture in history.

"In addition, the low-cost cartridge tape music machine 'MGM Playtape 2' was introduced near the end of the first quarter. Immediate sales around the country lead us to believe that the machine and the special tapes that are used with it will make significant contributions to the future record division earnings.

"MGM's remarkable record of attractions chosen for the showcase theatre of the nation, Radio City Music Hall, is unapproached by any other company. It was continued with the fall presentation of Natalie Wood in 'Penelope.' Next, in February, this famous theatre will show 'The 25th Hour,' starring Anthony Quinn and Virna Lisi. This will be the 12th MGM picture presented in just three years at this theatre, which has its pick of productions from every company."

Accompanying the report was the regular quarterly dividend and return of 25 cents per share. MGM directors, on Jan. 4, also approved a five per cent stock dividend to be distributed on Feb. 6.

"Pebbles," "Woolf" Head List For Foreign Press Honors

HOLLYWOOD—"The Sand Pebbles" and "Who's Afraid of Virginia Woolf?" collected the lion's share of nominations for the annual Golden Globe Awards to be presented by the Foreign Press Association on Feb. 15. "Pebbles" collected eight nominations and "Virginia Woolf" seven, including best actor and actress nominations for its stars, Richard Burton and Elizabeth Taylor.

Steve McQueen ("Pebbles"); Michael Caine ("Alfie"); Paul Scofield ("A Man For All Seasons"); and Max Von Sydow ("Hawaii") also won best actor nominations. Other best actress nominations went to Anouk Aimee ("A Man and A Woman"); Ida Kaminska ("The Shop On Main Street"); Virginia McKenna ("Born Free"); and Natalie Wood ("This Property Is Condemned").

Other nominees for best motion picture were "A Man For All Seasons," "Born Free," and "The Professionals."

Best director nominations went to Lewis Gilbert ("Alfie"); Claude Lelouch ("A Man and A Woman"); Mike Nichols ("Virginia Woolf"); Robert Wise ("Pebbles"); and Fred Zinnemann ("A Man For All Seasons").

Para. Boosts Timberlake

NEW YORK—E. Compton Timberlake has been appointed assistant general counsel of Paramount Pictures Corporation.

In his announcement of the new appointment, general counsel Leonard Kaufman cited Timberlake's "untiring service to Paramount for many years. In his new post, he will continue to aid and guide us and give us the benefit of his wise counsel."

Prior to joining the legal staff of Paramount in 1951, Timberlake was an attorney with RKO Radio Pictures.

Scurlock Aids British Variety

LONDON—Jim Carreras, president of Variety Club International, has announced that a donation of $1,000 has been given by Eddie Scurlock, Variety Club of Houston, to the Duke of Edinburgh Award Scheme, which helps boys and girls throughout the British Commonwealth. Scurlock, who is head of the Scurlock Oil Company, acted as host to His Royal Highness The Duke of Edinburgh during the latter's tour of Variety Club centres in America last March.

Spiraling Costs Raise NSS Accessories Rates

CHICAGO—For the third time in 25 years, National Screen Service has been forced by spiraling operational and production costs to increase its rates on Standard Accessories. This announcement was made to the NSS field force by president Burton E. Robbins at the company's national sales convention.

"We have no choice but to raise our Standard Accessories prices," Robbins advised. "The increases will be moderate and will offset only a portion of our increased cost . . . effective beginning Monday, Jan. 30.

"Needless to say, our trailer operation has also been hit by spiraling costs. The costs of trailer production are substantially higher; the overwhelming trend towards color prints—at three times the cost of black-and-white—makes the distribution of trailers far more expensive than ever before. However, increases for existing trailer service shall continue to be a matter of individual negotiation."

The new rate card will increase the prices of one, three, six and 24-sheets, as well as 8 × 10 stills, 11 × 14's, 22 × 82's and 14 × 36's. Also slightly increased are mats and window cards.

The convention was climaxed by the enthusiastic response of the field force to the various new theatrical displays and screen materials presented by NSS' general sales manager Milt Feinberg.

"We can truthfully say we have experimented with, and are now producing, the very latest techniques ever known in material for exhibitor use," Feinberg commented.

Included among the new items were a new line of Wood Grain lobby and display frames; custom displays; slotted backgrounds, display-aways, 4 × 14 dater cards in 3-D illusion; uniquely animated film color daters, and other new material.

Attending the meetings from New York in addition to Robbins and Feinberg, were Paul N. Lazarus, Norman Robbins, Albert Stefanic, Perry Seifter and Joseph Freiberg.

Central States Ups Flauher

CLINTON, IOWA—Central States Theatre Corp. of Des Moines announced the advancement of Robert Flauher to the capacity of city manager of their Clinton, Iowa, theatres. Central States operates four theatres in Clinton, the Capitol, Cinema I, Drive-In, and Lyons.



FLAUHER

Flauher began working for Central States in 1939 as a movie projectionist in the Ames, Iowa, theatres before becoming a theatre manager. His managerial duties have included theatres in Fremont and Albion, Neb., then to Mason City, Clarion, and Eagle Grove, Iowa, before going to Clinton. In Clinton, he has supervised the Drive-In during the summer months and the Capitol and Old Rialto theatres during the winter.

Father of two children, Flauher saw military duty in World War II as a B-24 pilot, and his last rank was First Lieutenant in the Air Force Reserve.

20th-Fox Advances Richard Zanuck To Production Exec Vice-President

NEW YORK—The board of directors of 20th Century-Fox announced the unanimous approval of a seven year contract for Richard D. Zanuck as executive vice-president in charge of production. Zanuck, who is rounding out his fourth year as vice-president in charge of production, heads the company's Beverly Hills Studios and directs world-wide production activity.

During his tenure in this post, the company has become the leading producer and distributor of roadshow motion pictures including "The Sound of Music," "Those Magnificent Men in Their Flying Machines," "The Blue Max," "The Sand Pebbles," and "The Bible," Currently in production are "Doctor Dolittle," starring Rex Harrison, and the biography of Gertrude Lawrence, "Star!," which stars Julie Andrews.

Simultaneously, as president of 20th Century-Fox Television, Inc., Zanuck was instrumental in establishing the studio's television operation supplying the three major networks with prime time products. The output has included "Peyton Place," "Voyage to the Bottom of the Sea," "12 O'Clock High," "Lost in Space," Daniel Boone," "The Long, Hot Summer," and "Batman."

Richard Zanuck is the only son of Darryl F. Zanuck, president of 20th Century-Fox. He was born in 1934 and raised close to the heart of film production. Since student days, working during vacations throughout most every studio operation, Zanuck has been committed to making filmed entertainment.

His concern that a studio which concentrates on large film projects may reduce the opportunity for developing untried talent within such a program caused Zanuck to originate a variety of projects to discover and encourage actors, writers; and other creative personnel. The Talent School, established in the Beverly Hills studios, and a series of films to be made in New York and based on original screenplays, are both innovations emanating from his leadership. And it was through his desire to cultivate new talent that Zanuck saw television production as an important part of the 20th-Fox agenda.

"Zhivago" Plans Set

NEW YORK—An extensive merchandising meeting to launch the general release of MGM's "Doctor Zhivago" in the greater New York area was held this week. The acclaimed David Lean film will open in 25 specially selected theatres on Wednesday, Feb. 8.

Emery Austin, MGM assistant director of advertising, publicity and exploitation, will host the session, to be attended by 100 theatre and publicity representatives. These will include respective circuit heads, executives, theatre managers and publicity personnel, as well as MGM home office executives.

White To Tors TV

NEW YORK—Andy White has been appointed creative head of Ivan Tors Television. Ivan Tors revealed that it is possible that his company will be engaged in the production for next season of five hours of network entertainment. The Tors company is under option for three and a half hours in addition to the present contractual one and a half hours. Sherman Adler is president of Ivan Tors Television, a division of Ivan Tors Films.

"HOTEL"

"HOTEL" is a winner from Warner Bros. This romantic drama is continually fascinating as it weaves the stories of a gracious big-city hotel, its staff, and its guests into an entertainment experience certain to intrigue audiences everywhere.

Rugged Rod Taylor and beautiful Catherine Spaak head a fine cast, with stalwart performers like Melvyn Douglas, Karl Malden, and Kevin McCarthy contributing brilliant support. Merle Oberon, as lovely as ever, returns to the screen in a wonderfully realized role. "HOTEL" has something for everyone, and most important, is vivid and colorful entertainment from beginning to end, lavishly produced and tautly directed. Well done, Warner Bros.

JAY EMANUEL

Texas D-I Unit Hosts Members Of Legislature

AUSTIN, TEX.—A large turn-out by members of the Texas Legislature and other state officials featured the Texas Drive-In Theatre Owners Association cocktail buffet.

Members of the Texas Legislature were honored, and a record attendance resulted, according to co-chairmen Edward W. Joseph and Earl Podolnick of the legislative committees.

An impressive number of exhibitors were also in attendance. Members of the Texas Drive-In Theatre Owners Association attending were president M. K. McDaniel; Podolnick, chairman of the board; vice-president S. K. Barry; secretary Philip Tidball, and board members Jack V. Cole, H. L. Durst, Joseph, Bill Rau, Eddie Reyna, Sam E. Tanner, and Frank W. Zimmerman. Also attending were Edwin Tobolowsky, general counsel, and Arlie Crites, executive secretary.

Lt. Governor Preston Smith and Mrs. Smith attended. Smith is a member of the board of the Texas Drive-In Theatre Owners Association and was the third president of the Association.

Kerasotes Circuit Involved In Modernization Program

SPRINGFIELD, ILL.—Kerasotes Theatres Circuit has a physical improvement program underway to remodel and refurbish many of its theatres for a total of some $620,000 during 1966 and 1967, according to an announcement by company president George G. Kerasotes. The Kerasotes firm, founded in 1909 with the establishment of the nickelodian "Royal" theatre in Springfield, now numbers 62 theatres in Illinois and eastern Missouri. Twelve theatres were added to the circuit in 1966 by acquisition from other owners, and two entirely new theatre structures were completed in Rockford and Champaign, Ill.

The circuit-wide modernization program commenced in 1965 includes 22 theatres with improvements underway or planned for 1967.

Commenting on modernization, Kerasotes said: "The 'young crowd' makes up the big majority of our patron count. . . . These young people are sharp, well educated, attend schools that look like country clubs, drive sports cars, are used to attractive home environment, and even the hamburger restaurants they patronize are modern and showy . . . you just can't expect them to leave this environment with color television and come out to attend a beat up, run down, movie theatre. To attract this business, our theatres must 'be sharp' . . . our atmosphere must 'be sharp' . . . our presentation and staff must 'be sharp.'

"It is our objective to have our theatres so inviting they will be the showcase center of attraction in their respective communities and make movie going the 'in' thing to do by the 'in' crowd that sets the social pace . . . our physical improvement program is a current step in that direction."

Wise Sponsors Coach

LONDON — Robert Wise, responsible for the 20th Century-Fox world smash-hit, "The Sound of Music," is to sponsor a Sunshine Coach through the Variety Club of Great Britain for the use of handicapped children.

Wise was acquainted with the Sunshine Coach Scheme through Percy Livingstone, managing director of 20th Century-Fox in Britain, who is an executive officer of British Variety and a deputy chairman of its Sunshine Scheme.

More than 110 coaches are currently in service in Britain, and approximately 80 Sunshine vehicles are employed in America, Canada, Mexico and Ireland through Variety Tents in those countries.



Recent meeting of the NATO board of directors at the Americana Hotel in San Juan, Puerto Rico. Standing at table head are the conclave's officials (l-r) George Roscoe, Joseph G. Alterman, Sherrill C. Corwin, Jack Armstrong, and Milton H. London.

Filmways Reports Earnings; Continues Production Pace

NEW YORK—Net income after taxes of Filmways, Inc., for the three month period ended Nov. 30, amounted to $241,653 or 34 cents per share on 709,910 shares outstanding, it was announced by Lee Moselle, president of the television and motion picture production company. This compares with $286,934 and 42 cents on 682,127 shares, as adjusted, for the corresponding quarter in 1965.

Filmways is currently represented on all the television networks with five shows, in color. A new comedy series for television will be on the CBS network next fall. Two pilot programs have been produced under arrangement with CBS.

Filmways has three motion pictures completed and scheduled for theatrical release through MGM this year. These films include "Don't Make Waves," "The Vampire Killers," and "13." Jack Clayton is currently completing the production and direction of "Our Mother's House," starring Dirk Bogarde, as the first of three pictures he will produce and direct for Filmways.

Filmways future motion picture production schedule includes "Catch-22," to be directed by Mike Nichols; "Tai-Pan," to be filmed for MGM release; "Castle Keep," for Columbia release; "Ice Station Zebra," to be directed by John Sturges for MGM release; and "The February Plan," for MGM release. "That's The Way The Money Goes" and "Devil Take All" are also scheduled.

A production schedule has been arranged with the Royal Shakespeare Company of England for the filming of "King Lear" and "Macbeth," both to star Paul Scofield, and "A Midsummer Night's Dream." Filmways has arranged for the exhibition of these films on CBS television prior to worldwide theatrical distribution by Filmways.

Pasternak Maps Fox Trio

HOLLYWOOD—Joe Pasternak, who recently signed a long-term producing arrangement at 20th Century-Fox, is readying his first three properties, it was announced by Richard D. Zanuck, vice-president in charge of production.

The first is based on the novel, "The Sweet Ride," by William Murray, which tells of the beach life of the go-go youth of today.

The second property, "The Girls," by Nicola Thorne, relates the story of a spinster who rents apartments in her house to various girls, and of their adventures.

"Guitar City," the third production under the Pasternak banner, is an original screenplay to be written by Ray Allen and Harvey Bullock.

"Ulysses" Campaign Opens

NEW YORK—The first ad announcing the opening of the Walter Reade, Jr.-Joseph Strick production of James Joyce's "Ulysses" appeared in Washington, D.C., Urbana, Ill., and Allentown, Pa., and the mail order response, it is claimed, broke every known record for road show attractions in each of the three cities.

"Ulysses" will be shown at the Apex Theatre in Washington, Thunderbird in Urbana, and Plaza in Allentown. The advertising campaign for most of the 135 theatres in which "Ulysses" will be shown will begin about the first week in February. The film will play for three days only, March 14, 15, and 16, in each situation.

Dallas Film Law, Theatremen Seem Headed For High Court Showdown



At the site of new Loew's Theatre in the South Shore Mall, Bay Shore, Long Island, tv newscastress Cindy Adams lifts the first spade of earth. With her are Bernard Diamond, Loew's vice-president and general manager, and Philip Svigals, Macy's senior vice-president. The theatre is scheduled to open in early June.

DALLAS—The City of Dallas was to take steps last week in an effort to go before the U. S. Supreme Court seeking a ruling allowing the movie classification board to deem films unsuitable for young persons if they depict brutality.

The city's year-old motion picture classification ordinance originally designated movies unsuitable if they depicted brutality or sexual promiscuity.

"Federal courts, however, have held the ordinance is valid and constitutional to the extent we classify movies only if they are obscene when viewed by an audience of young persons," Jerry Williamson, an assistant city attorney stated.

The courts have also ruled a movie can be judged unsuitable only if it has no redeeming social values to a person under age 16.

Williamson said the city would petition in Washington to appeal a ruling by the Fifth Circuit Court of Appeals which narrowed the provisions of the ordinance.

Attorneys for the local movie exhibitors, Grover Hartt, Jr., and Edwin Tobolowsky, will appeal the case to the Supreme Court in an attempt to have the ordinance declared unconstitutional.

They will also appeal a case involving the unsuitable classification which the board placed on the movie "Viva Maria."

Williamson said it may be next fall before the case is argued, if the Supreme Court decides to hear it.

Some city officials have said the board may not be able to function effectively unless the ordinance is upheld as originally written.

Chi Censors In Business, But Changes Are Ordered

CHICAGO — Columbia Pictures recently failed in its attempt to stay the police censor board's power to label films. U.S. district court Judge Abraham L. Marovitz ruled that the police censor board still had the right to label films, but he recommended that certain changes be made.

The suit was filed by Columbia in response to the board's "Adults Only" listing of Columbia's "Georgy Girl." The company succeeded in getting the tag removed. Judge Marovitz ruled that the "burden of proof" would henceforth fall on the city rather than on the distributor or exhibitor. Thus, in future disputes as to the validity of an "adults only" tag, the city will have to go to court to uphold the board's decision.

Judge Marovitz was definitely of the attitude that some sort of censor ruling was needed so that teenagers would not see films unsuitable for them. Although he felt that the parents should decide what films their children should not see, a board's rulings are still necessary, he said, to give the parents necessary guidance.

Agreeing that the Motion Picture Association's code, introduced by Jack Valenti, was a good one, he held that a small "S.M.A." listing in the ads was of little or no help, and that large type which clearly states "recommended for mature audiences" was more in order.

In continuing its legal battle, Columbia plans to submit a set of ordinances to the city council, the members of which would then decide upon adopting them. Considering attempts of this kind made in the past, there is small hope for success.

Fisher To Fox Legal Dept.

NEW YORK—William R. Fisher has become associated with the 20th Century-Fox legal department, it was announced by Jerome Edwards, general counsel of the corporation. Fisher joins 20th-Fox after 26 years of association with the law firm of Royall, Koegal, Rogers and Wells, which has served as outside legal counsel for 20th-Fox since 1930.

Ingram Joins Budco Team

DOYLESTOWN, PA.—Claude J. Schlanger, president of Budco, Inc., announced that Lewis Ingram, former general manager of Greater Oklahoma City Amusements, Inc., has joined Budco Quality Theatres as assistant director of theatre operations working closely with Walter Streeper, who is in charge of theatre operations for the circuit.

A 30 year theatre veteran, Ingram will take charge of Budco's theatres in Vineland, N. J., York, Exton, and West Chester, Pa., and Wilmington, Del. He will also supervise the construction of Budco's new drive-in at Naaman's Corner, Del.

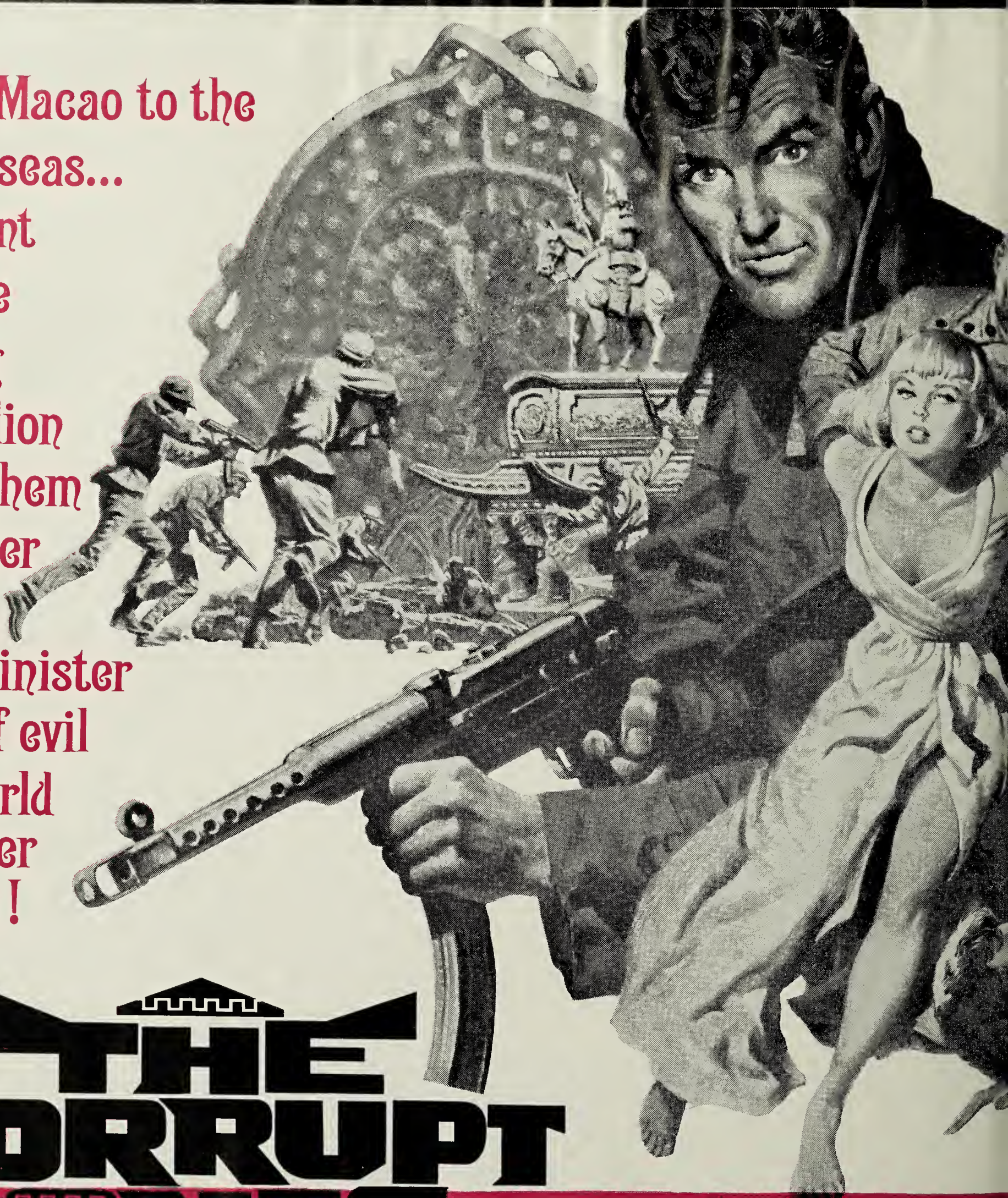
Schlanger stated that the recent addition of executive talent to the Budco organization was necessitated by ever-increasing demands upon the present front-office staff, due to current and future expansion. Budco now operates 31 theatres in Pennsylvania, New Jersey and Delaware. In addition to the Delaware drive-in, theatres in Doylestown and York, Pa., will be opened during 1967.

WB's Miss Benson Retires

BURBANK, CALIF.—Thelma Benson, feature film secretary in Rudi Fehr's film editing department of Warner Bros., will retire Jan. 27 after 39 years with Warner Studios. Miss Benson started in the industry with Thomas Ince in 1923 as a script girl and cutting assistant on silent films. At the advent of sound in 1927, she joined Warners on the old Sunset lot as records librarian. In 1930, she transferred to the late Harold McCord's offices and has been with film editing since that time.

Giant Saturation explodes Feb. 22 all over

From Macao to the China seas... the hunt for the Peking Medallion drew them together in the most sinister orgy of evil the world has ever known!



THE CORRUPT ONES



RKO and other select neighborhood theatres!



ROBERT STACK

ELKE SOMMER

NANCY KWAN

CHRISTIAN MARQUAND

With
MAURIZIO ARENA · WERNER PETERS

Music by
GEORGES GARVARENTZ

Executive Producer
NAT WACHSBERGER

Directed by
JAMES HILL

WORLD SALES: OMNIA FILM

TECHNICOLOR® and TECHNISCOPE® Distributed by WARNER BROS.

Hear Dusty Springfield sing the torchy title song.

European Production Boom Poses Threat To Hollywood's Dominance

By MARK GIBBONS

HOLLYWOOD — Are European moviemakers posing a serious threat to Hollywood's long eminence as the world's film capital? Is the time approaching when the American cinema bastion plays second fiddle to foreign climes in production of important features?

The answer would appear to be affirmative in the studied opinion of a Bank of America top executive, who observes that much of the feature production has gone overseas, "probably with little chance of returning." Furthermore, says A. H. Howe, vice-president in charge of Bank of America's motion picture and television financing activities: "The factors which caused this migration are still strong and may result in a major shift in production of tv films."

Following a five-month tour of film operations in England, France, Germany, Italy, and Spain, Howe made these observations:

"The long time superiority of Hollywood product was the result, in large part, of a talent pool of top technical experts, combined with the existence of unequaled studio facilities. Whether such superiority can be maintained in the future is a question of significance to the local industry. The European motion picture industry is maturing rapidly and showing a marked increase in technical sophistication. There is a growing corps of technically skilled people, and studio facilities are both expanding and improving."

Howe said he found film companies in some European countries using semi-automatic lighting methods which are "technologically ahead of anything in California." Also, many of the foreign facilities compare "very favorably with those in Hollywood." European producers thus have both the technical talent and the facilities, Howe continued, and "are making pictures which until a few years ago could have been made nowhere but Hollywood." This is substantiated, he said, by the fact that as of last September, 37 out of 62 feature films underwritten by U.S. companies were being shot at foreign studios or locations.

The bank executive sees "a snowballing effect at work. The more pictures shot in Europe, the greater the buildup of talent and facilities, which in turn attracts more activity." Also contributing to European film growth, Howe found, are lower labor costs and government subsidies. He added that only Germany among the countries he visited does not subsidize domestic pictures, and subsidies in some cases amount to almost half the film's costs.



Maurice Chevalier chats with Shirley MacLaine and Rossano Brazzi on the Paris set of Joseph E. Levine's "Woman Times Seven," the Embassy release now shooting under the direction of Vittorio De Sica.

Jurow Joins Highroad

NEW YORK—Martin Jurow has joined Highroad Productions, Inc., in the capacity of vice-president, Sidney E. Cohn, president of Highroad, announced. Jurow will work closely with writer-producer-director Carl Foreman on his scheduled slate of upcoming films, which include "MacKenna's Gold," "The Churchill Story," "The Virgin Soldiers," "Mistress Masham's Repose," "Monsieur Le Coque," and "Living Free," all for Columbia Pictures release. Jurow will also personally produce additional films.

During the last year Jurow has been in charge of Warner Brothers' European productions, headquartering in London and Rome.

Rocky Mountain Exhibs Plan "Come Alive" Meet

DENVER—The Rocky Mountain Motion Picture Association board met recently with Fred Knill, past president of the association, and Jack Finn, Universal branch manager, who are co-chairman of this year's meet set for the Broadmoor Hotel in Colorado Springs. Dates are May 2, 3 and 4.

It was decided that the theme for the May convention will be "Come Alive With TOMORROW'S IDEAS TODAY."

Also set at the meeting was a trip through the top secret North American Air Defense Command located under Cheyenne Mountain just out of Colorado Springs for the first 30 registrants.

Marvin Goldfarb, entertainment chairman, of Buena Vista, reports that due to the impression made on Hollywood entertainers by RMMPA's hosting of Show-A-Rama IX last year, stars and the producing arm of the business now realize the importance to the industry of these annual meetings, and how much the industry gains by involvement in the conventions.

Exhibitors will see at least five of the most important summer releases screened during the convention, as the board felt exhibitors should have the opportunity to see the product used in presenting merchandising and showmanship ideas.

U Names Far East Rep

NEW YORK—Richard Miyamoto, MAC's representative in Japan, currently supervising the company's television and music activities in that country, has been appointed Far Eastern supervisor for Universal Pictures, it was announced by Milton R. Rackmil, president of Universal Pictures. He will continue his MCA representation along with his Universal activities in his new post.

Deane To UA Music

NEW YORK—Murray Deutch, executive vice-president of United Artists Music Companies, has announced the appointment of Eddie Deane to the post of national promotion director for UA's publishing companies.

Valenti Heads Industry Savings Bonds Campaign

NEW YORK—Jack Valenti, president, Motion Picture Association of America, at the request of Secretary of the Treasury Henry H. Fowler, is heading up a campaign in the motion picture industry to increase substantially the number of employees purchasing Savings Bonds through the Payroll Savings Plan.

The campaign will be part of the national promotion sponsored by the United States Government to crest during April and May. Valenti is a member of the Treasury's 1967 U. S. Industrial Payroll Savings Committee, comprising selected leaders in business all over the nation.

The members of the committee met recently at the White House with President Johnson, who expressed the hope that the national campaign would succeed in enrolling many additional millions of payroll savers purchasing billions of dollars in bonds.

MPAA members are appointing Savings Bonds chairmen in New York and Hollywood to conduct drives in the individual companies.

Some of America's top companies, each with workers running into tens of thousands, have enrolled as high as 90 to 99 percent of their employees in the Payroll Savings Plan.

Valenti, in urging strong support in the motion picture business for the plan, said:

"Once more in motion pictures we have an opportunity to perform a major and durable service to our country. We can all do this by signing up to purchase more Savings Bonds through regular deductions from pay.

"The rewards would be great: (1) to the employee by increased savings at attractive interest; (2) to the nation by helping to relieve the many and mounting pressures on the economy.

"The purchase of Savings Bonds is one of the best ways possible to assure the continuing economic and fiscal health and stability of America. That means all of us.

"I have no doubt of the motion picture industry's response. It has always been among the first to act when the Government calls. This time the need is great. The response should be as great. And this time each of us individually can make the effort a success by signing up for Savings Bonds . . . starting now."

Victoria Shipping Expands

MONTREAL—Jack Bellamy, general manager of Victoria Shipping Services, Ltd., announced that since Associated Screen Industries has expanded its laboratory facilities to handle color, they are no longer going to do central shipping. Victoria Shipping has assumed their central shipping.

Victoria will operate out of A.S.I. quarters until new premises are ready Feb. 15. Victoria does the shipping in Montreal for Columbia, Paramount, Warner Bros., United Artists, and International Film Distributors. Victoria Shipping operates central film shipping depots in Saint John, N.B., Toronto, Winnipeg, Calgary, and Vancouver.

Rosenthal To Exit Col.

NEW YORK—Bud Rosenthal announced that he is resigning his position as national publicity manager of Columbia Pictures Corporation to enter independent film production. He will begin preparation of his first project, an original screenplay, immediately after his resignation becomes effective on Feb. 3.

"The Bible" is now

NO.1

boxoffice attraction in America*

20th Century-Fox presents

STEPHEN BOYD · AVA GARDNER
RICHARD HARRIS · JOHN HUSTON
PETER O'TOOLE · MICHAEL PARKS
GEORGE C. SCOTT

THE BIBLE

...In The Beginning

Screenplay by CHRISTOPHER FRY • Produced by DINO De LAURENTIIS
Directed by JOHN HUSTON • Filmed in D-150° • Color by DeLuxe

VOTED ONE OF THE YEAR'S 10 BEST

New York Daily News
Chicago Daily News
Dallas Times Herald
Cleveland Press
National Board of Review
America Magazine

*Variety's National Boxoffice Survey, January 18, 1967

Universal Ups Production Pace With 19 Features Set Through May

NEW YORK—Universal has set 19 feature productions, all in Technicolor, to start during the first five months of this year, it has been disclosed by Edward Muhl, vice-president in charge of production.

This will be the greatest number of pictures started by the company during a similar period in two decades, exceeded only by the heavy production schedule in the immediate post-World War II years. It more than triples the number of films put before the cameras in the first five months of 1966.

Sixteen of the pictures will be made here, with three on the schedule of Universal Pictures Ltd., the company's overseas production arm headed by Jay Kanter.

Kicking off the domestic schedule was "The Epic Of Josie," starring Doris Day and Peter Graves. Following will be "Criss Cross," starring George Peppard, Raymond Burr, and Gayle Hunnicutt; "Meanwhile, Far From the Front," starring Paul Newman; "The Stalking Moon," starring Gregory Peck; "The Green Berets," starring John Wayne; "Don't Just Stand There"; "Rosie," to star Rosalind Russell and Sandra Dee; "What's So Bad About Feeling Good," to star George Peppard and Mary Tyler Moore; "The Commissioner"; "Journey To Shiloh"; "The Shakiest Gun In the West," starring Don Knotts; "The Winning Position"; "Did You Hear the One About the Traveling Saleslady"; "Instant Army"; "In Enemy Country"; "Northwest Frontier."

Scheduled for production abroad are "Work Is A Four Letter Word," to star David Warner; "Pretty Polly," starring Hayley Mills; and "What Ever Happened to Whatsisname," to star Oliver Reed.



At the London world premiere of Charles Chaplin's "A Countess From Hong Kong," a Universal release, as a benefit for the Institute of Ophthalmology "Fight For Sight" campaign are (l-r) Chaplin and Mrs. and Mr. Jules Stein. Stein, chairman of the board of MCA, Inc., parent company of Universal, is chairman of the board of trustees of Research to Prevent Blindness, Inc.

UA Field Reps Meet

NEW YORK—United Artists field representatives from the United States and Canada completed their two days of meetings on the company's upcoming product. Al Fisher, director of exploitation, presided. Also addressing the meeting were Fred Goldberg, UA vice-president; Gabe Sumner, national director of advertising and publicity; James C. Katz, director of publicity; and John Leo, exploitation manager. Buddy Young, UA west coast coordinator of advertising and publicity, attended.

AIP Promotes Three

HOLLYWOOD — James H. Nicholson, president of American International Pictures, announced the election of William J. Immerman, AIP associate legal counsel, and George Reeves, resident counsel for American International's Export Corporation and tv subsidiary, to assistant secretary posts. Nicholson simultaneously announced that Lucy Keister has been elected assistant treasurer.

Glen Alden Plans Merger

NEW YORK—Paul Johnston, president of Glen Alden Corporation, and John W. Humphrey, president of The Philip Carey Manufacturing Company, announced that agreements have been signed under which, subject to approval of the stockholders of both companies, Philip Carey will merge with Glen Alden. Philip Carey manufactures products for building and industry.

Easter Sunday "Robe" To TV; Ford To Sponsor

NEW YORK—The television presentation of the motion picture "The Robe," in color, over ABC-TV on Easter Sunday night, March 26, and on Easter Sunday, 1968, fully sponsored by the Ford Motor Company, was announced by Thomas W. Moore, president of the ABC television network.

The picture, to be played in its entirety, beginning at 7:00 p.m. will be shown with a special commercial policy appropriate to the day and the subject of the film. The 2½-hour program will carry only one commercial during a middle intermission period. Special commercials will also precede the film and follow it. All station break commercials will be eliminated.

This is the second major motion picture for Ford on ABC-TV. This past September, Ford was the sole underwriter on the precedent-setting "The Bridge on the River Kwai," which attracted the largest audience for a single television production in the medium's history.

Starring Richard Burton and produced by 20th Century-Fox, "The Robe" is a story of the crucifixion of Christ, the robe he wore, and of a man whose life was changed both by the momentous event and the sacred garment.

Gravitz Heads N.Y. Board

NEW YORK—Phil Gravitz, branch manager of MGM's New York exchange, was installed as president of the New York Film Board of Trade at a dinner held at the Americana Hotel. Louis Nizer was the guest speaker.

Solar Buys "Nylon String"

HOLLYWOOD — Steve McQueen's Solar Productions, Inc., has purchased the screen rights to "The Man on a Nylon String," a novel by Whit Masterson, as the first acquisition, it was announced by Robert E. Relyea, executive producer for Solar.

Buffalo Variety Tent Plans Annual Telethon

BUFFALO — The Buffalo Variety Club's fifth annual Children's Rehabilitation Foundation Telethon will be held on Saturday and Sunday, Feb. 25 and 26, starting at 10 p.m. Saturday and continuing until 3 p.m. Sunday.



HAYES

James J. Hayes, past chief barker, is general chairman of this year's event. Richard Aaron is administrative assistant, and Myron Gross, Tent 7's long time dough guy, is comptroller. Melvyn Berman is permanent Telethon chairman.

Once again, thanks to Bob King, the facilities of WKBW-TV, channel 7, are being made available. O. Lyle "Red" Koch, program director, and Don Kline, production director, are working with the committee to help make this year's appeal greater than ever.

Chairman Hayes has appointed the following Telethon committee chairmen: Francis Maxwell, tabulation; Richard Berkson, police and security; Samuel Geffen, badges and admission; William Katz, refreshments; Martin Fox, hospitality; Dr. Robert Warner, patients-hospital; O. Lyle Koch and Don Kline, production; Robert Olin, parking; Norman Schrutt and Alex Lusthaus, transportation; Richard Atlas, talent continuity; Harold Bennett, advance gifts; Mary Pappalardeo, gratitude; Rose Gorman, follow-up; Mary Pappalardo, Barbara Quinlivan, Giannina Pappalardo, Dorthoy Atlas, telephone operators; Marvin Atlas, telephones; Myron Gross, banking; Steve Zappia and Kenneth Seaman, talent schedules; Edward W. Meade, publicity; VIP's and panels, Michael F. Ellis, Jr. and Jerry Edelstein.

The annual Tent 7 Telethon is the biggest money-raising event of the year. In 1966, the Variety Club raised $203,000 in pledges and cash, and since its beginning in 1934, the club has raised close to a million dollars for its selected charities.

Over the years, the money for child-help has come from countless extra-curricular enterprises organized by the barkers and barkerettes of Tent 7, including telethons, theatre and night club collections, sewing and knitting bees, bingo games, etc.

The offices of the 1967 Telethon are in the Towne House Motel. The first meeting of the committee chairmen will be held in the Tent 7 club rooms Jan. 31. Harry Kodinsky's Public Relations Research Service of Pittsburgh is acting as telethon co-ordinator.

Police Close Iowa House On Charge Of Obscenity

WEST DES MOINES, IA. — Police closed the Lyric Cinema in West Des Moines and charged two projectionists and the manager with exhibiting an immoral and obscene motion picture. The manager, Leland Dale Mercer, was released on $100 bonds.

Movies were "Daniella by Night" and "The Unsatisfied" and had been shown for a week. The chief of police said they watched "The Unsatisfied" for about 20 minutes, decided it was obscene, immoral, and indecent, and closed the theatre for the night.

Miss Markgraf Aids MPAA Community Relations

NEW YORK—Rosemarie Markgraf, community relations specialist and educator, has joined the staff as an associate in the community relations department of the Motion Picture Association of America, it was announced by Margaret G. Twyman, director of the department.



MARKGRAF

Miss Markgraf served as educational advisor for the National Girl Scout organization just prior to coming with the Association. In her work with the Girl Scouts, she developed programs with many national organizations throughout the country.

Early in her professional career, Miss Markgraf was a teacher of speech and English in the public school systems of Wisconsin and Connecticut. While teaching, she did tv promotion and continuity writing and served as a hostess of a television program. Her free-lance articles have appeared in the New York Herald Tribune and Aaric-Thorn Publications.

Miss Markgraf took both her Bachelor of Arts degree and Master of Science degree at the University of Wisconsin. She is a member of the American Association of University Women, the National Education Association, and the National Grange.

In discussing Miss Markgraf's new post with the Association, Mrs. Twyman stated: "With the growing interest expressed by the 15,000 clubs of the General Federation of Women's Clubs on the subject of motion pictures, Miss Markgraf will be responsible for the coordination of the Association's efforts to develop this program, as well as to coordinate exhibitor activities with the women's clubs. Since September, requests have been received from 750 clubs for our special materials on motion picture programs. Miss Markgraf will assume responsibility for the program previously handled by Miss Marian Ross and William McCutchen, who are no longer with the department. Bill McCutchen left the MPAA at the end of last year to accept the position of executive director of the Council for a Sound New York Constitution."

"Sundown" Aids Watts

LOS ANGELES—The planned invitational world premiere of Otto Preminger's "Hurry Sundown" at Grauman's Chinese Theatre in Hollywood on Feb. 9 has been abandoned in favor of a gala public opening benefiting Frederick Douglass House in the Watts section of Los Angeles.

Learning that another major film had been previously scheduled to premiere in Hollywood the same evening as "Hurry Sundown," Preminger found that the invitation lists for both events would be virtually identical, so he cancelled his.

Instead, he has invited the public to attend "Hurry Sundown" for the benefit of the Douglass House. Most importantly, he has promised to personally match admissions dollar for dollar. Thus, each $3 ticket sold will mean $6 to Watts.

In signed full-page ads in the Los Angeles Times and Herald-Examiner, Preminger says, "Please join me for the world premiere of 'Hurry Sundown.' And give me the pleasure of paying for the pleasure of your company!"

The NEW YORK Scene

By Mel Konecoff

THERE MIGHT BE A BIGGER FILM FUTURE IN STORE FOR THE CITY OF New York if the local unions want to make their rules and regulations more competitive with those on the west coast—so stated Barry Gottehrer, Mayor John V. Lindsay's special assistant in charge of film production, and film producer Phil Feldman, who stands ready to produce four or five pictures entirely within the confines of the city over the next two years.

Feldman, who recently completed "You're A Big Boy Now" here for Seven Arts release, liked making pictures here and saw no reason why this city couldn't become a film center on the order of London. Originally, he was doubtful about the stage facilities and the post-production facilities of New York, which was belittled in Hollywood, but he found them of first class quality. More are being built, he was assured, and, of course, the spirit, a sort of unified pride, has been most helpful.

Feldman also enthused about the wonderful exteriors awaiting filming here which provide film makers with multi-million dollar "sets" made easily accessible by fine city and police cooperation. One scene for "You're A Big Boy Now" was filmed live in Mays department store on 14th street, which saw seven actors and a dog dragging a wooden leg after him darting through regular shoppers at 11 a.m. on a busy shopping day.

He was convinced that New York City, with or without him, will some day become a center of film production. He thought that the unions will be happy to get films that will be made 100 per cent here, and he was hopeful that this would be achieved by making their working conditions more competitive with the west coast. It was estimated by some that some costs could come to 25 per cent more on features made here at the moment.

Feldman thought that the unions will be satisfied with the finished "You're A Big Boy Now," which cost in the neighborhood of a million dollars, and it might serve towards getting them into the competitive swim with Hollywood, which is necessary before large-scale production can result here. He will ask this consideration when he is ready to roll in the spring with his first, "Temple of Gold."

The balance of his schedule will depend on availability of people both before and behind the cameras. If cooperation is not forthcoming, then he may have to reevaluate his program, deciding whether costs and other factors warrant filming here or elsewhere. He hoped to convince union leaders by pledging the complete film-making here and that the films involved would be quality pictures.

He admitted that "You're A Big Boy Now" cost more to make here than it would in Hollywood, but this was due to his not attempting to make prior arrangements with the unions for adjustments, and playing it by ear instead as they went along. Production was greatly assisted by the use of landmarks and other buildings and famous streets, and by the use of top talent appearing on local stages, etc. He expected that his other films would cost around a million dollars, with several getting into the two million class.

Gottehrer noted that "You're A Big Boy Now" proved that a quality film can be made here using the available facilities and personnel and the cooperation of the Mayor's office. Increases in production can mean a major source of new income and new jobs in the city. Last year, 25 films were made here—one completely; two partially; and 22 had locations shot here. He has been talking to the unions about making some changes so that film-makers would be convinced to do all work within the city. They can help only by becoming more competitive, he declared, but they have not been happy about bending their rules to accommodate location filming. He felt they would rather cooperate on complete projects which would then carry the tag, "Made in New York City," on distributed prints. As far as the Mayor is concerned, Gottehrer noted that he won't make a trip to Hollywood to try to persuade producers to come here until the unions show some measure of cooperation.

Most people concerned—the unions, the Mayor, and others—want new facilities built in New York, and several projects are underway.

Feldman, an attorney and one-time vice-president in charge of business affairs at Columbia Broadcasting System, at 20th-Fox, and at Seven Arts, was bitten by the producing bug a year ago. "You're A Big Boy Now" was the initial result, backed by Eliot Hyman at Seven Arts, for whom he had the greatest praise. He intends using New York writers, talent, and facilities for his next group of productions, all things being equal, and some titles mentioned were "Temple of Gold," "Brewster McLeod And His (Sexy) Flying Machine," "Shame Shame On The Johnson Boys," "Show Me The Way To Go Home," and a musical starring The Supremes.

"MAIL: "DEAR MEL: SO YOU HAVE A 'MUTT' NAMED BRANDY ALEXANDER. Seven years ago, I named my poodle Brandy Alexander and then sent the papers to the kennel club. They would not accept this name—something about their dogs being teetotalers."

"He answers to Brandy and I'm not changing now," I dashed off on a note. "You solve the problem. He had it first, likes it, answers to it . . . so solve it." Believe it or not, I got a response:

"Name recommended . . . Sir Brandywine of Alexandria. Therefore, his official name with the kennel club is the above, but to me he's always Brandy Alexander. By the way, he was raised with a pair of Siamese cats, namely Martini and Dacquiri. Brandy a year later got a brother named Paris Wine. Brandy's favorite movie of all time is 'The Wizard of Oz' . . . loves the lion. Regards. Barnard L. Sackett, Adelphia Pictures Corporation."

Dear Barney: Have you investigated Animal Alcoholics Anonymous? By the way, since our last revelation regarding the animal world, we've acquired another representative much against our will. Would you believe a Mynah bird named Omar, presumably in the expectation that he would recite like crazy (not make tents).

LONDON Observations

By Jock MacGregor

ONCE, WHEN A "DOLLAR" WAS MENTIONED AROUND THE STUDIOS, THE wary would beat hasty retreats. It was slang for "five shillings" and usually meant that someone was after a loan. Now with the American influence in British films, dollars have become the currency of production, and more often than not costs are quoted in them rather than pounds. It is, therefore, perhaps ironic that the biggest international musical to be attempted here should be called "Half a Sixpence."

With anything as essentially English as this London and Broadway hit show, George Sidney decided that it must be filmed here and to use the best of British and American talents. With musicals all but virgin territory here, he has brought from Hollywood Irwin Hostal, musical supervisor on "Sound of Music," "Mary Poppins," and "West Side Story," and Carroll Knudson. The latter will blend the score into the picture, and it is believed that this is the first time in Britain that anyone has been exclusively engaged for this purpose. The remainder of the unit and the cast, with the exception of Pennsylvania-born Grover Dale, are British. Indeed, with Charles Schneer, who has brought this production about, he sees it as a "fusion of Anglo-U. S. talents."

When I lunched with Sidney and Hy Hollinger, who is over from New York caring for Paramount's special publicity requirements at Shepperton Studios, he seemed pretty pleased with what he is getting. Indeed, he was positively lyrical about the exteriors which play so important a part in creating the atmosphere for this early 1900s romantic comedy. Already, he has shot production numbers at Eastbourne, Henley-on-Thames, and Oxford, and is tickled pink that the Duke of Marlborough has given him permission to film important interiors at historic Blenheim Palace, Winston Churchill's birthplace. He is particularly happy that Tommy Steele, who is understood to score a personal triumph in Disney's "Happiest Millionaire," is repeating his stage performance. Sidney is hoping to deliver a big roadshow attraction.

Sidney likes filming here but feels with so many wanting to do likewise, we should extend facilities and train more personnel to cater to the increasing demand. He has a sound argument, but many, remembering the bad days and knowing the limits of the Eady Levy, would not agree and feel that a wait list is preferable to an unemployed list. In turn, the unit has apparently liked working with him and has been a happy one. For long, there was no shop steward for the Association of Cine Technicians. The Union insisted that one must be appointed, and by a 100 per cent vote, the boss, a temporary member and president of the Directors Guild of America for 16 years, was elected. He is touched by the honor which has only been bestowed on one other American producer-director, John Ford. He promises that if there are complaints about the director's treatment of the crew, he will call a public meeting with himself. Being a reasonable man, he is sure justice will be quickly done.

SOME ARE ASKING IF THE GOVERNMENT SPONSORED AND TRADE SUPported British Film Institute, in its annual report, has not exceeded its charter to encourage the appreciation of films as an art, to develop a National Film Archive, etc., with its observations on American participation in British pictures and Eady Levy distribution.

Not only is Rank's John Davis one who is prepared to answer his critics, but he has a masterly flair for dramatically delivering such replies at auspicious occasions. When I received The Lord Mayor's gilt edged, crested invitation to a Mansion House reception to view "The Hidden Strength," I should really have anticipated more than a film and a drink. Cinema equipment had been installed in the magnificent banqueting hall which VCI conventioners will recall. The film proved to be a fine example of the weekly "Look at Life" one-reelers covering the city's great trading institutions, and the audience, bristling with their principals, was just about as influential as any could be.

After the screening, the Lord Mayor's praise for the film and its makers was warmly applauded. He described it as a "contribution to our national well-being." In conclusion, he said, "I cannot express in words our gratitude for this truly wonderful effort." The scene was set for JD to reply. In a quiet statesmanlike manner, he thanked the Lord Mayor and the institutions for their help, told how "Look at Life" each week reflected British ideas, British achievements, and the British way of life, and with audience in receptive mood, revealed that the Monopolies Commission Report on Films' recommendation (one member dissented) that Rank Theatres should cease to give the series regular weekly showings was "in effect" to pronounce its death sentence because of the economics of production. He stressed the reel was also seen in some 800 independent theatres in the UK and in 50 countries abroad, and that he certainly did not want to stop production so long as the public liked it. His point was well taken.

THE SUBJECT OF FILM TITLES CAME UP AGAIN WHEN ROBERT WISE WAS in town to seek talent to support Julie Andrews in the Gertrude Lawrence biography, "Star," which is being planned on roadshow dimensions. He was also choosing London locations. I asked if the title was really right. He admitted that others were not sold and that he was going to give it further thought. . . . After an experimental period of Friday program changes, London suburban cinemas are reverting to Sunday changes, mainly due to pressure of independents. . . . Jack Goodlatte's big smile is because after the record breaking run of Jim Carreras' "One Million Years BC" in ABC's London release houses, the "Ten Commandments" revival did almost as well. And talking of oldies, "Lady And The Tramp" proved a greater Christmas attraction than the new "Batman," which must prove something about British kids. . . . One never knows whom one will see dining in the White Elephant Club. On a recent evening, no sooner had I been surprised to see Joe and Rosalie Levine with Ken Hargreaves and Stanley Baker, than I was being hailed by Bob Ferguson, here on Columbia business with his wife and the Ira Tulipons—he now supervises American publicity for Columbia product made here. Among other film types eating were James Mason, James Ward, and the Bill McGrafs, who had just been showing friends "A Man For All Seasons" privately.

Ohio Legislators File Bill For Standard Time

COLUMBUS, O.—Bill to require Eastern Standard Time throughout Ohio was introduced in the Ohio Senate by Sen. Oakley C. Collins, Rep., Ironton, and Sen. Tennyson Guyer, Rep., Findlay. A similar bill is scheduled to be introduced in the Ohio House of Representatives.

Ohio will go on daylight time April 30 if the 107th General Assembly, now in session, fails to approve Eastern Standard Time. Congress, at its last session, approved daylight time.

Ohio theatremen are urged by Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, to contact their representatives in the legislature and ask them to support EST.

The Ohio Farm Bureau expressed its opposition to daylight time in a statement issued after introduction of the Collins-Guyer bill.

"Ohio is on the western edge of the eastern time belt, and there is little justification for adopting DST here," said D. R. Stanfield, executive vice-president of the Farm Bureau. He said farmers are inconvenienced by fast time and that "parents know it is almost impossible to get their small children to bed in the summer while it is still daylight."

Universal Promotes Calvo

NEW YORK—Orlando Calvo, Universal home office foreign sales executive since last May, has been promoted to the post of assistant foreign sales manager, it was announced by Milton R. Rackmil, president of Universal.

In his home office sales post, Calvo has assisted Americo Aboaf, vice-president and foreign general manager of Universal International Films, Inc., the company's foreign distribution subsidiary.

Graybill Joins Loew's

NEW YORK—Bernard Diamond, general manager of Loew's Theatres, announced the appointment of Peter Graybill as managing director of Leow's new Westchester Theatre currently under construction in the Westchester Shopping Center, Miami, Florida.

Graybill, 38, has managed theatres for General Cinema Corporation in Houston and for Florida State Theatres in St. Petersburg before joining Loew's.



Clint Eastwood (second from right), who stars as the Man With No Name in UA's "A Fistful of Dollars," visited Toronto for the North American premiere of his film at the Odeon Carlton Theatre. With him (l-r) are F. Lawson, Odeon Circuit; Nick Langston, UA Canadian rep; and Bob Gardner, Odeon Circuit.

ALBANY

The Stanley Warner Strand, Albany, is lobby-advertising the Joseph E. Levine film of the London Royal Ballet Company's, "Romeo and Juliet." . . . "The Sound of Music" continued to attract fine business at "special selective engagements" hereabouts. . . . Partitioning of Warner Brothers exchange, to permit space sharing with Iselin Theatres, has started. Former Iselin quarters will be used for a computer operation. . . . William Kraemer visited this city in conjunction with the promotion of independent product that he and Seymour L. Morris, also a former Sehine circuit official, will handle in the Albany-Buffalo-Boston-New Haven zones. . . . Filmways, Inc., based in New York, hiked its capital stock from 1,000,000 to 1,500,000 shares, at 25 cents par value. Attorneys Katz, Moselle and Sehier registered the certificate with the Department of State in Albany. . . . Nick Googin, Jr., is managing the Geneva Theatre, Geneva, for Herbert Nitke's Panther Theatre Corporation. He had been a summer trainee with the old Sehine circuit. . . . John Gardner, one-time local boothman, later owner of the Colony, Schenectady, and then builder-operator of Albany area, Vermont, and Florida drive-ins, flew with Mrs. Gardner and their youngest son, Bill, to California, where they visited their older boy, John, now in the automobile business. . . . Contributions for 1966 to the Will Rogers Memorial Hospital at Saranac Lake have passed the $19,000 mark in the Albany exchange district, according to a report by Ralph Ripps, issued before he retired as Metro branch manager for health reasons. . . . Palomar Pictures International. Inc., registered a certificate with the Department of State here to do business in New York. Capital stock consists of 5,000 shares at $10 par value. Franklin Feinstein was recording attorney. . . . James A. Blackburn, Fabian's Palace, has been re-elected president, and Harold Perry, Stanley Warner's Madison, has been renamed secretary-treasurer and business agent of Stagehands Local 14, IATSE.

BUFFALO

Peter G. Beeker, new 1967 chief barker of Tent 7, Variety Club of Buffalo, who is a booker in the Batavia headquarters of Dipson Theatres Circuit, has appointed the chairmen for the many Tent 7 committees as follows: house, Alex Lusthaus; finance, Robert King; membership, Marvin Atlas; heart, Harold Bennett; entertainment, Richard Aaron; publicity, Edward Meade; fellowship, Sam Geffen; convention, Thomas W. Fenno; Sir Billy Butlin Incentive Campaign, James J. Hayes; Bingo, Albert J. Petrella; charter revision, Robert King; Variety Week events, Al Petrella. . . . The combined installation ceremonies of the new Variety Club and Women of Variety officers will be held during Variety Week in a location and on a date still to be decided upon. The next meeting of the new crew will be on Feb. 6. . . . Ken Reuter, manager of the Buffalo branch of United Artists, held an invitation trade screening of "How to Succeed in Business Without Really Trying" in the Amherst, a Dipson operation where Jerald M. Westergren is the managing director. . . . Jack Chinell, Buena Vista exchange head in Buffalo, was in Burbank, Calif., attending the four-day sales and product convention in the Walt Disney Studios where he and other BV executives heard about plans for 1967 and 1968 product. . . . Among industryites attending the installation and dinner of the officers of the Motion Picture Projectionists Union were Jerry George, manager, National Theatre Supply office; Albert Beeker, Buffalo's first projectionist and veteran theatre supply executive; and



Madge Drake, Columbia clipping department, receives a gold watch from Richard Kahn, national director of advertising, publicity, and exploitation, on the occasion of her 25th anniversary with the company.

George Miller, Altee. There was a moment of silent prayer in honor of the late George Signor. . . . A five-year loss of $203,800 in the operation of the Century was cited before the Board of Assessors in a plea for tax relief. The property is owned by Metropolitan Buffalo Investors, Inc., and has been assessed tentatively at $412,560. Max M. Yellen, president, said the losses of the lessee, United Artists Theatre Circuit, Inc., have been so severe that it has offered to pay $50,000 to terminate the lease. . . . The death of Marvin Jacobs, 74, following a heart attack, is keenly felt by his many friends in the entertainment business. Jacobs was a founder of Sportservice Corp., one of the world's largest concession enterprises, and was active in a host of charitable and civic efforts. . . . Director Beaumont Newhall has announced these Eastman House, Rochester, staff promotions: George Pratt, associate curator of motion pictures; Alice Andrews, associate curator, extension activities; Thomas Barrow, assistant curator, extension; Elizabeth Kimbrough, assistant curator, print collection; Reginald Heron, assistant curator, equipment archives; and Ann McCable, museum assistant, collections department. . . . Martina Theatres closed Albion, N.Y. headquarters and moved into the Paramount theatre building in Rochester. . . . Jerry George, manager, Buffalo office of National Theatre Supply, who will be in the new offices of the company shortly, is busy preparing for the removal. Jerry is carrying on as usual in rounding up orders for equipment in theatres in the Buffalo exchange area. His office is installing the projection and sound (Simplex) and the seats (American) for the new Cinema theatre being built by the Berinstein-Cornell Theatre Circuit in the Triphammer Plaza in Ithaca. He also is furnishing the curtains and wall treatment, which are products of the Premier Studios, New York City. The new Cinema will have a seating capacity of 900. George also is installing new equipment in the Lyric, Endicott, N.Y., owned and operated by Frank Dietrich, which has been closed for remodeling. . . . Bausch and Lomb scientists, who developed the lens for CinemaScope several years ago in Rochester, is reported now to have developed a lens for a new 3-D projection system which is said to be creating a stir in the motion picture industry. . . . Joseph P. Garvey, managing director, Granada, has had instructions from his home office, Panther, to continue "Doctor Zhivago" indefinitely. Garvey had made many advance tie-ups for the opening of "Hawaii" on Feb. 14, which date undoubtedly now will be set back. . . . Officers headed by president Paul H. Grummit and business representative Kenneth J. Kavanagh were installed at a meeting of Local 233, Motion Picture Operators (AFL-CIO).

CHARLOTTE

Plans for extensive renovations to the Carolina at Durham, N. C., are being held up pending a proposed extension of the lease on the building, which is owned by the the City of Durham. Charles L. Abererombie, who holds the lease on the building, the old Municipal Auditorium, wants to spend $55,000 to renovate the theatre auditorium and to install new seats. However, his lease runs only to June 30, 1968, and he wants additional time to realize a return on the investment the renovation program would entail. In an effort to accommodate him, the City Council recommended that the lease be extended. Extension of the lease requires an advertising for bids, which was authorized. The proposal calls for the lease to be made effective through June 30, 1973, but the city would reserve the right to give notice to vacate the building should the site be desired for other purposes. The notice, however, would have to be given at least 2½ years prior to the date vacancy is desired. Prior to the Council's action in advertising for bids to permit the lease extension, City Manager Harding Hughes told the Council it is "doubtful" that the theatre could be rented after June, 1968, without renovation. He also noted that under the lease arrangement, Abercrombie would be able to pay a higher rental fee than he currently pays. The current fee is $1,000 per month. . . . Charlie C. Hayes has been named manager of the new Reynolds Cinema in the Reynolds Manor Shopping Center at Winston-Salem, N. C. The house is the 73rd in the Stewart and Everett Theatres, Inc., chain and seats 750 people. Hayes comes to Winston-Salem after having served as manager of the Cinema, Mount Airy. He also has worked in Laurinburg, Kinston, and Wadesboro, N. C.

CINCINNATI

J.M.G. Film Co. has moved to 1017 Enquirer Building, the fourth company in recent months to move downtown. Already in the Enquirer are 20th-Fox, Buena Vista, and Tri-State Theatre Services. Warner Bros. is also downtown in the Kroger Building. . . . Colosseum, established here in 1938, has scheduled a meeting to elect new officers. William Garner, UA salesman, who has been president for several years, has been transferred to the Philadelphia exchange and is to be guest of honor at a luncheon following the election. . . . Kal Bruss, MGM field representative, was in to consult with Watty Watson, publicist, and Jo Bright, group sales manager, for "Grand Prix," which opens at the Capitol Jan. 25. . . . Recent Row visitors include exhibitors Joe Joseph, Parkersburg, W. Va.; Fred May, Dry Ridge, Ky.; Howard Shelton, Vanceburg, Ky.; Ohioans Delphin Fliehman, Caldwell; Charles Williams, Oxford; Lee Schultz, Miamisburg; and John Holakan, Dayton.

COLUMBUS, O.

Loew's Morse Road and Cinema East are joining to book "A Funny Thing Happened on the Way to the Forum," opening Feb. 8. . . . Manager Russ Bender of the Grand Cinerama announced the opening of "Grand Prix" as a hard-ticket attraction starting Feb. 15. . . . Manager Robert McKinley of Northland Cinema announced the opening of "The Bible" Feb. 15 as a reserved-seat attraction. . . . Kenley Players, which presents stage, screen and television stars in summer stock at Veterans Memorial here, signed for an additional period, through the summer of 1973. Seventh annual season opens in June.



Michael Connors, center, star of Dino DeLaurentiis' "Kiss the Girls and Make Them Die," a Columbia release, met with local film critics recently while in Washington on a promotional tour for the film. Attending the luncheon were (l-r) Fred Erling, Loew's Theatres city manager; Emerson A. Beauchamp, Washington Star; Richard Coe, Washington Post; Harry MacArthur, Washington Evening Star; Suzy Jenks, Washington Daily News; and Fred Sapperstein, Columbia's Washington branch manager.

DALLAS

Paul Rosenfeld, Sunday editor of the Dallas Times-Herald, has composed the musical score for the original "Ballad of Bonnie and Clyde," written by Bonnie Parker, the notorious girl friend of Clyde Barrow, depression-era outlaw and bank robber. The music will be one of the themes in Warner Bros.' "Bonnie and Clyde," starring Warren Beatty and Faye Dunaway. The Technicolor film is being produced by Beatty and directed by Arthur Penn mainly on location in Dallas and vicinity. The original ballad, in doggerel verse, was widely published after the death of Bonnie and Clyde in 1934. . . . Dallas area Junior Achievers will host the southwest premiere of "Grand Prix," a Cinerama Metro-Goldwyn-Mayer production, Jan. 25 at the Capri, according to Sam Jovac, Dallas JA executive director. Co-chairmen for the event are Dee Dee Woodward and Jim Bratton. Proceeds from the ticket sales will be used for scholarships for Junior Achievers, an educational organization sponsored by businessmen to teach teen-agers how to run miniature corporations. . . . The Park, a suburban operation closed for a year, has been reopened and is being operated by new management, the Spring Theatre Co. Bob Dent is president of Spring. He was formerly with Trans-Texas Theatres for five years at the local Capri, and earlier was associated with Rowley United Theatres. The Park was completely refurbished prior to its opening. . . . Buzz Kulik, producer-director, was in Dallas to promote "Warning Shot," a Paramount release starring David Janssen. . . . "The Endless Summer," a documentary style story of two surfers' search for the perfect wave, has opened at the Fine Arts. R. Paul Allen was here for a week and was joined by Bruce Brown prior to the opening of the film. Brown is producer of the 91 minute film. . . . Marayet Andraine, seen in "The Sand Pebbles," which opened a road show engagement at the Wilshire, was a visitor here on a promotional tour in behalf of the film. . . . Gayle Hunnicutt, 23-year-old film newcomer from Forth Worth, Tex., has been signed by Universal Pictures to star opposite George Peppard in "Criss Cross." . . . Raquel Welch has been named "Star of the Sixties" by Interstate Circuit, Inc. The actress, who filmed six motion pictures in her first year as a star, has won the exhibitors' prediction that she will "dominate motion pictures during this decade as Marilyn Monroe dominated the fifties," according to Raymond Willie, vice-president and general manager of the circuit. The actress is currently completing 20th Century-Fox's "Fathom." Formal presentation of the award will be made in Dallas this month. Miss Welch was a model at Neiman-Marcus here a few years back. . . . Ted Lewis has moved his booking office from the Merchandise Mart Building to the McLendon Bldg. . . . Truett Penn has taken over the Shooting Star D-I at Big Lake, Tex. He is operator of the Ford, Ramkin, Tex., and the Taylor, Big Lake. Arch Boardman of Dallas will do the buying and booking for Penn. . . . Harold Wilcox has replaced Paul Yates, Jr., as student booker at the American International exchange office. . . . Don Knotts and Joan Freeman will make extended tours of Texas as part of the activities in connection with the world premiere showing of "The Reluctant Astronaut" in Houston. Knotts and Miss Freeman crossed itineraries in Dallas.

DENVER

Home over the Christmas holidays was Rod, son of Mr. and Mrs. Bob Tankersley, Western Service and Supply Co. Rod was on leave from the Glynco Naval Air Station in Georgia. . . . Because of a fire which did extensive damage to the Range Theatre, Saratoga, Wyo., Artlin Zeigler will be unable to reopen the house until late spring. . . . Attending a sales meeting in Los Angeles was Jack Felix, Favorite Films. . . . Seen on Film Row recently were Harold McCormick, State Representative and co-owner of the Skyline, Canon City, Colo.; Tom Hardy, manager-owner, Egyptian, Delta, Colo.; Verne Peterson, Paramount, Cheyenne, Wyo.; Bob Heyl, Wyoming, Torrington, Wyo.; Howard Campbell and Larry Starsmore, Westland Theatres, Colorado Springs; Mitchell Kelloff, Uptown, Pueblo, Colo.; and Russ Berry, district manager, Highland Theatres, headquartered in Boulder, Colo.

DES MOINES

Milt Troehler, manager of the RKO Orpheum at Davenport, Ia., and his wife won a two-weeks European tour this spring for the most extra theatre events. The award was announced at a New York dinner for division managers. . . . Bill Dippert, Columbia booker, is in the veteran's hospital in Des Moines. . . . Morrie Smith, former Sioux City exhibitor, died recently in Los Angeles. . . . Richard Hirstine has returned to Des Moines to become associated with his father in the management of the Capitol Drive-In. . . . Hal Halvorson has been named as manager of the Tri-States Plaza, Des Moines. . . . Steve Atherton has been named as manager, Strand, Waterloo. . . . Fire recently damaged the new Plantation Drive-In in Des Moines. The office of manager Del McCaulley was gutted by the fire, which was believed to have been started by burglars.

HOUSTON

The Heights State Bank has purchased the Yale from Willowin Enterprises for future expansion of the bank's facilities. Purchase price on the land and building was not disclosed. There are no immediate plans for construction on the site, and the Yale will continue to occupy the building on a temporary basis. . . . Edgar W. Brown, Jr., Orange, Tex., will receive the Heart Award as "Man of the Year" from the Variety Club at a dinner Feb. 7 at the Rice Hotel. Brown, an industrialist, philanthropist, lumberman, and rancher, will be recognized for his many civic and charitable contributions within Houston, according to Bill Williams, dinner co-chairman. The dinner was announced by Jack Bryant, chief barker of Houston Tent 34, Variety Clubs International. . . . Marayat Andriane was in Houston as part of a promotional tour she is making in behalf of "The Sand Pebbles." She will also visit Dallas and Fort Worth. . . . Steve McQueen was to fly in for the opening of "The Sand Pebbles," scheduled for the Gaylynn. . . . The Sam Houston Area Council, Boy Scouts of America, has gone on record as endorsing "Follow Me Boys" at the Cinema I's at Gulfgate, Meyerland, and Northline, plus the Memorial. . . . Producer-director Buzz Kulik was in on a promotional visit in behalf of "Warning Shot." . . . Jimmy Jeter, his wife, and daughter are visitors from Hollywood to Mrs. Jeter's mother, who is nursing a broken arm. Jeter's most recent film role was in "The Sand Pebbles." . . . The Israeli musical "Sallah" was shown at the Bellaire under the auspices of the Houston chapter of Hadassah, with tickets for the single showing at $3 and $1.50 for students.

JACKSONVILLE

Judson E. Moses, Jr., has rejoined Metro-Goldwyn-Mayer as the company's southeastern exploiteer based in Atlanta. Judson left the industry in 1965. He succeeds Tom Gerety, being shifted to a similar post in Dallas. . . . Visiting here early in the new year was Fred Hull, MGM district manager in Dallas, who formerly managed MGM's local branch office. . . . Carl Spiers, local Universal booker, has been transferred to the company's district office in Atlanta, and his post here has been taken by H. W. Wade, classified as a student booker for the time being. . . . Robert Bowers, former local Allied Artists branch manager in this city, who became a Universal trainee manager last fall, has received an appointment as Universal branch manager in Toronto. . . . Belton Clark has resigned his booking job with Warner Bros. in order to enroll at the Florida Junior College in this city, and has taken a part time job as a booker for his brother Harry Clark, local independent distributor. . . . Dorothy McCaleb, booker's secretary at Warner Bros., entered a local hospital for surgery. . . . Carroll Ogburn, Warner Bros. manager, was welcomed back after a period of hospitalization. . . . Mike Seravo, Warner Bros. salesman, visited many leading exhibitors in the Tampa-St. Petersburg area, and W. O. "Ollie" Williamson, Warners district manager from Atlanta, conferred with the local Warners staff concerning the early area release of "Hotel," which is having its world premiere in Miami. . . . Tommy Hyde, Kent Theatres vice-presi-

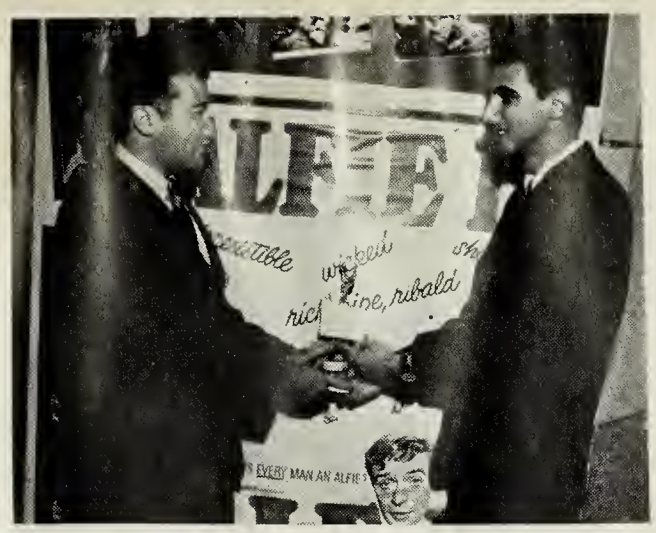
dent and general manager from Vero Beach, has spent considerable time here to confer with circuit owner Fred Kent and other circuit executives during the final building phase of KT's new deluxe, first-run Plaza at the local Phillips Highway Shopping Center. The Plaza is scheduled to have its grand opening on Jan. 27 with the north Florida premiere of Disney's "Follow Me, Boys." . . . Jane Brooks, Florida State Theatres newspaper ad writer, resigned to return to Wisconsin with her sailor husband, who received his discharge from the U. S. Navy in mid-January, and Jane's place has been taken by Miss Lee Bryan for a training period under Ralph Puckhaber, FST home office advertising chief. . . . Martha Scott is now Oscar Cannington's secretary in the FST Warehouse. . . . An industry newcomer, David Walker, is a student booker on Robert Capps' staff at MGM. . . . Daniel Ellis, 81, a pioneer in the production of silent movie comedies with Lubin Films in Philadelphia and on Long Island, died at his home here recently.

MIAMI, FLA.

Three of the five Gold-Dobrow Theatres in Pahokee and Belle Glade has been leased to the Alpe Corporation of Miami. The Prince in Pahokee and the Hugo and Lake Drive-In in the Belle Glade area will now be operated by the same group which operates the Colony, Palm Beach, and Homestead, which includes among its officials Alex Weinstock and Pete Dawson. Before the Lake Drive-In is reopened (the 200-car airer was destroyed by a tornado about three years ago), it will require a new screen, new projection equipment, as well as new speakers and other facilities. Gold-Dobrow, which was founded 35 years ago, still operates the Showboat, Pahokee, and the Ace, Belle Glade. . . . Bids were scheduled to be opened for the construction of a new theatre in Ft. Myers, to be leased to Paramount Enterprises with assignment to Central Theatres, Inc. . . . The Gateway, Ft. Lauderdale, was awarded first place in Wometco Theatres' Christmas decoration contest in the confection units. The Essex, Hialeah, was second, the 27th Ave. Drive-In third, and a special fourth place prize was awarded the Capitol. . . . Kent Theatres, Inc., Jacksonville, Fla., has purchased the Cocoa Beach Theatre lease from B.V.F. Theatres, Inc. Kent operates theatres in Stuart, Vero Beach, Fort Pierce, Melbourne, Eau Gallie, Tallahassee, Jacksonville, North Cocoa, and Merritt Island. Kent also purchased the theatre's equipment along with the lease. . . . Managerial shifts include James Symons, temporarily assigned to Surf, Miami Beach; Bernard Sargent to the Essex, Hialeah; Kenneth Seacrist, promoted from assistant, to manager, Town; Stanley Harmon is manager trainee at the Rio. Richard Fleischman is handling Wometco Theatres days off relief. . . . Loew's new Westchester is set to open Feb. 15 with "Night of the Generals." Pete Graybill will manage the southwest section shopping center house for Loew's. Graybill was formerly with Loew's in St. Petersburg, and with both Florida State Theatres and General Cinema Corporation. . . . The Carver is returning to a weekends only policy. . . . Florida State Theatres' new Sunny Isles was host to the world press premiere of "Hotel," which was to include public appearances by stars Rod Taylor, Catherine Spaak, Merle Oberon, director Richard Quine, and costumer Edith Head. . . . Darryl F. Zanuck and son Richard were staying at the Eden Roc in Miami Beach.

NEW HAVEN-HARTFORD

Joe Miklos, Stanley Warner Hartford district manager, was named one of four district



Jerry Glazer (r) presents the Alpha Epsilon Pi award to Gerald Rafshoon, representing Paramount Pictures, for the highly acclaimed film, "Alfie," which the Georgia Tech fraternity named this year's "film most likely to succeed."

managers of the year in the recently-concluded "Showman's Choice" competition for circuit managerial personnel. . . . John Perakos, assistant general manager, Perakos Theatre Associates, New Britain, and his wife, Marilyn, flew home from a honeymoon in Ochos Rios, Jamaica. . . . R. J. Wilson, Lockwood and Gordon's Cinerama, Hartford, and Larry Johnson, same circuit's Cinerama, Providence, met with Norman H. Pader, MGM home office exploitation department, on "Grand Prix." . . . Murray Lipson, Central, West Hartford, has moved from West Springfield, Mass., to West Hartford. . . . Frank Lynch, who started in the industry 19 years ago as an assistant shipper at the Paramount exchange, New Haven, has been named manager of the MGM Albany exchange, succeeding Ralph Ripps, retired. Lynch had been an Albany salesman for Metro since 1961. . . . Twentieth-Fox's "The Bible" will have its Connecticut premiere Jan. 25 at the Stanley Warner Cinemart, Hamden. Opening night's proceeds will go to the Blessed Sacrament Junior High School Fund. . . . The Art Theatre Guild, Scottsboro, Ariz., has bowed out of operations of the Cinema X, first-run art situation in Springfield, Mass., with a New England-based group, Esquire Theatres of America, Inc., Boston, assuming management for undisclosed terms. The building is owned by X Realty Company, Hartford. The new leasee is planning complete remodeling and redecorating, and the theatre's name will probably be changed. . . . Allen M. Widem, Hartford Times amusements editor, flew to Miami Beach, Fla., to attend the world premiere of Warner Bros.' "Hotel." . . . A 1,000-seat motion picture theatre has been added to the rapidly-developing plans for the Brainard Industrial Center in Hartford. George Vakalis, John E. Hayes Real Estate, said that tenant and design will be disclosed shortly. Owner of the 140-acre tract is the Canal-Randolph Corporation. Some 22 firms are already based there. . . . The Urban Development Committee of the Torrington, Conn., Chamber of Commerce has recommended "orderly development" of the Winsted Road-Burrville area, in accord with the city's master development plan. Committee chairman Joseph Cravanzola emphasized that it is not the group's intention to delay the Marshall A. Stewart proposed development of a $5.5 million shopping center-motel-apartment house-motion picture theatre complex in the same area.

NEW ORLEANS

The world premiere of William Castle's "The Busy Body," a mystery spoof released through Paramount Film Distributing Corporation, was held at the Saenger Theatre here in New Orleans. Attending were producer-director Castle and star Sid Caesar. . . . Floyd Murphy, salesman for Motion Picture Advertising Service, died in a hospital in Alexandria, La., on New Years Day. He had been bedded down for several weeks because of an injured leg. He started his carcer in the motion picture industry as a salesman in this area and later became a theatre owner. . . . WOMPI finance chairman Anna Sinopoli, Universal booking section, is recovering nicely at Baptist Hospital following surgery. Also hospitalized is associate WOMPI member Bernice Chauvin, who was rushed to the hospital after collapsing into a coma. . . . WOMPI associate Claire Rita Stone, who is taking supplementary insurance courses as an employee of Maryland Casualty Company, recently received a certificate upon completion of the third course with an "A" average. . . . Former WOMPI international vice-president Annabelle Miller of the Denver club sent out letters reminding members of the international convention to be held at New

CLARK TRANSFER, INC.

Terminals:

- **BOSTON, MASS.**
  100 Gibson Street, Dorchester 617-282-2099
- **NEW YORK, N. Y.**
  610 W. 47th Street 212-246-0815
- **NORFOLK, VA.**
  316 South Main Street 703-545-3832
- **PHILADELPHIA, PA. (Executive Offices)**
  829 North 29th Street 215-232-3100
- **RICHMOND, VA.**
  312 South 17th Street 703-648-6083
- **TAMAQUA (Hometown), PA.**
  RD #2 717-668-1727
- **WASHINGTON, D. C.**
  3194 Bladensburg Road, N.E. 202-526-4800

PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.
240 N. 13th St. • PHILADELPHIA, PA. 19107
35 Years of Theatre Construction and Maintenance

BLUMBERG BROS., Inc.
Everything for the Theatre
WALNUT 5-7240-41 1305-07 VINE STREET PHILADELPHIA, PA. 19107

Orleans' Jung Hotel in September. . . . Show business veteran Edward Kennedy is the new city manager of Gulf States Theatres' Towne Theatre and Lake Drive-In, Pascagoula, Miss., and the Royal Theatre, Point Moss, Miss. He succeeds manager Bill Blankenship who was removed to New Orleans with the recent opening Gulf States' Sena Mall Cinema. Kennedy has been in the entertainment field since the age of six. His parents toured vaudeville circuits by winter and traveled with a circus they owned during the summer. Kennedy took part in his parents' vaudeville act and trained as a trapeze artist for the circus. When he was 15, his parents bought a movie theatre, and he became its assistant manager. From here, he traveled with the Merchant Marines, helped build ships, and sold Cadillacs and Rolls Royces, before again becoming a theatre manager in Miami. He then managed theatres in Charlotte and Columbus.

Actress Jane Wyatt is currently on a round of speaking engagements and personal appearances throughout the city in connection with the March of Dimes' Mothers' March on birth defects. She is serving her third year as national chairman of the Mothers' March. . . . The 64-year-old St. Charles Theatre, which is being torn down to make way for a parking lot, was the subject of a recent editorial story in the New Orleans Times Picayune. The editorial did not hide the fact that the theatre's most numerous patrons recently have been vagrants seeking shelter and nesting pigeons, but it also covered the house's glorious past. . . . Faith Sartin, former secretary for Gulf States, has been promoted to assistant to Butch Prewitt, head of the circuit's advertising and publicity department. . . . Gulf States Theatres, in continuance of its expansion plan, has acquired the complete operations of two additional theatres and a drive-in in Louisiana and Mississippi areas. It has also acquired the film-handling accounts of three other Mississippi theatres. . . . Jim deNeve, Gulf States general manager, and Harry Thomas, supervisor of construction and remodeling, are touring Texas and checking the circuit's theatre operations. . . . Mitty Terral, wife of Dr. William Terral, co-owner of the Lakeside Theatre, arranged Saturday and Sunday matinees with proceeds going to the city's March of Dimes fund.



Mel Ferrer and Audrey Hepburn, husband and wife in private life, arrive in New York for the local filming of Warner Brothers' "Wait Until Dark," based on the Broadway stage hit.

PHILADELPHIA

Stanley Smithers, booker with Dave Milgram Offices, returned with a healthy tan from a vacation in Clearwater, Fla. Claims it was the first time in many years there was perfect weather at the resort. . . . On the other side of the continent, Mort Magill is attending a 10-day sales conference at the Disney Studios in Hollywood which Buena Vista is sponsoring for a look-see at "The Happiest Milionaire," the first film from there to be shown on a hard ticket basis. It's the story of Philadelphia socialite Anthony J. Drexel Biddle, Sr., which will make Magill, eastern division manager for BV, feel right at home. . . . Marty Aninsman, sartorially elegant gent identified by the carnation he wears in his lapel while making the rounds of the theatres he supervises as district manager for Ellis Theatres, is wearing an extra carnation these days heralding the arrival of a new grandson, his third grandchild. . . . In the necrology department, Lewis Sablosy, one of the pioneers of local moviedom, succumbed at 81 years of age. He was one of the founders of the firm which bears his name and later became the Stanley Co. of America. He was also instrumental in forming First National Pictures, the firm which brought Mary Pickford to the movie-going public. He is survived by his two brothers, David and Nathan, who are now retired from the business, and members of his own famliy. . . . Film Row was also shocked by the sudden death of Sidney "Bud" Miller, associated with National Theatre Supply. . . . Leon Cohen, major domo of the Vine Street Screening Room in the Universal building, is making preparations to move March 1 into his new quarters in Dave Milgram's Fox Theatre building. The Universal building will soon give way to the enlarging of the Vine Street Expressway, which necessitated Cohen making the move. This popular projectionist will be welcomed by the exchange men in the building.

SALT LAKE CITY

Among the Friday the 13th showings in this city were "The Black Cat" at the Gem, Woodland, and Redwood, and "Mondo Bizarro" and "Mondo Pazzo" at the Esquire. At other theatres, generally, long run and roadshow productions are holding sway. . . . Jose Greco, famous Spanish dance authority, will bring his ballet company to this city in February. . . . "The Bible" opened recently with a premiere showing at the Salt Lake City Utah Theatre. Opening night was sponsored by the local Heart Fund committee, and seats were sold at $10 each. . . . The premiere of "Hawaii," along with a pre-premiere party with songs and dances by the Hawaiianaires at the Centre Theatre, were sponsored by the Local March of Dimes.

SAN ANTONIO

The south Texas premiere of "Hawaii" Feb. 15 at the Wonder, managed by Norman Schwartz for Interstate Circuit, Inc., will be for the benefit of the Methodist Hospital's physical therapy department. . . . The Olmos, suburban house, was saluted as the radio station KITE Pioneer Advertiser. The Olmos will celebrate its 17th birthday this year. . . . Mr. and Mrs. Larry Fowler, operators of the Rainbow in Castroville, Tex., have started a program of renovation. Included in the project is painting and redecorating the Rainbow and installation of seats purchased from the Independent Supply Co. here. The seats were formerly installed in the Stockdale, Stockdale, Tex. . . . R. A. Barron, owner of the Independent Theatre Supply Co., reports that his company has had unusually good business the past year and already in the new year. . . . Oscar A. Elizondo has been named assistant manager of the new Wonder at Wonderland Shopping City. In 1961, in El Paso, Tex., he entered the theatre industry. In October, 1966, he joined the Interstate Circuit, Inc.

WANTED TO BUY

Used 35 and 16 mm Reels and Shipping Cases . . . Any quantity . . . Please send all details to

CLARK SERVICE, INC.

829 N. 29TH STREET

PHILADELPHIA, PA. 19107—215-232-3100

Bluhdorn Pledges More Para. Production Activity

NEW YORK—A promise to increase activities in both foreign and domestic film making by Paramount has been made by Charles Bluhdorn, chairman of the board of Gulf & Western Industries, parent of the motion picture company, in a speech before the New York Society of Security Analysts.

Bluhdorn, a member of Paramount's board of directors, said that Paramount had great potential for growth, due to the growing amount of leisure time now available to the public. He also stated that Paramount's present management was an asset which guaranteed the company's growth. He also spoke of the strength of Paramount's film library as another asset.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



JAN. 25, 1967 SECTION TWO
VOL. 76, No. 23

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyeliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—ViisteVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half
6601 **EL CID**—D—181m.—(STE; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue
6603 **LEMONADE JOE**—C—90m.—Carl Fiale, Olga Schobereva—5397 (5-11-66)—Frantic western spoof has its moments—European-made; dubbed in English
6609 **MAN AND A WOMAN, A**—D—102m.—(EC)—Anouk Aimee, Jean-Louis Trintignant—5425 (7-20-66)—Highly enjoyable import fresh from Cannes triumph—French-made; English titles
6606 **MOONWOLF**—MD—85m.—Carl Moehner, Ann Savo—5397 (5-11-66)—Program filler for the duallers—Foreign-made
6605 **OH, THOSE MOST SECRET AGENTS**—C—96m.—(EC)—Franco and Ciccio—5461 (10-19-66)—Fair comedy for the duallers—Italian-made; Dubbed in English
6607 **ONCE UPON AN ISLAND—(CRAZY PARADISE)**—C—95m.—(EC)—Hans W. Petersen—5433 (8-17-66)—Generally amusing import for art set—Danish-made—English titles
6604 **PARTY'S OVER, THE**—D—94m.—Oliver Reed, Louise Sorel, Eddie Albert—5397 (5-11-66)—Moody "beatnik" drama is intermittently interesting—English-made
6611 **RUN FOR YOUR WIFE**—CD—97m.—(TS; TC)—Ugo Tognazzi, Rhonda Fleming—5477 (12-14-66)—Novel comedy-drama—Dubbed in English.
6512 **TERROR IN THE CITY**—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

COMING

BIKINI PARADISE—(C)
6608 **DISK-O-TEK HOLIDAY**—(C)—Freddy & The Dreamers
6610 **HOT ROD HULLABALOO**—81m.—John Arnold
ISLAND OF THE DOOMED—(C)—Cameron Mitchell
NIGHTMARE CASTLE—Barbara Steele
6701 **TALL WOMEN, THE**—(EC)—Anne Baxter, Maria Perschy
THAT MAN GEORGE—(C)—George Hamilton

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6612 **BANG, BANG, YOU'RE DEAD**—MD—92m.—(C)—Tony Randall, Senta Berger, Terry-Thomas—5437 (8-31-66)—Enjoyable spy romp—Filmed abroad
6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering
6601 **DIRTY GAME, THE**—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot—5393 (4-27-66)—Interesting espionage thriller—Filmed abroad
6617 **DR. GOLDFOOT AND THE GIRL BOMBS**—C—85m.—(TC)—Vincent Price, Fabian, Laura Antonelli—5473 (11-30-66)—Incredible—Filmed in Italy (partially dubbed)
6605 **FIREBALL 500**—MDM—91m.—(PV; PC)—Frankie Avalon, Annette Funicello, Fabian—5413 (6-22-66)—Racing car thrills for teen-agers
6608 **FRANKENSTEIN CONQUERS THE WORLD**—MD—87m.—(C; S)—Nick Adams—5453 (9-21-66)—Adequate Japanese monster meller—Japanese made
6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house
6609 **GIRL GETTERS, THE**—D—93m.—Oliver Reed, Jane Merrow—5398 (5-11-66)—Well-made tale of resort romances—English-made
6603 **GREAT SPY CHASE, THE**—CMD—87m.—Lino Ventura, Bernard Blair—5398 (5-11-66)—Cute spoof of spies in action—Filmed abroad; dubed in English
6623 **HALLUCINATION GENERATION**—D—85m.—George Montgomery—5477 (12-14-66)—Slow-moving but exploitable shocker on LSD theme—Filmed in Spain.
6615 **LA DOLCE VITA**—D—175m.—Marcello Mastroianni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue
6613 **MACABRO**—NOV—90m.—(TC)—Narrated by Marvin Miller—5425 (7-20-66)—More footage on the "Mondo Cane" order
6622 **NASHVILLE REBEL**—MU—91m.—(TC; TS)—Tex Ritter, Sonny James—5473 (11-30-66)—Country music entry better in some areas than others
6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry
6607 **TARZAN AND THE VALLEY OF GOLD**—MD—100m.—(PV; EC)—Mike Henry, Nancy Kovack, David Opatashu—5453 (9-21-66)—Satisfactory Tarzan entry
6602 **WHAT'S UP TIGER LILY?**—C—80m.—(C)—Woody Allen—5457 (10-5-66)—Woody Allen's mad dialogue generates chuckles—Japanese-made; dubbed in English
6611 **WILD ANGELS, THE**—MD—90m.—(PV; PC)—Peter Fonda, Nancy Sinatra—5417 (7-6-66)—Unpleasant doings of motorcycle gang slanted for teens

COMING

DEVIL'S ANGELS—(PV; C)—John Cassavetes, Beverly Adams
GLASS SPHINX, THE—(PV; C)—Robert Taylor, Anita Ekberg
HATFIELDS AND McCOYS, THE—(PV; C)—Don Knotts, Phyllis Diller
HOUSE OF DOLLS—(C)—Vincent Price, Martha Hyer
MILLION EYES OF SU-MURU—(TS; C)—Frankie Avalon, Shirley Eaton
ONLY WAY TO FLY, THE—(PV; C)—Burl Ives, Troy Donohue, Daliah Lavi
6621 **PSYCHO-CIRCUS**—(C)—Christopher Lee
RIOT ON SUNSET STRIP—Aldo Ray, Michael Evans, Mimsy Farmer
6702 **THUNDER ALLEY**—(PV; C)—Annette Funicello, Fabian
6620 **TRUNK TO CAIRO**—(C)—Audie Murphy, George Sanders
6614 **VIOLENT JOURNEY**—Anthony Perkins, Salome Jens
VOYAGE TO THE PREHISTORIC PLANET—(C)—Basil Rathbone
6619 **WAR—ITALIAN STYLE**—Buster Keaton

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. National Catholic Office for Motion Pictures classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

After The Fox . . . . . A2 UA
●After You, Comrade . . . . . Cont.
Africa Addio . . . . . For.
Alfie . . . . . A4 Par.
All The Other Girls Do . . . . . For.
All The Way (The Joker Is Wild)-Re. . . . . B Para.
Alphabet Murders, The . . . . . A2 MGM
Alvarez Kelly . . . . . A3 Col.
Ambush Bay . . . . . A3 UA
American Dream, An . . . . . B WB
And Now Miguel . . . . . A1 U
Any Wednesday . . . . . A3 WB
Appaloosa, The . . . . . A2 U
Arabesque . . . . . A3 U
●Arizona Bushwackers . . . . . Para.

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Around the World Under the Sea ..... A1 MGM
Aroused ..... Misc.
Arrivederci, Baby! ..... B Par.
Assault On A Queen ..... A2 Par.
●Assignment, The ..... WB

B

Bambi-Re ..... A1 BV
●Band of Gold ..... Col.
Bang, Bang You're Dead ..... A3 AIP
Band of Outsiders ..... For.
●Banning ..... U
●Barefoot in the Park ..... Par.
Batman ..... A1 Fox
●Battle Beneath the Earth ..... MGM
●Battle Horns, The ..... U
●Beach Red ..... UA
Bellboy, The-Re. ..... A2 Par.
Beau Geste ..... A1 U
Bible, The ..... A1 Fox
●Bigmouth, The ..... Col.
Big Hand for the Little Lady, A A2 WB
●Biggest Bundle of Them All, The . MGM
●Bikini Paradise ..... AA
Billy The Kid vs Dracula ..... A1 EMB
Birds Do It ..... A1 Col.
●Blackbeard's Ghost ..... BV
Blindfold ..... A2 U
Blood Bath ..... AI
Blow-Up ..... C For.
Blue Max, The ..... B Fox
Blues For Lovers ..... A3 Fox
●Bobo, The ..... WB
Bolshoi Ballet 67 ..... A1 Par.
●Bonnie And Clyde ..... WB
Born Free ..... A1 Col.
Boy Cried Murder, The ..... A2 U
Boy, Did I Get A Wrong Number A3 UA
Brides of Dracula, The-Re. ..... A2 U
Brides of Fu Manchu, The .... A2 For.
●Bullwhip Griffin ..... BV
●Busy Body, The ..... Para.
Butterfield 8-Re. ..... B MGM

C

●Camelot ..... WB
●Caper Of The Golden Bulls, The .. Emb.
●Caprice ..... Fox
●Casino Royale ..... Col.
Cast A Giant Shadow ..... A3 UA
Cat, The ..... A1 EMB
Cat On A Hot Tin Roof-Re. .. A3 MGM
Cave Of The Living Dead ..... For.
Chafed Elbows ..... Misc.
Chamber Of Horrors ..... A3 WB
●Champagne Murders, The ..... U
●Charlie Bubbles ..... U
Christmas That Almost Wasn't, The ..... A1 For.
●Chubasco ..... WB
●Chuka ..... Par.
Cinerama's Russian Adventure . A1 Misc.
●Circus Of Blood ..... Col.
Cloportes ..... C For.
Clouds Over Israel ..... For.
●C'Mon, Let's Live A Little ..... Par.
Come Blow Your Horn-Re. ... A3 Para
●Comedians, The ..... MGM
●Comedy Man The ..... Cont.
Come Spy With Me ..... Fox
Contest Girl ..... A3 Cont.
●Corrupt Ones, The ..... WB
●Cool Hand Luke ..... WB
●Cool Ones ..... WB
●Countdown ..... WB
Counterfeit Constable, The .... A2 For.
●Countess From Hong Kong, A ..... U
Covenant With Death, A ..... B WB
●Cowboy In Africa ..... Para.
Crazy Quilt ..... A3 Cont.
●Criss-Cross ..... U
Cul-De-Sac ..... C For.

D

●Dangerous Island ..... Par.
●Dark of the Sun ..... MGM
●Day The Fish Came Out, The ..... Fox
Daydreamer, The ..... A1 Emb.
Dead Heat On A Merry-Go-Round ..... A3 Col.
●Deadlier Than The Male ..... U
●Deadly Affair, The ..... A3 Col.
●Deadly Bees, The ..... A2 Par.
Dear John .. .. C For.
●Death Rides A Horse ..... UA
Death Watch ..... Misc.
Defector, The ..... A2 For.
●Department K ..... Col.
Desert Raven, The ..... B AA
●Devil In Love, The ..... WB
●Devil's Angels ..... AIP
Devil's Own, The ..... Fox
●Dirty Dozen, The ..... MGM
Dirty Game, The ..... A3 AI
●Disk-O-Tek Holiday ..... AA
●Divorce American Style ..... Col.
●Doctor Dolittle ..... Fox
●Doctor, You've Got To Be Kidding ..... B MGM
●Dr. Faustus ..... Col.
Dr. Goldfoot and the Girl Bombs .. AIP
Dr. Who and the Daleks ..... A1 Cont.
Doctor Zhivago ..... A2 MGM
●Don't Make Waves ..... MGM
Don't Worry, We'll Think Of A Title ..... A1 UA

BUENA VISTA — DISTRIBUTED DURING THE PAST 12 MONTHS

184 **BAMBI**—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue
187 **FIGHTING PRINCE OF DONEGAL, THE**—MD—112m.—(TC)—Peter McEnery, Susan Hempshire—5437 (8-31-66)—Good adventure entry with Disney label—English-made
188 **FOLLOW ME BOYS**—CD—131m.—(TC)—Fred MacMurray, Vera Miles—5461 (10-19-66)—Fine family entertainment
186 **LT. ROBIN CRUSOE, U.S.N.**—C—115m.—(TC)—Dick Van Dyke, Nancy Kwan—5409 (6-8-66)—Disney, Van Dyke special should draw family audience

COMING

BLACKBEARD'S GHOST—(TC)—Peter Ustinov, Dean Jones, Suzanne Pleshette
185 **BULLWHIP GRIFFIN**—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FAMILY BAND, THE—(TC)—John Davidson, Lesley Ann Warren, Walter Brennan
GNOMOBILE, THE—Walter Brennan, Tom Lowell
HAPPIEST MILLIONAIRE, THE—(TC)—Fred MacMurray, Tommy Steele, Greer Garson
JUNGLE BOOK, THE—(TC)—Cartoon Feature
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones

COLUMBIA — DISTRIBUTED DURING THE PAST 12 MONTHS

67012 **ALVAREZ KELLY**—MD—116m.—(PV; EC)—William Holden, Richard Widmark, Janice Rule—5457 (10-5-66)—Good action entry
67005 **BIRDS DO IT**—C—95m.—(EC)—Soupy Sales, Tab Hunter, Doris Dowling—5433 (8-17-66)—Unbelievable
66028 **BORN FREE**—D—94m.—(PV; EC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family
67013 **DEAD HEAT ON A MERRY-GO-ROUND**—D—104m.—(PC)—James Coburn, Camilla Sparv—5461 (10-19-66)—Well-made, intriguing entry
EVERY DAY IS A HOLIDAY—CD—76m.—(TC)—Karlsol, Angel Peralta—5417 (7-6-66)—Okay programmer—(Spanish-made)
67016 **GEORGY GIRL**—CD—100m.—James Mason, Alan Bates, Lynn Redgrave—5462 (10-19-66)—Very good entry for mature audiences—English-made
GOAL!—DOC—106m.—(TS; TC)—5481 (12-28-66)—Limited to sports fans—English-made
66030 **GUNS OF NAVARONE, THE**—MD—157m.—(EC, CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue
67007 **KISS THE GIRLS AND MAKE THEM DIE**—MD—101m.—(TC)—Michael Connors, Dorothy Provine, Terry-Thomas—5489 (1-18-67)—Colorful tale of spies in action—Filmed abroad
67001 **LOST COMMAND**—MD—129m.—(PV; PC)—Anthony Quinn, Alain Delon, Michele Morgan—5405 (5-25-66)—Interesting action entry—Filmed abroad
67006 **MAN CALLED FLINTSTONE, THE**—CAR—87m.—(EC)—Joseph Barbera and William Hanna production—5429 (8-3-66)—Secret agent cartoon cute for youngsters and families
MAN FOR ALL SEASONS, A—D—120m.—(TC)—Paul Scofield, Wendy Hiller—5477 (12-14-66)—Impressive, well-made drama should draw considerable acclaim—Filmed in England
67017 **MURDERERS' ROW**—MD—108m.—(TC)—Dean Martin, Ann Margret—5478 (12-14-66)—Matt Helm to the rescue again, accompanied by gals aplenty
66031 **MYSTERY OF THUG ISLAND**—MD—96m.—(EC)—Guy Madison, Inge Schoner, Peter Van Eyck—5413 (6-22-66)—For lower half—Italian-made
67014 **PROFESSIONALS, THE**—MD—117m.—(TC; PV)—Burt Lancaster, Lee Marvin, Claudia Cardinale—5465 (11-2-66)—Good adventure entry
67008 **RAGE**—D—103m.—(EC)—Glenn Ford, Stella Stevens—5473 (11-30-66)—Interesting drama—Filmed in Mexico
66029 **RIDE BEYOND VENGEANCE**—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper
67004 **RINGS AROUND THE WORLD**—NOV.—98m.—(EC)—Narrated by Don Ameche—5453 (9-21-66)—Okay circus film for program—Filmed mostly abroad
66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser
66024 **STUDY IN TERROR, A**—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made
67002 **THREE ON A COUCH**—C—109m.—(PC)—Jerry Lewis, Janet Leigh—5409 (6-8-66)—Jerry Lewis is back
66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(PC)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help
67003 **WALK, DON'T RUN**—C—117m.—(PV; TC)—Cary Grant, Samantha Eggar, Jim Hutton—5417 (7-6-66)—Cute comedy has names and angles
67011 **WRONG BOX, THE**—C—105m.—(EC)—John Mills, Ralph Richardson, Michael Caine—5429 (8-3-66)—Fun-filled import is tops in its class—English-made

COMING

BAND OF GOLD—(PV; C)—Dean Martin, Stella Stevens
BIG MOUTH, THE—(C)—Jerry Lewis, Susan Bay
CASINO ROYALE—(PV, C)—Peter Sellers, David Niven, Ursula Andress
CIRCUS OF BLOOD—(C)—Joan Crawford, Ty Hardin—English-made
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
DEPARTMENT K—(PV; C)—Stephen Boyd, Camilla Sparv—Filmed abroad
DIVORCE AMERICAN STYLE—(C)—Dick Van Dyke, Debbie Reynolds, Jason Robards
DR. FAUSTUS—(C)—Richard Burton, Elizabeth Taylor
ENTER LAUGHING—(C)—Jose Ferrer, Shelley Winters
40 GUNS TO APACHE PASS—(EC)—Audie Murphy
66026 **FRONTIER HELLCAT**—(CS; C)—Elke Sommer, Stewart Granger
GOOD TIMES—(C)—Sonny and Cher
HAPPENING, THE—(PV; C)—Anthony Quinn, Martha Hyer
IN COLD BLOOD—Robert Blake
LAST OF THE RENEGADES—(CS; C)—Lex Barker
LONG RIDE HOME, THE—(PV; C)—Glenn Ford, George Hamilton, Inger Stevens
LUV—(PV; C)—Jack Lemmon, Peter Falk, Elaine May
MIDSUMMER NIGHT'S DREAM, A—(PV; C)—New York City Ballet Company
NIGHT OF THE GENERALS, THE—(PV; C)—Peter O'Toole, Omar Sharif
SWIMMER, THE—(C)—Burt Lancaster, Barbra Loden, Marge Champion
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
30 IS A DANGEROUS AGE, CYNTHIA—(C)—Dudley Moore, Suzy Kendall—English-made
THUNDER AT THE BORDER—(CS; C)—Rod Cameron
TIGER MAKES OUT, THE—(C)—Eli Wallach, Anne Jackson
TO SIR, WITH LOVE—(C)—Sidney Poitier, Suzy Kendall—English-made
TORTURE GARDEN—(C)—Jack Palance, Burgess Meredith, Beverly Adams—Made in England
66025 **TRAITOR'S GATE**—Gary Raymond, Catherine VonSchell—English-made
WHO'S MINDING THE MINT?—Jim Hutton, Dorothy Provine, Milton Berle
YOUNG AMERICANS—C—Connie Karcher, Rick Ciulei

CONTINENTAL (WALTER READE ORGANIZATION)

CONTEST GIRL—D—99m.—CS; C)—Janette Scott, Ian Hendry—5398 (5-11-66)—Interesting Import—English-made
CRAZY QUILT—D—75m.—Tom Rosqui, Ina Mela—5465 (11-2-66)—For the art spots
DR. WHO AND THE DALEKS—MD—85m.—(TC; TS)—Peter Cushing, Roy Castle—5405 (5-25-66)—Well made Import could trigger popular series—English-made
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective simple religious offering for selective audiences—Italian-made; English titles
GULLIVER'S TRAVELS BEYOND THE MOON—CAR—85m.—(C) Produced by Hiroshi Okawa—5398 (5-11-66)—Good for kiddies and family trade—Japanese-made; English dialogue
GYPSY GIRL—D—102m.—(C)—Hayley Mills, Ian McShane—5413 (6-22-66)—Effective art house entry—English-made
JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-13-66)—Moderately interesting Import—French-made; English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made meller may have heavy going in U.S.—English-made
SHAMELESS OLD LADY, THE—D—95m.—Sylvie—5465 (11-2-66)—Fine Import—French-made; English titles
TIME LOST AND TIME REMEMBERED—D—91m.—Sarah Miles, Cyril Cusack, Julian Glover—5433 (8-17-66)—Touching romance—English-made
WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

AFTER YOU, COMRADE—Jamie Uys, Bob Courtney
COMEDY MAN, THE—Kenneth More, Cecil Parker
OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

604 **BILLY THE KID VS DRACULA**—W—72m.—(PC)—Chuck Courntey, John Carradine, Melinda Plowman—5409 (6-8-66)—Novel western is exploitable
606 **CAT, THE**—MD—87m.—(PC)—Roger Perry, Peggy Ann Garner, Barry Coe, Dwayne Redlin—5418 (7-6-66)—Good programmer
603 **DAYDREAMER, THE**—NOV.—101m.—(EC: Animagic)—Paul O'Keefe, Jack Gilford, Hayley Mills—5418 (7-6-66)—Good entry for families and juveniles
610 **EYE FOR AN EYE, AN**—W—92m.—(PC)—Robert Lansing, Slim Pickens, Gloria Talbott—5409 (6-8-66)—Okay western for the program
618 **IDOL, THE**—D—107m.—Jennifer Jones, Michael Parks, John Leyton—5429 (8-3-66)—Effective drama about today's young people; their problems—English-made
612 **JACK FROST**—FAN.—79m.—(C)—Natasha Sedykh—5462 (10-19-66)—Okay fantasy for the kiddies—Russian-made; Dubbed in English
605 **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**—W—82m.—(PC)—John Lupton, Cal Bolder, Narda Onyx—5410 (6-8-66)—Novel western is exploitable
651 **JOHN F KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS**—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
622 **LOVE AND MARRIAGE**—CMD—106m.—Lando Buzzanca, Renato Tagliani, Eleanora Rossi Drago, Sylva Koscina—5433 (8-17-66)—Mild four-part package for art spots—Italian-made; English titles
611 **MAIN CHANCE, THE**—MD—60m.—Gregoire Aslan, Tracy Reed, Edward De Souza—5413 (6-22-66)—Fair for supporting slot—English-made
608 **MAN CALLED ADAM, A**—DMU—102m.—Sammy Davis, Jr., Louis Armstrong, Cicely Tyson—5418 (7-6-66)—Downbeat tale of Negro musicians has some angles
699 **NIGHTS OF CABIRIA**—D—110m.—Giulietta Masina, Francois Perier—5437 (8-31-66)—Reissue okay for art houses—Italian-made; English titles or dubbed
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
621 **O.S.S. 117—MISSION FOR A KILLER**—MD—84m.—(C; S)—Frederick Stafford, Mylene Demongeot—5453 (9-21-66)—Okay spy action entry—Filmed abroad
614 **PICTURE MOMMY DEAD**—D—88m.—(PC)—Don Ameche, Martha Hyer, Susan Gordon—5437 (8-31-66)—Suspenseful drama for program
613 **PISTOL FOR RINGO, A**—W—97m.—(TC; TS)—Montgomery Wood, Hally Hammond—5465 (11-2-66)—Fair western Filmed abroad; dubbed in English
609 **PLACE CALLED GLORY, A**—W—92m.—(TS; TC)—Lex Barker, Pierre Brice, Marianne Koch—5430 (8-3-66)—Good western—Filmed abroad
617 **ROMEO AND JULIET**—Bal.—126m.—(C)—Margot Fonteyn, Rudolf Nureyev—5457 (10-5-66)—Fine ballet import for discriminating audiences—English-made
501 **SECRET OF MAGIC ISLAND, THE**—NOV.—65m.—(EC)—Narration by Philip Tonken—5438 (8-31-66)—Reissue is cute bit of fluff strictly for the kiddies—French-made
620 **SHOOT LOUD, LOUDER . . . I DON'T UNDERSTAND**—C—100m.—(PC)—Marcello Mastroianni, Raquel Welch—5481 (12-28-66)—Wacky import for art work—Italian-made—English titles
619 **SPY WITH A COLD NOSE, THE**—C—93m.—(C)—Laurence Harvey, Daliah Lavi, Lionel Jeffries—5481 (12-28-66)—Cute comedy—Filmed in England
607 **TRAMPLERS, THE**—W—105m.—(C)—Joseph Cotten, Gordon Scott, James Mitchum, Ilaria Occhini—5419 (7-6-66) Okay Western—Made in Italy
616 **WHERE THE BULLETS FLY**—MD—88m.—(C)—Tom Adams, Dawn Addams—5474 (11-30-66)—Okay spoof sequel on secret agent theme—English-made

COMING

CAPER OF THE GOLDEN BULLS, THE—(PV; C)—Stephen Boyd, Yvette Mimieux
HELLBENDERS, THE—(CS; C)—Joseph Cotten, Norma Bengell
MAD MONSTER PARTY—(Animagic) Boris Karloff
TERRORNAUTS, THE—(C)—Simon Oates, Zena Marshall
THEY CAME FROM BEYOND SPACE—(C)—Robert Hutton, Jennifer Jayne
615 **WACKY WORLD OF MOTHER GOOSE**—(PC)—Fairy Tale
WOMAN TIMES SEVEN—(C)—Shirley MacLaine, Alan Arkin, Peter Sellers

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
6625 **AROUND THE WORLD UNDER THE SEA**—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6704 **BUTTERFIELD 8**—D—100m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—5438 (8-31-66)—Reissue is absorbing drama for adults
6703 **CAT ON A HOT TIN ROOF**—D—108m.—(MC)—Elizabeth Taylor, Paul Newman—5438 (8-31-66)—Reissue is well-made filmization of play
6650 **DOCTOR ZHIVAGO**—D—197m.—(PV; MC)—Omar Shariff, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
6707 **GIGI**—MU—116m.—(CS; MC)—Leslie Caron, Maurice Chevalier, Louis Jourdan—5438 (8-31-66)—Reissue is delightful entertainment
6627 **GLASS BOTTOM BOAT, THE**—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
6750 **GRAND PRIX**—D—175m.—(CN; PV; MC)—James Garner, Eva Marie Saint, Yves Montand—5482 (12-28-66)—Attractive racing drama enhanced by Cinerama screen
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
6709 **HOTEL PARADISO**—C—96m.—(PV; MC)—Alec Guinness, Gina Lollobrigida—5454 (9-21-66)—Frantic French farce—Made in France
6628 **LADY L**—C—107m.—(PV; EC)—Sophia Loren, Paul Newman, David Niven—5399 (5-11-66)—Attractive entry has angles and names
6710 **LIQUIDATOR, THE**—MD—103m.—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—5454 (9-21-66)—Okay tongue-in-cheek spy entry—Made in England
6701 **MARCO THE MAGNIFICENT**—MD—100m.—(EC)—Horst Buchholz, Anthony Quinn, Omar Sharif, Elsa Martinelli—5425 (7-20-66)—Sweeping spectacle of Marco Polo's trip to China—Foreign-made
6626 **MAYA**—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6706 **MISTER BUDDWING**—D—99m.—James Garner, Jean Simmons, Suzanne Pleshette—5454 (9-21-66)—Moderately successful drama of amnesiac in torment
6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue
6702 **ONE SPY TOO MANY**—MD—102m.—(MC)—Robert Vaughn, David McCallum, Dorothy Provine—5462 (10-19-66)—Men from U.N.C.L.E. back on big screen
6711 **PENELOPE**—C—97m.—(PV; MC)—Natalie Wood, Ian Bannen, Dick Shawn—5466 (11-2-66)—Cute comedy sparkles
6623 **SECRET SEVEN, THE**—MD—94m.—(TS: EC)—Tony Russel, Helga Line—5394 (4-27-66)—Plenty of action for the program—Italian-made
6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music
6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western meller for the action program
6708 **SPINOUT**—CMU—95m.—(PV; MC)—Elvis Presley, Shelley Fabares—5462 (10-19-66)—Presley rides again and it's fun
6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen
6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia
6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E" popularity
6712 **VENETIAN AFFAIR, THE**—MD—92m.—(PV; MC)—Robert Vaughn, Elke Sommer—5489 (1-18-67)—Names will help fair spy programmer

- Double Man ..... WB
- Double Trouble ..... MGM

Do You Keep A Llon At Home .... For.
Duel At Diablo ..... B UA

E

- Easy Come, Easy Go ..... Para.
- Eight On The Lam ..... UA

EL CID-Re ..... A1 AA

- El Dorado ..... A3 Par.

El Greco ..... A3 Fox
Endless Summer, The ..... A1 Misc.
Engagement Italiano ..... For.
Enough Rope ..... A3 For.

- Enter Laughing ..... Col.
- Epic of Josie, The ..... U

Eric Soya's '17' ..... For.
Every Day Is A Holiday ..... Col.
Eye for An Eye, An ..... A2 Emb.

F

Fahrenheit 451 ..... A2 U

- Family Band, The ..... BV

Fantastic Voyage ..... A1 Fox
Fantomas ..... A1 For.

- Far From The Madding Crowd ... MGM

Faster Pussycat, Kill, Kill ..... Misc.

- Fastest Guitar Alive, The ..... MGM
- Fathom ..... Fox
- 52 Miles To Terror ..... MGM

Fighting Prince of Donegal, The . A1 BV

- Finders Keepers ..... UA

Fine Madness A ..... B WB
Fireball 500 ..... A3 AIP

- Firecreek ..... WB
- First To Fight ..... WB

Fistful of Dollars, A ..... UA

- Flim Flam Man, The ..... Fox

Follow Me, Boys ..... A1 BV

- For A Few Dollars More ..... UA

Fortune Cookie, The ..... A3 UA

- Fort Utah ..... A2 Par.
- 40 Guns To Apache Pass ..... Col.

Frankenstein Conquers The World ..... A1 AIP

- Frankenstein Created Woman ..... Fox

Frankie and Johnny ..... A2 UA

- Frontier Hellcat ..... A1 Col.

Funeral in Berlin ..... A3 Par.
Funny Thing Happened On the Way To The Forum, A ..... A3 UA

G

Galia ..... For.
Gambit ..... A1 U
Game Is Over, The ..... C For.

- Games ..... U
- Garden Of Cucumbers, A ..... UA
- Gentle Ben ..... Para.

Georgy Girl ..... A4 Col.
Ghost In the Invisible Bikini ..... AI
Gigi-Re. ..... A3 MGM

- Girl And The General, The ..... MGM

Girl Getters, The ..... A3 AI
Glass Bottom Boat, The ..... A2 MGM

- Glass Sphinx, The ..... AIP
- Gnomobile, The ..... BV

Goal! ..... A1 Col.

- Good, The Ugly and the Bad, The .. UA
- Good Times ..... Col.

Good Times, Wonderful Times .... For.
Gospel According To St. Matthew ..... A1 Cont.
Grand Prix ..... A3 MGM

- Great Catherine ..... WB

Great Spy Chase, The ..... A3 AI
Group, The ..... B UA

- Guide For The Married Man, A .... Fox

Gulliver's Travels Beyond the Moon ..... A1 Cont

- Gunfight In Abilene ..... A2 U

Gunpoint ..... A1 U
Guns of Navarone, The-Re. ..... A1 Col.
Gypsy Girl ..... A2 Cont.

H

- Half A Sixpence ..... Para
- Hallucination Generation ..... AIP

Hamlet ..... UA

- Happening, The ..... Col.
- Happiest Millionaire, The ..... BV
- Happily Ever After ..... MGM

Harper ..... A3 WB

- Hatfields and McCoys, The ..... AIP

Hawaii ..... A3 UA

- Hellbenders, The ..... Emb.

Hero's Wife, The ..... For.

- Hills Run Red, The ..... UA

Hold On! ..... A1 MGM

- Hombre ..... Fox
- Honey Pot, The ..... UA

Hotel ..... A3 WB
Hotel Paradiso ..... A3 MGM

- Hot Rod Hullaballoo ..... AA
- Hot Rods To Hell ..... A3 MGM
- Hour Of The Wolf ..... UA
- House of Dolls ..... AIP
- How I Won The War ..... UA

How To Steal A Million ..... A1 Fox

- How To Succeed In Business Without Really Trying ..... UA
- Huntsville ..... Par.
- Hurry Sundown ..... Par.

I

I Deal In Danger ..... A1 Fox.
Idol, The ..... A3 Emb.
Incident At Phantom Hill, The ... A1 U
●In Cold Blood ..... Col.
●In Like Flint ..... Fox
●In The Heat Of The Night ..... UA
Intimacy ..... Misc.
●Island Of The Doomed ..... AA
●Island of Terror ..... A3 U
Is Paris Burning? ..... A1 Par.
It Happened Here ..... A2 For.

J

Jack Frost ..... A1 Emb.
Jesse James Meets Frankenstein's Daughter ... A2 Emb.
John F. Kennedy: Years of Lightning, Day of Drums ... A1 Emb.
Johnny Reno ..... A2 Par.
Johnny Tiger ..... A3 U
●Jokers, The ..... U
Judex ..... A2 Cont.
●Jungle Book, The ..... BV

K

Kaleidoscope ..... A3 WB
Khartoum ..... A1 UA
King Kong Vs Godzilla-Re. ..... A1 U
●King of Hearts, The ..... UA
●King's Pirate, The ..... U
Kiss The Girls And Make Them Die ..... A3 Col.
Knockout #2 ..... Misc.

L

La Dolca Vita-Re ..... A4 AIP
Lady L ..... B MGM
La Visita ..... A3 For.
Las Vegas Hillbillys ..... A1 Misc.
●Last of the Renegades ..... A1 Col.
Last of the Secret Agents, The .. B Par.
●Last Safari, The ..... Par.
●Law and Tombstone, The ..... UA
●Le Voleur ..... UA
Lemonade Joe ..... AA
Les Bonne Femmes ..... For.
Let's Kill Uncle ..... A2 U
Lt. Robin Crusoe, U.S.N. ..... A1 BV
Liquidator, The ..... A3 MGM
Lollipop ..... For.
●Lollipop Cover ..... A2 Cont.
●Long Ride Home, The ..... Col.
Lost Command, The ..... A3 Col.
Love And Marriage ..... C Emb.
Loves Of A Blonde, The ..... C For.
Loving Couples ..... C For.
●Luv ..... Col.

M

Macabro ..... AIP
●Mad Monster Party ..... EMB
Madame X ..... A3 U
Mademoiselle ..... C For.
Magnificent Concubine, The ..... For.
Main Chance, The ..... A3 Emb.
Man And A Woman, A ..... AA
Man Called Adam, A ..... A3 Emb.
Man Called Flintstone, The .... A1 Col.
Man Could Get Killed, A ..... A2 U
Man For All Seasons, A ..... A1 Col.
Mandragola ..... C For.
●Marat/Sade ..... UA
Marco, The Magnificent ..... A2 MGM
Marine Battleground ..... For.
Masculine Feminine ..... C For.
●Matchless ..... UA
Maya ..... A1 MGM
McGuire, Go Home ..... A3 Cont.
●Meanwhile, Far From The Front .... U
Merry Wives of Windsor, The .. A2 For.
●Midsummer Night's Dream, A .... Col.
●Million Eyes Of Su-Muru ..... AIP
Mister Buddwing ..... A3 MGM
Modesty Blaise ..... A3 Fox
●Monkeys Go Home ..... BV
Moonwolf ..... AA
Morgan ..... A3 For.
●Mummy's Shroud, The ..... Fox
Munster Go Home ..... A1 U
Murder Game, The ..... Fox
Murderers' Row ..... B Col.
My Fair Lady ..... A1 WB
Mystery of Thug Island, The ... A2 Col.
Mystifiers, The ..... For.

N

Naked Prey, The ..... A3 Par.
●Naked Runner, The ..... WB
Namu, The Killer Whale ..... A1 UA
Nashville Rebel ..... AIP
●Navajo Joe ..... UA
Navy vs. The Night Monsters, The. Misc.

COMING

BATTLE BENEATH THE EARTH—(TC)—Kerwin Mathews, Viviane Ventura—English-made
BIGGEST BUNDLE OF THEM ALL, THE—(PV; C)—Robert Wagner, Raquel Welch
COMEDIANS, THE—Richard Burton, Elizabeth Taylor, Alec Guinness
DARK OF THE SUN—Rod Taylor, Jimmy Brown, Yvette Mimieux
DIRTY DOZEN, THE—(PV; C)—Lee Marvin, Charles Bronson, Clint Walker, Ernest Borgnine
6719 DOCTOR, YOU'VE GOT TO BE KIDDING—(PV; MC)—Sandra Dee, George Hamilton, Celeste Holm
DON'T MAKE WAVES—(MC)—Tony Curtis, Claudia Cardinale
DOUBLE TROUBLE—(PV; MC)—Elvis Presley, Annette Day
FAR FROM THE MADDING CROWD—(PV; C)—Julie Christie, Terence Stamp—English-made
FASTEST GUITAR ALIVE, THE—Roy Orbison, Sammy Jackson, Joan Freeman
52 MILES TO TERROR—Dana Andrews, Jeanne Crain
GIRL AND THE GENERAL, THE—(C)—Rod Steiger, Virna Lisi
6718 HAPPILY EVER AFTER—(TC)—Sophia Loren, Omar Sharif
6717 HOT RODS TO HELL—(MC)—Dana Andrews, Jeanne Crain
PISTOLERO—(PV; MC)—Glenn Ford, Angie Dickinson
POINT BLANK—Lee Marvin
RETURN OF THE GUNFIGHTER—(WS; C)—Robert Taylor, Anna Martin
SCORPIO LETTERS, THE—(MC)—Alex Cord, Shirley Eaton
6705 13—Deborah Kerr, David Niven
6716 THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
2001—A SPACE ODYSSEY—(Cinerama; C)—Gary Lockwood, Keir Dullea
6714 25th HOUR, THE—(C)—Anthony Quinn, Virna Lisi
6715 VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran
WELCOME TO HARD TIMES—(WS; C)—Henry Fonda, Janice Rule

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6604 ALFIE—CD—114m.—(TS; TC)—Michael Caine, Shelley Winters, Vivien Merchant—5438 (8-31-66)—High rating comedy drama should delight adult audiences—English-made
R6536 ALL THE WAY (THE JOKER IS WILD)—D—126m.—(VV)—Frank Sinatra, Mitzi Gaynor—5394—(4-27-66)—Joe E. Lewis biography is entertaining—Reissue
6608 ARRIVEDERCI BABY—C—105m.—(PV; TC)—Tony Curtis, Rosanna Schiaffino, Lionel Jeffries—5482 (12-28-66)—Amusing comedy on the "black" side
6533 ASSAULT ON A QUEEN—MD—106m.—(TC; PV)—Frank Sinatra, Virna Lisi, Tony Franciosa—5414 (6-22-66)—Entry has angles that can sell well
R6529 BELLBOY, THE—C—72m.—Jerry Lewis—5399 (5-11-66)—Mildly amusing Jerry Lewis entry—Reissue
6605 BOLSHOI BALLET '67—Bal.—75m.—(TC)—Bolshoi Ballet—5458 (10-5-66)—Good ballet entry
R6535 COME BLOW YOUR HORN—C—115m.—(PV; TC)—Frank Sinatra, Lee J. Cobb, Molly Picon—5394 (4-27-66)—Very funny comedy should roll to top returns—Reissue
6609 FUNERAL IN BERLIN—D—102m.—(PV; TC)—Michael Caine, Eva Renzi—5478 (12-14-66)—Engrossing espionage yarn should do well—Filmed abroad
6603 IS PARIS BURNING?—MD—173m.—(PV)—Leslie Caron, Orson Welles, Gert Frobe, Kirk Douglas, Glenn Ford—5469 (11-16-66) Survival of French capital during World War II is an impressive entry—Filmed abroad; dubbed in English
6523 JOHNNY RENO—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"
6527 LAST OF THE SECRET AGENTS, THE?—C—90m.—(TC)—Marty Allen, Steve Rossi, Nancy Sinatra—5399 (5-11-66)—Generally amusing comedy
6525 NAKED PREY, THE—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action
6532 NEVADA SMITH—W—128m.—(PV; C)—Steve McQueen, Karl Malden, Suzanne Pleshette—5410 (6-8-66)—Good western has names and action
6526 NIGHT OF THE GRIZZLY, THE—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13-66)—Good adventure film
R6537 ONE-EYED JACKS—W—141m.—(TC)—Marlon Brando, Karl Malden, Katy Jurado—5395 (4-27-66)—Impressive western—Reissue
6531 PARADISE, HAWAIIAN STYLE—MU—91m.—(TC)—Elvis Presley, Suzanna Leigh—5410 (6-8-66)—Presley sings again
6504 PROMISE HER ANYTHING—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made
6530 PSYCHOPATH, THE—MD—83m.—(TS; TC)—Patrick Wymark, Margaret Johnston—5399 (5-11-66)—Fairly interesting thriller—Filmed abroad
6610 RED TOMAHAWK—D—82m.—(C)—Howard Keel, Joan Caulfield—5489 (1-18-67)—Okay programmer
6606 SECONDS—D—106m.—Rock Hudson, Salome Jens—5455 (9-21-66)—Offbeat drama is a shocker
R6522 SHANE—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue
6607 SWINGER, THE—CMU—81m.—(TC)—Ann-Margret, Tony Franciosa—5466 (11-2-66)—Flimsy farce has cute moments
R6524 TEN COMMANDMENTS, THE—D—219m.—(VV; TC)—Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue
6534 THIS PROPERTY IS CONDEMNED—D—110m.—(TC)—Natalie Wood, Robert Redford, Kate Reid—5414 (6-22-66)—Steamy Tennessee Williams story of the south
R6528 VISIT TO A SMALL PLANET—C—85m.—Jerry Lewis—5399 (5-11-66)—Amusing Jerry Lewis comedy—Reissue
6602 WACO—W—85m.—(TS; TC)—Howard Keel, Jane Russell, Terry Moore—5438 (8-31-66)—Okay action entry for program
6601 WARNING SHOT—D—100m.—(TC)—David Janssen, Ed Begley, Joan Collins—5490 (1-18-67)—Interesting murder mystery

COMING

ARIZONA BUSHWACKERS—(TS; TC)—Howard Keel, Yvonne DeCarlo
6626 BAREFOOT IN THE PARK—(C)—Jane Fonda, Robert Redford
6628 BUSY BODY, THE—Sid Caesar, Robert Ryan, Anne Baxter
6624 CHUKA—(TC)—Rod Taylor, John Mills
C'MON, LET'S LIVE A LITTLE—(TS; TC)—Bobby Vee, Jackie DeShannon
6623 COWBOY IN AFRICA—(C)—Hugh O'Brian, Adrienne Corri
DANGEROUS ISLAND—(C)—Richard Greene, Luke Halpin
6619 DEADLY BEES, THE—(TC)—Suzanne Leigh, Frank Finlay—English-made
6615 EASY COME, EASY GO—(TC)—Elvis Presley, Dodie Marshall
6625 EL DORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
FORT UTAH—(TC)—John Ireland, Virginia Mayo
GENTLE BEN—(C)—Dennis Weaver, Vera Miles
HALF A SIXPENCE—(PV; TC)—Tommy Steele, Julia Foster
HUNTSVILLE—(TS; TC)—George Montgomery, Yvonne De Carlo
6616 HURRY SUNDOWN—(TC)—Michael Caine, Jane Fonda
LAST SAFARI, THE—Stewart Granger
6614 OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters
PETER GUNN—(TC)—Craig Stevens, Laura Devon
6611 SPIRIT IS WILLING, THE—(TC)—Sid Caesar, Vera Miles, Cass Daley
UNKILLABLES, THE—(C)—Lloyd Bridges, Joan Blackman
6627 WATERHOLE NO. 3—(C)—James Coburn, Margaret Blye
6620 VULTURE, THE—(TC)—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

616 BATMAN—NOV.—105m.—(DC)—Adam West, Burt Ward, Lee Meriwether—5426 (7-20-66)—Wham, pow, sock—Holy Grosses
677 BIBLE, THE—D—174m.—(D-150; DC)—Michael Parks, Richard Harris, John Huston, Stephen Boyd, Ava Gardner—5458 (10-5-66)—Highly impressive screen translation of the Bible—Filmed abroad
666 BLUE MAX, THE—D—156m.—(CS; DC)—George Peppard, James Mason, Ursula Andress—5414 (6-22-66)—Highly interesting adventure
621 BLUES FOR LOVERS—D—89m.—Ray Charles, Tom Bell, Mary Peach—5439 (8-31-66)—Good programmer—English-made
COME SPY WITH ME—MD—85m.—(CS; DC)—Troy Donahue, Andrea Dromm—5490 (1-18-67)—Spies in scuba gear for program.
703 DEVIL'S OWN, THE—D—90m.—(DC)—Joan Fontaine, Kay Welsh—5482 (12-28-66)—Okay programmer for horror fans—English-made
620 EL GRECO—BIOD—95m.—(DC)—Mel Ferrer, Rosanna Schiaffino—5455 (9-21-66)—Colorful tale of famous artist—Filmed abroad
619 FANTASTIC VOYAGE—SF—100m.—(CS; DC)—Stephen Boyd, Raquel Welch, Edmund O'Brien—5434 (8-17-66)—Original science fiction entry is intriguing
615 HOW TO STEAL A MILLION—C—127m.—(PV; DC)—Audrey Hepburn, Peter O'Toole, Hugh Griffith—5419 (7-6-66)—Fine comedy is lively entertainment
625 I DEAL IN DANGER—MD—89m.—(DC)—Robert Goulet, Christine Carere—5463 (10-19-66)—Television presentation is okay programmer

611 **MODESTY BLAISE**—MD—119m.—(DC)—Monica Vitti, Terence Stamp, Dirk Bogarde—5400 (5-11-66)—Real wild entertainment in the spy category—English-made
606 **MURDER GAME, THE**—MD—75m.—Ken Scott, Maria Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made
701 **QUILLER MEMORANDUM, THE**—D—105m.—(PV; DC)—George Segal, Alec Guinness, Senta Berger—5478 (12-14-66)—Interesting suspense drama—Filmed abroad
608 **RASPUTIN—THE MAD MONK**—D—92m.—(CS; DC)—Christopher Lee, Barbara Shelley—5395 (4-27-66)—Exploitable offering—English-made
609 **REPTILE, THE**—MD—90m.—(DC)—Noel Willman, Jennifer Daniels—5400 (5-11-66)—Exploitable programmer—English-made
688 **SAND PEBBLES, THE**—D—191m.—(PV; DC)—Steve McQueen, Richard Attenborough, Candice Bergen—5483 (12-28-66)—High rating adventure
617 **SMOKY**—D—103m.—(DC)—Fess Parker, Diana Hyland, Katy Jurado—5434 (8-17-66)—Interesting for animal lovers, and family trade
555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
610 **STAGECOACH**—OD—114m.—(CS; DC)—Ann-Margret, Red Buttons, Michael Connors—5406 (5-25-66)—Interesting, oft-times absorbing western
622 **THAT TENNESSEE BEAT**—DMU—84m.—Earl Richards, Sharon DeBord—5463 (10-19-66)—For the lower half of the program
623 **WAY . . . WAY OUT**—C—101m.—(CS; DC)—Jerry Lewis, Connie Stevens—5466 (11-2-66)—Amusing Lewis entry emphasizes sex
607 **WEEKEND AT DUNKIRK**—D—101m.—(Franscope; DC)—Jean-Paul Belmondo, Catherine Spaak—5406 (5-25-66)—Okay Import—Filmed abroad; dubbed in English

COMING

CAPRICE—(CS; DC)—Doris Day, Richard Harris, Ray Walston
DAY THE FISH CAME OUT, THE—Tom Courtenay, Candice Bergen
DOCTOR DOLITTLE—(Todd-AO; DC)—Rex Harrison, Samantha Eggar, Anthony Newley
FATHOM—Tony Franciosa, Raquel Welch
FLIM-FLAM MAN, THE—(PV; C)—George C. Scott, Michael Sarazin
FRANKENSTEIN CREATED WOMAN—(WS; C)—Peter Cushing
GUIDE FOR THE MARRIED MAN, A—(CS; DC)—Walter Matthau, Robert Morse, Inger Stevens
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
IN LIKE FLINT—(CS; DC)—James Coburn, Jean Hale, Lee J. Cobb
MUMMY'S SHROUD, THE—(C)—Andre Morell, Elizabeth Sellars—English-made
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
ST. VALENTINE'S DAY MASSACRE, THE—(CS; DC)—Jason Robards, George Segal
TWO FOR THE ROAD—(C)—Audrey Hepburn, Albert Finney
VIKING QUEEN, THE(WS; C)—Carita, Don Murray

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6620 **AFTER THE FOX**—C—103m.—(PV; DC)—Peter Sellers, Victor Mature, Britt Ekland—5479 (12-14-66)—Uneven comedy has many fun angles—Filmed abroad
6615 **AMBUSH BAY**—MD—109m.—(DC)—Hugh O'Brian, Mickey Rooney, James Mitchum, Tisa Chang—5439 (8-31-66)—Action packed film of Philippine jungle warfare—Schenck-Zabel
6611 **BOY, DID I GET A WRONG NUMBER**—C—99m.—(DC)—Bob Hope, Elke Sommer, Phyllis Diller—5411 (6-8-66)—Moderately amusing nonsense in the Hope style—Small
6606 **CAST A GIANT SHADOW**—MD—136m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action
6608 **DON'T WORRY, WE'LL THINK OF A TITLE**—C—83m.—Morey Amsterdam, Rose Marie, Carmen Phillips—5400 (5-11-66)—Comedy will have to depend on names—Schenck
6609 **DUEL AT DIABLO**—W—103m.—(DC)—James Garner, Sidney Poitier, Bibi Andersson—5406 (5-25-66)—Effective action entry of cavalry vs Apaches
6701 **FISTFUL OF DOLLARS, A**—W—96m.—(TC)—Clint Eastwood, Marianne Koch—5483 (12-28-66)—Good, hard-hitting western—Made abroad—Dubbed in English
6617 **FORTUNE COOKIE, THE**—CD—125m.—(PV)—Jack Lemmon, Walter Matthau, Judi West—5463 (10-19-66)—Entertaining entry has angles
6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small
6619 **FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A**—C—99m.—(DC)—Zero Mostel, Phil Silvers, Buster Keaton, Annette Andre—5458 (10-5-66)—Very funny entertainment
6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Congdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman
6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles
6616 **HAWAII**—D—189m.—(PV; DC)—Julie Andrews, Max Von Sydow, Richard Harris—5459 (10-5-66)—Fine entertainment on grand scale—Mirisch
6610 **KHARTOUM**—AD—135m.—(TC; Ultra-PV Presented In Cinerama)—Charlton Heston, Laurence Olivier—5415 (6-22-66)—Interesting, well-made screen adventure on giant scale—Filmed abroad
6614 **NAMU, THE KILLER WHALE**—(D)—89m.—(DC)—Robert Lansing, Lee Meriwether—5430 (8-3-66)—Fine family film and fascinating nature study—Tors
6618 **RETURN OF THE SEVEN**—MD—95m.—(PV; DC)—Yul Brynner, Robert Fuller, Elisa Montez—5463 (10-19-66)—Okay action entry
6612 **RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE**—C—126m.—(PV; DC)—Carl Reiner, Eva Marie Saint, Alan Arkin—5407 (5-25-66)—A very funny film
6613 **WHAT DID YOU DO IN THE WAR DADDY?**—C—116m.—(PV; DC)—James Coburn, Dick Shawn, Giovanna Ralli—5419 (7-6-66)—Featherweight nonsense among the military—Mirisch

COMING

BEACH RED—(TC; WS)—Cornel Wilde, Jean Wallace, Rip Torn
DEATH RIDES A HORSE—John Phillip Law, Lee Van Cleef—Made in Europe
EIGHT ON THE LAM—(C)—Bob Hope, Phyllis Diller, Jonathan Winters, Jill St. John—Hope
6704 **FINDERS KEEPERS**—C—Cliff Richard, Robert Morley—English-made
FOR A FEW DOLLARS MORE—(C)—Clint Eastwood, Lee Van Cleef
GARDEN OF CUCUMBERS, A—(PV; EC)—Dick Van Dyke, Barbara Feldon
GOOD, THE UGLY AND THE BAD, THE—(C)—Clint Eastwood, Lee VanCleef, Eli Wallach
HILLS RUN RED, THE—(TS; TC)—Tom Hunter, Henry Silva
6702 **HONEY POT, THE**—(C)—Rex Harrison, Susan Hayward, Maggie Smith—Feldman
HOUR OF THE WOLF—Swedish-made—Bergman
HOW I WON THE WAR—(EC)—John Lennon, Michael Crawford
6703 **HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING**—(PV; DC)—Robert Morse, Rudy Vallee—Mirisch
IN THE HEAT OF THE NIGHT—(C)—Sidney Poitier, Rod Steiger—Mirisch
KING OF HEARTS, THE—(C)—Alan Bates, Jean-Claude Brialy
LAW AND TOMBSTONE, THE—(C)—James Garner, Jason Robards—Mirisch
LE VOLEUR (The Thief)—(C)—Jean-Paul Belmondo
MARAT/SADE—(C)—Royal Shakespeare Company
MATCHLESS—Patrick O'Neal, Ira Furstenberg—DeLaurentiis
NAVAJO JOE—(EC; TS)—Burt Reynolds, Tanya Lopert
OPERATION KID BROTHER—(TC)—Neil Connery, Adolfo Celi, Daniela Bianchi
PERSONA—Bibi Andersson—Swedish-made—Bergman
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
SCALPHUNTERS, THE—(PV; TC)—Burt Lancaster, Telly Savalas, Shelley Winters
THUNDERBIRDS ARE GO—(C)—Puppets—English-made
TO KILL A DRAGON—(C)—Jack Palance, Fernando Lamas—Made in Hong Kong
UN HOMME DE TROP—Michel Piccoli, Bruno Cremer—Terrafilm
VIVRE POUR VIVRE—Yves Montand, Annie Girardot, Candice Bergen
WAY WEST, THE—(C)—Kirk Douglas, Robert Mitchum—Hecht
WHISPERERS, THE—Dame Edith Evans, Eric Portman—Seven Pines
YOU ONLY LIVE TWICE—(PV; EC)—Sean Connery, Mie Hama—Eon

UNIVERSAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6613 **AND NOW MIGUEL**—D—95m.—(TC)—Michael Ansara, Pat Cardi, Guy Stockwell—5400 (5-11-66)—Fine entry for youngsters and family trade
6624 **APPALOOSA, THE**—OD—98m.—(TC)—Marlon Brando, Anjanette Comer, John Saxon—5455 (9-21-66)—Interesting adventure yarn
6618 **ARABESQUE**—CD—105m.—(TC; PV)—Gregory Peck, Sophia Loren—5401 (5-11-66)—Lavish, suspenseful comedy-drama has potent cast—Made in England
6620 **BEAU GESTE**—MD—103m.—(TC; TS)—Guy Stockwell, Telly Savales, Doug McClure—5426 (7-20-66)—Remake in acceptable melodrama
6615 **BLINDFOLD**—CMD—102m.—(PV; TC)—Rock Hudson, Claudia Cardinale, Jack Warden—5407 (5-25-66)—Entertaining entry mixes mystery and laughs
6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer

Nevada Smith ..... A3 Par.
Night Games ..... C For.
●Night of the Generals, The ..... Col.
Night of The Grizzly ..... A1 Par.
●Nightmare Castle ..... AA
Nights Of Cabiria-Re. ..... A3 Emb.
90 Degrees In the Shade ..... For.
North By Northwest-Re ..... A3 MGM
Not With My Wife, You Don't .. A3 WB

O

●Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad ..... B Par.
Oh! Those Most Secret Agents .... AA
●Omicron ..... Cont.
One Spy Too Many ..... A2 MGM
Once Upon An Island (Crazy Paradise) ..... AA
One-Eyed Jacks-Re. ..... A3 Para.
●One Million Years B. C. ..... Fox
●Only Way To Fly, The ..... AIP
●Operation Kid Brother ..... UA
Oscar, The ..... B EMB
O.S.S. 117—Mission For A Killer ..... A2 Emb.
Out of Sight ..... A2 U

P

Pad, The (And How To Use It) .. A3 U
Paradise, Hawaiian Style ..... A1 Par.
Party's Over, The ..... AA
Penelope ..... A3 MGM
●Perils Of Pauline ..... U
●Persona ..... UA
●Peter Gunn ..... Par.
Picture Mommy Dead ..... A3 Emb.
Pilgrimage For Peace ..... Misc.
Pistol For Ringo ..... B Emb.
●Pistolero ..... MGM
Place Called Glory, A ..... A2 Emb.
Plainsman, The ..... A1 U
●Point Blank ..... MGM
Poppy Is Also A Flower, The .. A2 Misc.
●Prehistoric Women ..... Fox
●Privilege ..... U
Professionals, The ..... A3 Col.
●Projected Man, The ..... A2 U
Promise Her Anything ..... A3 Par.
●Psycho-Circus ..... AIP
Psychopath, The ..... A2 Par.
●P. T. Barnum's Rocket To The Moon. AIP

Q

Queen of Blood ..... A1 AI
Quiller Memorandum, The ..... A3 Fox

R

Rage ..... A3 Col.
Rasputin—The Mad Monk ..... B Fox
Red Tomahawk ..... A2 Par.
●Reflections In A Golden Eye ..... WB
Reluctant Astronaut, The ..... U
Reptile, The ..... A2 Fox.
●Return Of The Gunfighter .... A1 MGM
Return Of The Seven ..... A3 UA
Ride Beyond, Vengeance ..... A3 Col.
●Ride To Hangman's Tree, The ..... U
Rings Around The World ..... A1 Col.
●Riot On Sunset Strip ..... AIP
Romeo and Juliet ..... A1 Emb.
●Rosie ..... U
●Rough Night In Jericho ..... U
Run For Your Wife ..... AA
Russians Are Coming, The ..... A1 UA

S

●Sailor From Gibraltar ..... UA
●St. Valentine's Day Massacre, The .. Fox
Salto ..... For.
Sand Pebbles, The ..... A3 Fox
Sands of Beersheba ..... For.
●Scalphunters, The ..... UA
●Scorpio Letters, The ..... MGM
Seconds ..... B Par.
Secret Agent Super Dragon .... A3 For.
Secret Of Magic Island, The-Re. A1 Emb.
Secret Seven, The ..... A1 MGM
Shadow of Evil ..... A3 For.
●Shakespeare Wallah ..... A3 Cont.
Shameless Old Lady, The .... A2 Cont.
Shane-Re ..... A2 Par.
Shoot Loud, Louder, I Don't Understand ..... A3 Emb.
Silencers, The ..... B Col.
Singing Nun, The ..... A1 MGM
Sleeping Beauty, The ..... A1 For.
Smoky ..... A1 Fox
Son Of A Gunfighter ..... A1 MGM
Sound Of Music, The ..... A1 Fox
Spinout ..... A1 MGM
●Spirit Is Willing, The ..... A3 Par.
Spy With A Cold Nose ..... A3 Emb.
Spy With My Face, The ..... B MGM
Stagecoach ..... A2 Fox.
Stop the World—I Want To Get Off ..... A3 WB

Study In Terror, A ..... A3 Col.
Sucker, The ..... A3 For.
Sweet Light In A Dark Room .. A2 For.
●Swimmer, The ..... Col.
Swinger, The ..... B Par.

T

●Tall Women, The ..... AA
●Taming of the Shrew, The ..... Col.
Tarzan and the Valley of Gold .. A1 AIP
Take It All ..... C For.
Ten Commandments, The-Re ... A1 Par.
10:30 P.M. Summer ..... C For.
Terror In The City ..... A3 AA
●Terronauts, The ..... Emb.
Texas Across The River ..... A1 U
●That Man George ..... AA
That Tennessee Beat ..... A1 Fox
●They Came From Beyond Space .. Emb.
●13 ..... MGM
●30 Is A Dangerous Age, Cynthia .. Col.
This Property Is Condemned .... B Par.
●Thoroughly Modern Mille ..... U
●Three Bites of the Apple ..... MGM
Three On A Couch ..... A3 Col.
●Thunder Alley ..... AIP
●Thunder at the Border ..... Col.
●Thunderbirds Are Go ..... UA
●Tiger Makes Out, The ..... Col.
Tiko and the Shark ..... A1 MGM
Time Lost And Time Remembered ..... A3 Cont.
Tobruk ..... A2 U
●To Kill A Dragon ..... UA
●Torture Garden ..... Col.
●To Sir, With Love ..... Col.
To Trap A Spy ..... A3 MGM
Tokyo Olympiad ..... For.
Tomb Of Torture ..... For.
Torn Curtain ..... B U
●Traitor's Gate ..... A2 Col.
Tramplers, The ..... A2 Emb.
●Triple Cross ..... WB
Trouble With Angels, The ..... A1 Col.
●Trunk To Cairo ..... AIP
●2001—A Space Odyssey ..... MGM
●25th Hour, The ..... MGM
●Two For The Road ..... Fox

U

●Unkillables, The ..... Par.
●Un Homme De Trop ..... UA
Up To His Ears ..... A3 For.
●Up The Down Staircase ..... WB

V

●Valley of Mystery ..... U
●Vampire Killers, The ..... MGM
Venetian Affairs, The ..... A3 MGM
Very Handy Man, A ..... For.
●Viking Queen, The ..... Fox
●Violent Journey ..... AIP
Visit To A Small Planet-Re. .... A2 Par.
●Vivre Pour Vivre ..... UA
●Voyage To The Prehistoric Planet .. AIP
●Vulture, The ..... A1 Par.

W

Waco ..... A2 Par.
●Wacky World of Mother Goose ... Emb.
●Wait Until Dark ..... WB
Walk, Don't Run ..... A3 Col.
Walk In The Shadow ..... A2 Cont.
●War—Italian Style ..... AIP
●War Wagon, The ..... U
Warning Shot ..... A2 Par.
●Waterhole No. 3 ..... Para.
Way, Way Out ..... B Fox
●Way West, The ..... UA
Weekend At Dunkirk ..... A3 Fox
Weird, Wicked World ..... For.
●Welcome To Hard Times ..... MGM
What Did You Do In The War, Daddy? ..... B UA
What's Up Tiger Lily? ..... C AIP
Where The Bullets Fly ..... A3 Emb.
●Whisperers, The ..... UA
Who's Afraid Of Virginia Woolf? A4 WB
●Who's Minding The Mint? ..... Col.
W.I.A. (Wounded In Action) .... For.
Wild Angels, The ..... B AIP
Women Of The Prehistoric Planet . Misc.
●Woman Times Seven ..... Emb.
●World's Greatest Swindles ..... Cont.
Wrong Box, The ..... A2 Col.

Y

Year of the Horse, The ..... Misc.
●You Only Live Twice ..... UA
●Young Americans ..... Col.
●Young Warriors ..... U
Young World, A ..... C For.

6612 **BRIDES OF DRACULA, THE**—MD—85m.—(TC)—Peter Cushing, Martita Hunt—5401 (5-11-66)—Well-made horror entry—English-made; Reissue
6702 **FAHRENHEIT 451**—D—111m.—(TC)—Oskar Werner, Julie Christie—5469 (11-16-66)—Futuristic offering on tha arty side—Filmed abroad
6701 **GAMBIT**—109m.—(TC)—Shirley MacLaine, Michael Caine, Herbert Lom—5470 (11-16-66)—Good entertainment
6610 **GUNPOINT**—W—86m.—(TC)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
6617 **INCIDENT AT PHANTOM HILL**—W—88m.—(TS; TC)—Robert Fuller, Jocelyn Lane, Dan Duryea—5426 (7-20-66)—Fair western
6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooke—5395 (4-27-66)—Off-beat subject makes for good program
6611 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith—5401 (5-11-66)—Exploitable science fiction entry for program—Japanese-made—Reissue
6623 **LET'S KILL UNCLE**—CMD—92m.—(TC)—Nigel Green, Pat Cardi, Mary Badham—5459 (10-5-66)—Okay for program
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—99m.—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6616 **MUNSTER, GO HOME**—C—96m.—(TC)—Fred Gwynne, Yvonne DeCarlo, Al Lewis—5415 (6-22-66)—Television based subject should find family and juvenile welcome in theatres
6614 **OUT OF SIGHT**—CMU—90m.—(TC, TS)—Jonathan Daly, Karen Jensen, John Lawrence, Rock 'N' Roll Groups—5401 (5-11-66)—Beach type rock 'n' roller for program
6621 **PAD, THE (AND HOW TO USE IT)**—CD—86m.—(TC)—Brian Bedford, James Farentino, Julie Somers—5434 (8-17-66) New faces brighten comedy loaded with pathos
6622 **PLAINSMAN, THE**—OD—92m.—(PC)—Don Murray, Guy Stockwell, Abby Dalton—5430 (8-3-66)—Okay action entry for program
RELUCTANT ASTRONAUT, THE—C—102m.—(TC)—Don Knotts, Arthur O'Connell, Jeannette Nolan—5490 (1-18-67)—Cute comedy for youngsters and family
6625 **TEXAS ACROSS THE RIVER**—CD—101m.—(TS; TC)—Dean Martin, Alain Delon, Rosemary Forsyth—5455 (9-21-66)—Very funny entry
TOBRUK—MD—110m.—(TC)—Rock Hudson, George Peppard—5483 (12-28-66)—Good action entry
6619 **TORN CURTAIN**—MD—128m.—(TC)—Paul Newman, Julie Andrews—5426 (7-20-66)—Good Hitchcock thriller should be a winner

COMING

BANNING—(TC)—Robert Wagner, Anjanette Comer
BATTLE HORNS, THE—(TC)—Charlton Heston, Maximilian Schell, Kathryn Hays
CHAMPAGNE MURDERS, THE—(TC)—Anthony Perkins, Yvonne Furneaux—Made in France
CHARLIE BUBBLES—(C)—Albert Finney, Liza Minnelli—Made in England
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren—Made in England
CRISS-CROSS—(TC)—George Peppard, Raymond Burr
DEADLIER THAN THE MALE—(TC)—Richard Johnson, Elke Sommer—Made in England
EPIC OF JOSIE, THE—(TC)—Doris Day
GAMES—(TC)—Simone Signoret, James Caan, Katharine Ross
GUNFIGHT IN ABILENE—(TC)—Bobby Darin, Leslie Nielsen
ISLAND OF TERROR—(C)—Peter Cushing
JOKERS, THE—(C)—Michael Crawford, Oliver Reed—English-made
KING'S PIRATE, THE—(TC)—Doug McClure, Jill St. John
MEANWHILE, FAR FROM THE FRONT—Paul Newman, Sylva Koscina
PERILS OF PAULINE—(TC)—Pat Boone, Pam Austin
PRIVILEGE—(C)—Jean Shrimpton, Paul Jones—English-made
PROJECTED MAN, THE—(TC)—Bryant Haliday, Mary Peach
RIDE TO HANGMAN'S TREE, THE—(TC)—Jack Lord, Melodie Johnson
ROSIE—(C)—Rosalind Russell, Sandra Dee
ROUGH NIGHT IN JERICHO—(TC)—Dean Martin, George Peppard, Jean Simmons
THOROUGHLY MODERN MILLIE—(TC)—Julie Andrews, James Fox, Mary Tyler Moore
VALLEY OF MYSTERY—(TC)—Richard Egan, Peter Graves
WAR WAGON, THE—(TC)—John Wayne, Kirk Douglas, Joanne Barnes
YOUNG WARRIORS, THE—(TC)—James Drury, Steve Carlson

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

652 **AMERICAN DREAM, AN**—D—107m.—(TC)—Stuart Whitman, Janet Leigh, Eleanor Parker—5439 (8-31-66)—Fairly interesting drama
655 **ANY WEDNESDAY**—C—109m.—(TC)—Jane Fonda, Jason Robards, Dean Jones—5464 (10-19-66)—Cute comedy
559 **BIG HAND FOR THE LITTLE LADY, A**—C—95m.—(TC)—Henry Fonda, Joanne Woodward, Jason Robards—5401 (5-11-66)—Highly entertaining comedy features virtuoso performances
651 **CHAMBER OF HORRORS**—MD—99m.—(TC)—Cesare Danova, Wilfred-Hyde-White, Laura Devon—5439 (8-31-66)—Okay exploitation horror entry with gimmicks
656 **COVENANT WITH DEATH, A**—D—97m.—(TC)—George Maharis, Laura Devon, Katy Jurado—5490 (1-18-67)—Interesting drama should satisfy general audiences
560 **FINE MADNESS, A**—CD—104m.—(TC)—Sean Connery, Joanne Woodward—5402 (5-11-66)—Free-wheeling farce will titillate mature audiences
557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn
657 **HOTEL**—D—124m.—(TC)—Rod Taylor, Catherine Spaak, Melvyn Douglas—5491 (1-18-67)—Well-made, absorbing drama
653 **KALEIDOSCOPE**—CAD—103m.—(TC)—Warren Beatty, Suzannah York—5456 (9-21-66)—Kooky comedy adventure is highly entertaining—Filmed abroad
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
654 **NOT WITH MY WIFE, YOU DON'T**—C—118m.—(TC)—Tony Curtis, Virna Lisi, George C. Scott—5459 (10-5-66)—Amusing comedy has angles and names
558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
561 **WHO'S AFRAID OF VIRGINIA WOOLF?**—D—129m.—Elizabeth Taylor, Richard Burton—5420 (7-6-66)—Well-made, intriguing adult drama headed for top

COMING

ASSIGNMENT, THE—(PV; C)—Patrick O'Neal, Sir John Gielgud, Joan Hackett, Herbert Lom
BOBO, THE—(C)—Peter Sellers, Britt Ekland, Rossano Brazzi
BONNIE AND CLYDE—(C)—Warren Beatty, Faye Dunaway
CAMELOT—(C)—Vanessa Redgrave, Richard Harris, Franco Nero
CHUBASCO—(C)—Christopher Jones, Richard Egan, Ann Sothern
COOL HAND LUKE—(PV; C)—Paul Newman, George Kennedy
658 **COOL ONES, THE**—(TC)—Roddy McDowall, Phil Harris, Mrs. Elva Miller
CORRUPT ONES, THE—Robert Stack, Elke Sommer, Nancy Kwan
COUNTDOWN—Robert Duvall, Joanna Moore
DEVIL IN LOVE, THE—Vittorio Gassman, Mickey Rooney, Claudine Auger
DOUBLE MAN, THE—(TC)—Yul Brynner, Britt Ekland, Clive Revill
FIRECREEK—(PV; TC)—James Stewart, Henry Fonda, Inger Stevens
FIRST TO FIGHT—(PV; C)—Chad Everett, Marilyn Devin
GREAT CATHERINE—(TC)—Peter O'Toole, Jeanne Moreau, Zero Mostel
NAKED RUNNER, THE—(TC)—Frank Sinatra, Nadia Gray
REFLECTIONS IN A GOLDEN EYE—Elizabeth Taylor, Marlon Brando
TRIPLE CROSS—Christopher Plummer, Romy Schneider
UP THE DOWN STAIRCASE—(TC)—Sandy Dennis, Eileen Heckart, Sorell Booke
WAIT UNTIL DARK—(C)—Audrey Hepburn, Alan Arkin, Richard Crenna

MISCELLANEOUS

AROUSED—MD—82m.—Janine Lenon—5474 (11-30-66)—Exploitation murder entry for adults only—Cambist Pictures
CHAFED ELBOWS—NOV—63m.—(C)—George Morgan, Elsie Downey—5491 (1-18-67)—Novelty for some art and specialty spots—Film-Makers
CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow
DEATH WATCH—D—88m.—Leonard Nimoy, Michael Forrest, Paul Mazursky—5427 (7-20-66)—Arty offering with limited appeal—Beverly Pictures
ENDLESS SUMMER, THE—DOC—95m.—(C)—Produced and narrated by Bruce Brown—5420 (7-6-66)—Surfing entry for special audiences—Bruce Brown c/o AIT
FASTER, PUSSYCAT, KILL, KILL!—MD—83m.—Tura Satana, Paul Trinka—5402 (5-11-66)—Unpleasant melodrama has exploitation possibilities—Eve
INTIMACY—D—87m.—Jack Ging, Joan Blackman, Barry Sullivan—5427 (7-20-66)—Fair, off-beat drama for adults—Goldstone Film Ent.

KNOCKOUT #2—DOC.—50m.—Narrated by Kevin Kennedy—5460 (10-5-66)—Good entry for boxing enthusiasts—Trans-Lux
LAS VEGAS HILLBILLYS—CMU—90m.—(PC)—Ferlin Husky, Jane Mansfield, Mamie Van Doren—5402 (5-11-66)—Country music for family program—Woolner
NAVY VS. THE NIGHT MONSTERS, THE—MD—87m.—(C)—Mamie Van Doren, Anthony Elsley—5456 (9-21-66)—Fair science fiction for the program—Realart
PILGRIMAGE FOR PEACE, A—POPE PAUL VI VISITS AMERICA—DOC.—56m.—(TC)—Produced by Joesph L. Roberts—5427 (7-20-66)—Effective documentary—Roberts
POPPY IS ALSO A FLOWER, THE—MD—100m.—(EC)—Stephen Boyd, Trevor Howard, Yul Brynner—5466 (11-2-66)—Exciting tale of police vs. dope smugglers—Comet
WOMEN OF THE PREHISTORIC PLANET—MD—87m.—(C)—Wendell Corey, Keith Larsen, Irene Tsu—5460 (10-5-66)—Interesting space edyssey—Realart
YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AFRICA ADDIO—DOC—120m.—(TS; TC)—5486 (12-28-66)—Effective documentary—Foreign-made—Rizzoli
ALL THE OTHER GIRLS DO—D—90m.—Rosemarie Dexter, Jacques Perrin—5470 (11-16-66)—Good import on younger generation abroad—Filmed abroad; English titles—Harlequin Int.
BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made: English titles—Royal Films
BLOW-UP—D—110m.—(C)—Vanessa Redgrave, David Hemmings, Sarah Miles—5486 (12-28-66)—Interesting off-beat import for mature audiences—English-made—Prèmier
BRIDES OF FU MANCHU, THE—MD—94m.—(C)—Christopher Lee, Douglas Wilner—5479 (12-14-66)—Exploitable meller—Filmed abroad—Seven Arts
CAVE OF THE LIVING DEAD—MD—87m.—Adrian Hoven, Karin Field—5420 (7-6-66)—Okay horror dualler—Foreign-made; dubbed in English—Trans-Lux
CHRISTMAS THAT ALMOST WASN'T, THE—FAN—95m.—(EC)—Rossano Brazzi, Paul Tripp—5467 (11-2-66)—Best for young audiences—Foreign-made; English dialogue—Childhood Prod.
CLOPORTES—D—102m.—(CS)—Lino Ventura, Charles Aznavour, Irina Demick—5402 (5-11-66)—Interesting import—French-made; English titles—Int. Classics
CLOUDS OVER ISRAEL—D—85m.—Yiftach Spector, Dina Doronne—5420 (7-6-66)—Fair Israeli import—Filmed in Israel; English titles—Cornsweet Pred.
COUNTERFEIT CONSTABLE, THE—C—86m.—(C)—Robert Dhery, Diana Dors—5474 (11-30-66)—Cute comedy—Filmed in England—Seven Arts
CUL-DE-SAC—D—104m.—Donald Pleasance, Francoise Dorleac—5470 (11-16-66)—Off-beat entry for off-beat audiences—Filmed abroad—Sigma III
DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III
DEFECTOR, THE—D—106m.—(EC)—Montgomery Clift, Hardy Kruger, Macha Meril—5470 (11-16-66)—Effective, suspenseful drama—Filmed abroad—Seven Arts
DO YOU KEEP A LION AT HOME—NOV—81m.—(C)—Ladislav Ocenasek, Josef Filip—5486 (12-28-66)—Okay children's entry should appeal to matinee trade—Czechoslovakian-made—English titles—Brandon
ENGAGEMENT ITALIANO—CD—85m.—Rossano Brazzi, Annie Girardot—5421 (7-6-66)—Attention holding Import—Italian-made; English titles—Sedgeway
ENOUGH ROPE—D—104m.—Gert Frobe, Marina Vlady, Robert Hossein—5403 (5-11-66)—Off-beat import for art spots—Filmed abroad: English titles—Artixo
ERIC SOYA'S '17'—(CD)—87m.—(EC)—Ghita Norby, Ole Soltoft—5491 (1-18-67)—Cute import on age-old theme—Danish-made—English titles—Peppercorn-Wormser
FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert
GALIA—D—105m.—Mireille Darc, Venantino Venantini, Francoise Prevost—5486 (12-28-66)—Fair import for the art spots—French-made—English titles—Zenith Int.
GAME IS OVER, THE—D—96m.—(PV; TC)—Jane Fonda, Peter McEnery—5491 (1-18-67)—Beautifully filmed but questionable "adults only" art offering—French-made—English titles—Royal Films Int.
GOOD TIMES, WONDERFUL TIMES—DOC—70m.—Produced and directed by Lionel Rogosin—5430 (8-3-66)—Anti-war preachment has limited possibilities—English-made; Rogosin
HERO'S WIFE, THE—D—91m.—Batya Lancet, Gideon Shemer—5467 (11-2-66)—Okay entry for specialty spots and art circuit—Israel made; English titles—Landau-Unger
IT HAPPENED HERE—D—95m.—Paulina Murray, Sebastian Shaw—5451 (8-31-66)—Interesting off-beat subject—English-made—Lopert
LA VISITA—CD—115m.—Sandra Milo, Francois Perier—5451 (8-31-66)—Cute import—Italian-made; English titles—Promenade
LES BONNES FEMMES—D—95m.—Bernadette Lafont, Mario David—5431 (8-3-66)—Interesting import—French-made; English titles—Hakim
LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times
LOVES OF A BLONDE, THE—CD—88m.—Hana Brejchova, Vladimir Pucholt—5467 (11-2-66)—Good art house offering—Czech-made; English titles—Prominent
LOVING COUPLES—D—113m.—Harriet Anderssen, Gunnel Lindblom—5467 (11-2-66)—Sex laden entry best for mature audiences at art spots—Swedish-made; English titles—Prominent
MADEMOISELLE—D—103m.—Jeanne Moreau, Ettore Manni, Keith Skinner—5435 (8-17-66)—Sex-motivated adult drama for art spots—Foreign-made—Lopert
MAGNIFICENT CONCUBINE, THE—97m.—(C)—LI Li-hya, Yen Chuan—5431 (8-3-66)—Good Chinese entry—Filmed in China; English titles—Frank Lee
MANDRAGOLA—CD—100m.—Rosanna Schiaffino, Philippe Leroy—5411 (6-8-66)—Strictly for the art set—Italian-made; English titles—Europix Consolidated
MARINE BATTLEGROUND—MD—88m.—Jock Mahoney, Pat LI—5460 (10-5-66)—Strictly for the duallers—Japanese-made; dubbed in English—Manson Dist.
MASCULINE FEMININE—D—104m.—Jean Pierre Leaud, Chantal Goya—5468 (11-2-66)—Imported mish-mash for some of the art spots—French-made; English titles—Royal Films
MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III
MORGAN—C—97m.—David Warner, Vanessa Redgrave—5403 (5-11-66)—Ravings and actions of a mental case are not very funny—Cinema V—English-made
MYSTIFIERS, THE—MD—115m.—Jean Rochefort, Michele Mercier—5427 (7-20-66)—Suspenseful crime meller—Franco-Italian co-production; dubbed in English—Goldstone Film Ent
NIGHT GAMES—D—104m.—Ingrid Thulin, Keve Hjelm—5486 (12-28-66)—Adult import for the art and shock spots—Swedish-made—English titles—Mondial
90 DEGREES IN THE SHADE—D—90m.—Anne Heywood, James Booth—5474 (11-30-66)—Fair import faces mild reception—Filmed abroad—Landau/Unger
SALTO—D—104m.—Zbigniew Cybulski—5431 (8-3-66)—Boring import for art spots—Polish-made; English titles—Kanawha
SANDS OF BEERSHEBA—D—90m.—Diane Baker, David Opatoshu, Tom Bell—5405 (5-25-66)—Good adventure entry with topical twist—Filmed in Israel—Landau-Unger
SECRET AGENT SUPER DRAGON—MD—95m.—(TC)—Ray Danton, Margaret Lee—5411 (6-8-66)—Colorful, interest-holding spy entry—Filmed abroad—United Screen Arts
SHADOW OF EVIL—MD—92m.—Kerwin Mathews, Pier Angeli—5487 (12-28-66)—Minor lower half filler—Made abroad—Dubbed in English—Seven Arts
SLEEPING BEAUTY, THE BALLET—90m.—(TC)—Leningrad Kirov Ballet—5403 (5-11-66)—Ballet film fine entry for special presentation—Russian-made—Royal Films Int.
SUCKER, THE—C—101m.—(C)—Bourvil, Louis de Funes—5421 (7-6-66)—Amusing import—French-made; English titles—Royal Films Int.
SWEET LIGHT IN A DARK ROOM—D—93m.—Ivan Mistrik, Dana Smutna—5421 (7-6-66)—Interesting import—Czech-made; English titles—Promenade
TAKE IT ALL (A TOUT PRENDRE)—D—99m.—Johanne, Claude Jutra—5421 (7-6-66)—Artistic jumble—Filmed in Canada; English titles and dialogue—Lopert
10:30 P.M. SUMMER—D—89m.—(TC)—Melina Mercouri, Romy Schneider, Peter Finch—5464 (10-19-66)—Arty offering for specialty spots—Filmed abroad—Lopert
TOKYO OLYMPIAD—DOC—93m.—(CS; EC)—Directed by Kon Ichikawa—5476 (11-30-66)—Excellent sports documentary—Japanese-made—Pan World Films
TOMB OF TORTURE—MD—88m.—Annie Albert, Mark Marian—5421 (7-6-66)—Okay horror dualler—English-made; Trans-Lux
UP TO HIS EARS—C—109m.—(EC)—Jean-Paul Belmondo, Ursula Andress—5423 (7-6-66)—Import is a bit on the "much" side—Filmed abroad; English titles—Lopert
VERY HANDY MAN, A—C—95m.—Ugo Tognazzi, Giovanna Ralli—5487 (12-28-66)—Amusing import for art spots—Italian-made—English titles—Rizzoli
WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Monde Cane" type—Italian-made; English narration—ABC Films
WIA (WOUNDED IN ACTION)—D—87m.—Steve Marlo, Maura McGiveney—5387 (3-30-66)—Fairly interesting film about an Army hospital in action—Filmed in the Philippines—Myriad
YOUNG WORLD, A—D—83m.—Christine Delaroche, Nino Castelnuovo—5415 (6-22-66)—Fair import focusses on the uncertainities of youth—Filmed abroad; English titles—Lopert

THESE THEATRE-TESTED FORMS AVAILABLE TO MOTION PICTURE EXHIBITOR SUBSCRIBERS!

DATE BOOK FORMS:
. . Pocket-Size-6 ring (3¾ × 6¾ In.) Dated full year supply $1.00
. . Large Size-3 ring (9 × 12 In.) Undated 52 pages ——— .50

SERVICE-KIT SYSTEM:
. . . Large Size complete set of: Date Book forms, Availability and Playoff Worksheets, Performance Record and Cut-Off sheets, Booking Calendar, Other Dividers 1.30
. . . Availability and Playoff Worksheets (9 × 12 In.) 10 pages ——— .10
. . . Performance record and Cut-Off Sheets (9 × 12 In.) 20 pages ——— .25

BINDERS, Plain:
. . . For Pocket-Size Date Book-6 ring. Soft leatherette. — 1.30
. . . For Service-Kit System, Reviews, Service Section, Stiff leatherette. ——— 1.50

ZIPPER CASE BINDERS, Leather:
. . . 3-Ring, genuine cowhide. Tax incl. ——— 6.00

BOXOFFICE STATEMENTS:
. . . Regular theatre. Padded In 50's and punched (5½ × 9 In.). Per pad ——— .30
. . . Drive-in theatre. Padded in 50s and punched (5½ × 9 In.). Per pad ——— .30

PROGRAM AND RUNNING TIME SCHEDULES:
. . . For regular and drive-in theatres. Padded in 50's. Per Pad ——— .30

BOOKKEEPING SYSTEM—Books:
. . . At-A-Glance (copyright) for regular and drive-in theatres. Annual record (9 × 12 In.) ——— 1.75

BUSINESS ANALYSIS SPREADSHEETS:
. . . Drive-in theatres only. Large sheets (11 × 16 In.) Set of 13 sheets ——— .55

PAYROLL FORMS:
. . . Weekly for regular and drive-in. Folding flap (8½ × 11 In.). Set of 53 sheets — 1.30

EMPLOYEE EARNINGS RECORD CARDS:
. . . Annual card for each employee (8½ × 11 In.). All deductions. Set of 12 cards. .40

PETTY CASH CONTROL SYSTEM:
. . . Voucher pads, numbered consecutively. (3 × 5 In.) Per Pad ——— .30
. . . Weekly envelopes for filling full week's transactions. Set of 50 ——— .65

SERVICE MANUALS FOR TRAINING
. . . Separate sections on regular and drive-in employees. Each .10

EXHIBITOR BOOK SHOP

317 N. Broad St.
Philadelphia, Pa. 19107

FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES CURRENT and COMING

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVISECTION.)

Allied Artists

6610 Hod Rod Hullabaloo ..... October
(John Arnold, Kendra Kerr)

6608 Disk-O-Teck Holiday .....October
(Freddy and the Dreamers)

6611 Run For Your Wife .....November
(Rhonda Fleming, Juliet Prowse)

6701 The Tall Women .....November
(Anne Baxter)

That Man George .....January
(George Hamilton)

American-International

6614 Violent Journey .....October
(Anthony Perkins, Salome Jens)

6601 The Dirty Game .....October
(Vittorio Gassman, Robert Ryan)

6617 Dr. Goldfoot And The Girl Bombs ..November
(Vincent Price, Fabian)

6622 Nashville Rebel .....November
(Tex Ritter, Faron Young)

6619 War Italian Style .....January
(Buster Keaton)

6620 Trunk To Cairo .....January
(Audie Murphy, George Sanders)

Thunder Alley .....March
(Annette Funicello, Fabian)

Buena Vista

187 The Fighting Prince Of Donegal .....October
(Peter McEnery, Susan Hampshire)

188 Follow Me, Boys .....December
(Fred MacMurray, Vera Miles)

Monkey, Go Home .....February
(Maurice Chevalier, Dean Jones)

185 Bullwhip Griffin .....March
(Roddy McDowall, Suzanne Pleshette)

Columbia

67012 Alvarez Kelly .....October
(William Holden, Richard Widmark)

67013 Dead Heat On A Merry-Go-Round ....October
(James Coburn, Aldo Ray)

67015 The Texan .....October
(Audie Murphy, Broderick Crawford)

67004 Rings Around The World .....October

67014 The Professionals .....November
(Burt Lancaster, Lee Marvin)

67016 Georgy Girl .....November
(James Mason, Alan Bates)

67008 Rage .....December
(Glenn Ford, Stella Stevens)

67017 Murderers' Row .....December
(Dean Martin, Kari Malden)

The Deadly Affair .....January
(James Mason, Maximilan Schell)

Kiss The Girls And Make Them Die ..January
(Michael Connors, Dorothy Provine)

A Man For All Seasons .....February
(Paul Scofield, Wendy Hiller)

The Night Of The Generals .....February
(Peter O'Toole, Omar Sharif)

The Taming Of The Shrew .....March
(Elizabeth Taylor, Richard Burton)

The Tiger .....March
(Eli Wallach, Anne Jackson)

Continental

Gypsy Girl .....October
(Hayley Mills, Ian McShane)

Time Lost And Time Remembered ..November
(Sarah Miles, Cyril Cusak)

The Shameless Old Lady .....November
(Sylvie, Victor Lanoux)

After You, Comrade .....December
(Jamie Uys, Bob Courtney)

Crazy Quilt .....December
(Tom Rosqui, Ina Mela)

Invasion Earth 2150 A.D. .....January
(Peter Cushing, Bernard Cribbins)

Broken Wings .....January
(Saladin Nader)

The Trap .....February
(Rita Tushingham, Oliver Reed)

Embassy

617 Romeo And Juliet .....October
(Margot Fonteyn, Rudolf Nureyev)

621 O.S.S. 117-Mission For A Killer .....October
(Frederick Stafford, Mylene Demongeot)

616 Where The Bullets Fly .....November
(Tom Adams, Dawn Addams)

613 A Pistol For Ringo .....November
(Montgomery Wood)

619 The Spy With A Cold Nose .....December
(Laurence Harvey, Daliah Lavi)

620 Shoot Loud, Louder . . .
I Don't Understand .....December
(Marcello Mastroianni, Raquel Welch)

615 The Wacky World Of Mother Goose ..January

MGM

6706 Mister Buddwing .....October
(James Garner, Jean Simmons)

6709 Hotel Paradiso .....November
(Alec Guinness, Gina Lollobrigida)

6710 The Liquidator .....November
(Rod Taylor, Trevor Howard)

6708 Spinout .....November
(Elvis Presley)

6750 Grand Prix .....December
(James Garner, Eva Marie Saint)

6711 Penelope .....December
(Natalie Wood, Ian Bannen)

One Of Our Spies Is Missing .....December
(Robert Vaughn, David McCallum)

6716 Three Bites Of The Apple .....January
(David McCallum, Sylva Koscina)

6712 The Venetian Affair .....February
(Robert Vaughn, Elke Sommer)

6714 The 25th Hour .....February
(Anthony Quinn, Virna Lisi)

6715 The Vampire Killers .....February
(Sharon Tate, Alfie Bass)

13 .....February
(David Niven, Deborah Kerr)

The Biggest Bundle Of Them All .....March
(Robert Wagner, Raquel Welch)

Doctor, You've Got To Be Kidding ....March
(Sandra Dee, George Hamilton)

2001: A Space Odyssey .....March
(Keir Dullea, Gary Lockwood)

Paramount

6606 Seconds .....October
(Rock Hudson, Salome Jens)

6604 Alfie .....October
(Michael Caine, Shelley Winters)

6603 Is Paris Burning? .....November
(Kirk Douglas, all-star cast)

6607 The Swinger .....November
(Ann-Margret, Tony Franciosa)

Bolshoi Ballet .....November
(Bolshoi Ballet Company)

6608 Arrivederci, Baby! .....December
(Tony Curtis, Rosanna Schiaffino)

6610 Red Tomahawk .....January
(Howard Keel, Broderick Crawford)

6601 Warning Shot .....January
(David Janssen, Keenan Wynn)

Hurry Sundown .....February
(Michael Caine, Jane Fonda)

6611 The Spirit Is Willing .....February
(Sid Caesar, Vera Miles)

6609 Funeral In Berlin .....February
(Michael Caine, Eva Renzi)

6614 Oh Dad, Poor Dad .....March
(Rosalind Russell, Robert Morse)

Easy Come, Easy Go .....March
(Elvis Presley, Suzanna Leigh)

20th Century-Fox

620 El Greco .....October
(Mel Ferrer, Rossana Schiaffino)

623 Way, Way Out .....October
(Jerry Lewis, Connie Stevens)

622 That Tennessee Beat .....October
(Earl Richards)

677 The Bible .....October
(Peter O'Toole, George C. Scott)

625 I Deal In Danger .....November
(Robert Goulet, Christine Carere)

688 The Sand Pebbles .....December
(Steve McQueen, Richard Attenborough)

701 The Quiller Memorandum .....January
(George Segal, Alec Guinness)

703 The Devil's Own .....February
(Joan Fontaine, Kay Walsh)

United Artists

6616 Hawaii .....October
(Julie Andrews, Max Von Sydow)

6618 Return Of The Seven .....October
(Yul Brynner, Robert Fuller)

6617 The Fortune Cookie .....November
(Jack Lemmon, Walter Matthau)

6619 A Funny Thing Happened On The Way To The Forum .....December
(Zero Mostel, Phil Silvers)

After The Fox .....December
(Peter Sellers, Victor Mature)

A Fistful Of Dollars .....January
(Clint Eastwood)

The Honey Pot .....February
(Rex Harrison, Susan Hayward)

Marat-Sade .....February
(The Royal Shakespeare Company)

Universal

6621 The Pad (And How To Use It) .....October
(Brian Bedford, Julie Sommers)

6624 The Appaloosa .....October
(Marlon Brando, Anjanette Comer)

6623 Let's Kill Uncle .....October
(Nigel Green, Mary Badham)

6625 Texas Across The River .....November
(Dean Martin, Alain Delon)

6701 Gambit .....December
(Shirley MacLaine, Michael Caine)

6702 Fahrenheit 451 .....January
(Julie Christie, Oskar Werner)

Tobruk .....February
(Rock Hudson, George Peppard)

Warners

653 Kaleidoscope .....October
(Warren Beatty, Susannah York)

652 An American Dream .....October
(Stuart Whitman, Janet Leigh)

654 Not With My Wife, You Don't ....November
(Tony Curtis, Virna Lisi)

655 Any Wednesday .....December
(Jana Fonda, Jason Robards)

658 The Cool Ones .....January
(Roddy McDowall, Debbie Watson)

657 Hotel .....February
(Rod Taylor, Catherine Spaak)

656 A Covenant With Death .....February
(George Maharis, Laura Devon)

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 consecutive insertions for price of 3. Cosh with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders ond replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Philo., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situotions Wonted odvertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York, N. Y. 10036.

CONCESSIONS SUPPLIES

A REALLY GOOD COLA CONCENTRATE. Make your own syrup $1.10 gallon. Free concentrate sample. COLD SPRINGS, P.O. Box 82, Three Rivers, Michigan 49093.

EQUIPMENT FOR SALE

MIGHTY 90 LAMPS, Rectifiers, New Japanese Lens, Mirrors, Century Booth. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

DEIBLER TRACKLESS TRAINS, 914 Claflin Road. Phone: Area Code 913-PR 8-5480, Manhattan, Kansas.

EQUIPMENT WANTED

TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you? STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

1 SIMPLEX XL Projector Head, 1 Simplex XL Sound Head, 1 Simplex XL Heavy Duty Pedestal. Equipment must be in good condition. TOWN & COUNTRY THEATRES, 20 W. Park, Long Beach, N. Y. 11561.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE SEATING

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 247 Water St., Brooklyn, N.Y. 11201.

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

THEATRES FOR SALE

SAVOY THEATRE, Northfield, Vt., 350 seats, completely stocked, modern equipment, four room apartment, $9,500. For more information, write c/o theatre.

COMPLETELY EQUIPPED theatre and building, 770 seats, central Oregon town. Ideal for family operation. Mild climate, good schools and near Oregon State University. May be purchased with low cash down payment and reasonable monthly payments. Write BOX 305, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

BEAUTIFUL, 285-car drive-in theatre, year round operation-heaters. Eight plus acres. Scenic canyonlands, southeastern Utah Potash-Uranium-Tourists. County seat. Selling to settle estate. Write CARBON COUNTY ABSTRACT COMPANY, Price, Utah.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

MANAGER-PROJECTIONIST, 40 years experience in all phases of theatre operation. Would relocate in any mid-western state. **BOX B118, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

EXPERIENCED, DEPENDABLE promotion-minded middle-aged man manage theatre growing area near New York City. Good opportunity advance without pressure. Give three references, salary desired. **BOX B111, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PROJECTIONIST, 20 years experience N.Y.C., Connecticut. Licensed, motion picture lab technician. Expediting, advertising, publicity, etc., with very strong ideas. Live in N.Y.C., right party only. **BOX C111, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

CONCESSION SUPERVISOR WANTED. Excellent opportunity for experienced man supervise concessions for large Washington, D. C. metropolitan area theatre chain (hardtop, outdoor). For further information call **301-933-1506,** write **THE MARJACK CO., INC., 1820 Half St., SW, Washington, D. C. 20024. (118)**

SHOWMAN AVAILABLE February. Experienced indoor-outdoor; advertising-exploitation; supervisor. Prefer independent, small circuit Florida, Hawaii, California, but will go anywhere for right position. Reasonable salary. **BOX A125, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

WANTED: RELIEF MANAGER for two days a week. Theatre in Queens. **SPRINGER THEATRES, INC., 1309 Avenue J, Brooklyn, N. Y. 11230. (125)**

QUALIFIED PROJECTIONIST seeking start in motion picture industry. Position as projectionist and/or manager-trainee. Available March. References. Will relocate. **T. R. POWIS, 7238 Kivler Dr., Jacksonville, Fla. 32210. (125)**

EXPERIENCED MANAGER, conventional, drive-in. Showcase background, now employed. Family man, top salary only. Excellent civic and fraternal affiliations, best of references. **BOX A111, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

EXPERIENCED THEATRE MANAGER seeking part-time job as relief manager. References furnished. **BOX A1228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

Address all Correspondence to ***The A—MAN Corner*** **Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107**

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

TO:

Name . . . . . .

Title . . . . . .

Address . . . . . .

. . . . . .

. . . . . .

. . . . . .

★

☐ Enclosed

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
317 N. Broad St., Phila., Pa. 19107

A statement to the exhibitors of America

Regretfully, National Screen Service is forced to announce an industry-wide price increase on Standard Accessories.

Our paper costs have increased 17¼% in the last year; ink has gone up 7%; labor costs have risen considerably in the past year and we still face a further labor increase of substantial magnitude. The costs of everything from lace handkerchiefs to lamb chops have gone up—and, we are sorry to say, so have posters.

We have no choice but to raise our Standard Accessory prices. The increases will be moderate and will offset only a portion of our increased costs. I have instructed our sales personnel that the new rate card will become effective beginning Monday, January 30, 1967.

Needless to say, our trailer operation has also been hit by spiraling costs. The costs of trailer production are substantially higher; the overwhelming trend towards color prints—at three times the cost of black-and-white—makes the distribution of trailers far more expensive than ever before. However, increases for existing trailer service shall continue to be a matter of individual negotiation.

Again, we regret the necessity of this Standard Accessory price rise; we ask your understanding and support.

Cordially,

Burton E. Robbins

President
National Screen Service Corp.

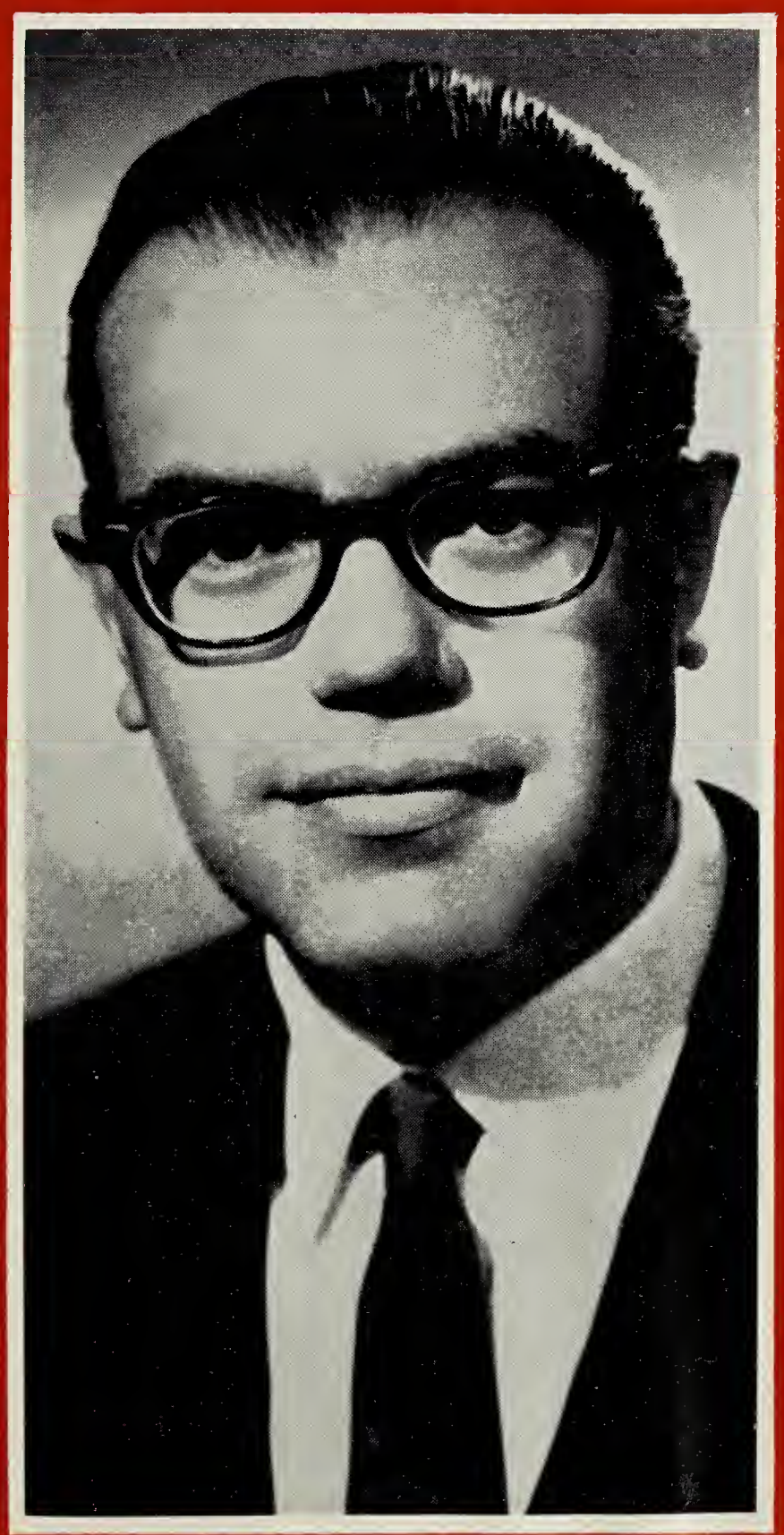
MOTION PICTURE

EXHIBITOR

FEB. 1, 1967

Volume 76 Number 24

IN TWO SECTIONS · THIS IS SECTION ONE



Levin, O'Brien Trade Broadsides

(See Page 6)

Our Man In Miami Reports On "Hotel"

(See Page 13)

Charles Bluhdorn, board chairman of Gulf and Western, parent company of Paramount Pictures, is backing up his words about expanding Paramount's production activities with action. For the $50 million details, see page 5.

BREAKING OUT OF THE VISE • • • see editorial—page 3

PRICE SLASHED!

~~$7.50~~

ONLY A FEW LEFT — $2.75

First come, First served!

While they last!



LAYOUTS · STYLES · CROPPING PHOTOS · ORDERING CUTS · REVERSE PLATES · THE AMUSEMENT PAGE · OFF-SET · BALANCE · HEAD-LINE WRITING · SALES LINES · TYPE FACES · COPY WRITING · COMPOSITION · SIGNS · LETTERPRESS · OFFSET · SILK SCREEN · MATS · THE AMUSEMENT PAGE · SAM-PLING · HERALDS · WINDOW CARDS · COUNTER CARDS · and 1000's OF OTHER ADVERTISING SUBJECTS. *Authored by Men who Know!*

- 236 BIG PAGES

HELP YOURSELF TO EXPERIENCE!

DO IT NOW!

MOTION PICTURE EXHIBITOR
BOOK SHOP 317 N. Broad St., Philadelphia, Pa. 19107

Enclosed $ ..... for ..... copy(s) of

"SHOWMANSHIP IN ADVERTISING"

ship postpaid to:

NAME .....

ADDRESS .....

No COD Shipments — In Canada add 25¢ — Foreign add 50¢

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.; Edward Emanuel, vice-pres.; Albert Erlick, editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

MEMBER AUDIT BUREAU OF CIRCULATIONS

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.



Volume 76 • No. 24 February 1, 1967 Our 49th Year

BREAKING OUT OF THE VISE

How much can exhibitors themselves do to solve what they consider to be their most pressing problems? The question takes on added significance as it becomes evident these problems will not be tackled effectively by forces outside exhibition. Exhibitors, both privately and through their organizational spokesmen, have long maintained that the most serious problem they face is the shortage of quality product that puts theatres at the mercy of a seller's market.

The product shortage seems to be at the root of many other exhibitor complaints. Bidding procedures are unfair, it is said, because no theatre can afford to say no today. Blind bidding persists because desperate theatremen must fill their screens or close their doors. Trade advertising declines because there is no need to try to sell something to a man who has no choice other than to buy whatever is available.

The more thoughtful showmen are not content merely to bemoan the fearful conditions. They seek a way out of these difficulties. If there is a serious product shortage, they reason, let exhibition take a direct hand in the production of quality features. It is not a new idea, but it is certainly a persistent one.

Such reasoning has given rise to several abortive attempts at exhibitor-sponsored film production. Until now, they have been remarkably unsuccessful efforts. ACE Films, now a painful memory, was launched with grandiose plans and contributed practically nothing to the product flow. Currently, National General is involved in production, with its initial venture, "THE QUILLER MEMORANDUM," an excellent beginning. This circuit has other irons in its production fire as well, and exhibitors will benefit from each of them.

However, the NGC venture hardly represents an effort by exhibition generally. The question remains—can exhibitors add materially to the flow of playable features to their screens? Past efforts have been hampered by inexperienced personnel with insufficient knowledge about production.

This naturally brings up the consideration of production subsidies—some manner in which a small percentage of each dollar coming in to theatre boxoffices is earmarked for future productions. While the notion may well be foreign to the United States, it is in wide use elsewhere. In England, for instance, the Eady Fund is considered justifiably to be one of the most potent incentives to film production in the world. It is administered by the government, and the question remains as to whether is could be operative on a voluntary or unofficial level. Harry Brandt has suggested a sensible plan to NATO for added production, and the industry awaits developments with interest.

Indeed, we are faced with a host of questions, and the answers will determine whether the motion picture theatre industry remains on dead-center or advances in relation to the nation's population and economic growth.

There are those who see the future of the theatre business in this light—all but a relatively few de luxe houses playing a relatively few de luxe films are doomed. Production will gear itself to television—pay or free—and theatres will be around for those few super-spectacles that just won't fit on the television screen or for "adult" fare not suitable for tv. That is certainly a frightening look at the future from a theatreman's point of view, but it is not necessarily an unrealistic one.

We are engaged in an industry, not a charitable endeavor. When it becomes uneconomic or impractical to service the nation's theatres, they will cease to be serviced. It behooves exhibition, therefore, to take whatever steps it can to guarantee its own future, and an active participation in the production of films for theatres would seem to be a logical beginning.

While we are loaded with questions, we don't claim to have the answers. We can only hope that these long-range considerations are high on united exhibition's current agenda.

Certain facts are available to exhibition. Certain statistics are relatively common knowledge. We know, for instance, that approximately 45 million bodies inhabit theatre chairs or drive-in spaces each week. We ought to be able to ascertain with reasonable accuracy how many quality features it would take to relieve some of the pinch from theatre operation.

There should be some way in which these facts can be put together and a plan of action formulated so that pictures, which otherwise would not be made, are added to the industry's production schedule. The notion of forfeiting part of the theatre gross to subsidize production is repugnant to many industryites, but the alternatives are even more fearful. Dabbling in production on the part of a small segment of the entire exhibition community will never take the place of an all-exhibition effort. Can exhibition make such an effort? Can the machinery be worked out so that 20 or 25 or however many films are needed can be added to the available supply? Can years of talk be translated into action?

These are the life-and-death questions that face each exhibitor today. These are the problems, and whether or not they are solved will determine whose idea of the future of the entertainment industry is correct.

The road this industry is traveling is a long one, and whether or not it has a turning depends on how directly we are willing to face the facts of economic life. What goes up may have to come down, but what goes down will not come up without a giant-sized boost. Exhibition must provide that boost. No one else can do it since blind bidding and product shortage definitely benefit distributors.

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Trudy Orenzow of Roslyn Heights, New York, was married to **Wayne Vautrin** at Temple Judea in Manhasset. Both Miss Orenzow and Vautrin are currently attending the State University at Farmingdale, where they are studying, respectively, advertising art and design, and automotive design and engineering. Miss Orenzow is the daughter of **Claire Orenzow,** secretary to **Stanley Dudelson,** vice-president in charge of distribution for American International Television.

Mike Stein, operator of a number of drive-in theatres in the Washington, D.C., area, and **Mrs. Yvette Wolman,** a sister-in-law of **Jerry Wolman,** owner of the Philadelphia Eagles (Mrs. Wolman was formerly married to **Bernard Wolman,** deceased brother of Jerry Wolman), were married in Silver Spring, Maryland.

Obituaries

Anatole De Grunwald, 56, Russian-born producer of many pictures including "The V.I.Ps," "The Yellow Rolls Royce," and the recently completed 20th Century-Fox release, "Stranger in the House," died in Westminster Hospital, London. He had a major operation last June and returned to hospital in November. He is survived by a wife, son, and daughter.

Henry "Dutch" Harris, 78, who joined Albany Stagehands Local 14, IATSE, in 1908, and who was its president for many years, died recently near Dade City, Fla., according to word reaching the capital city. He had been a Florida resident since retiring as stage worker at the Strand, Warner Bros. and then Stnaley Warner first-run.

Funeral services for **Mrs. Stanley L. Hough,** wife of the executive production manager of 20th Century-Fox Studios, were held at the Church of the Hills, Forest Lawn, Burbank, Calif. She was 45. Mrs. Hough died following a heart attack at Claridge's, London. She had accompanied her husband to England, where he was making preparations for forthcoming motion pictures to be produced there. Honorary pallbearers included **Darryl F. Zanuck,** president of 20th Century-Fox Film Corp.; **Richard D. Zanuck,** executive vice-president in charge of prdouction; **Doc Merman, Richard Murphy, Owen McLean, Stuart Lyons, Harry Sokolov, Saul Wurtzel, Bill Eckhardt, David Hall, Anders Swanstrom, Andre Hakim, David Brown, James Fisher, Irving Feld, John Russell Peck, Stuart Frye, Jack Hanson, Larry Rice, Frank Ferguson, Ed Weyl and Frank McCarthy. Richard Murphy,** the screen writer, delivered the eulogy.

Roy S. Lombardo, Sr., field representative for Transway, Inc., sales manager for Air Dispatch, Inc., and manager of Puffy Popcorn, died at his home in New Orleans. He was 58. Lombardo spent his career in motion picture film transportation, and with the advent of air transportation, he became associated with the motor delivery and pickup of air freight consignments. He was a member of Variety Club of New Orleans, Tent 45. Survivors include his wife, two sons, two daughters, his mother, and two sisters.

Russell Mahlon Moss, executive vice-president of New York Local H-63, International Alliance of Theatrical Stage Employes, a union representing approximately 2,500 workers in the film industry's home offices, died at his home in River Edge, N.J. He was 67 years old.

Arrival

A son, **John Neylon Hopkins,** was born to **David and Deirdre Hopkins** in Sydney, Australia. Father is a former Hollywood motion picture executive, now managing director of the Hansen-Rubensch-McCann-Erickson advertising agency in Sydney.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., JAN. 30



National General Corporation presents its Silver Ticket Award to director Norman Jewison for United Artists "Russians Are Coming" at NGC Los Angeles home office. Presentation was made by Eugene V. Klein, NGC's president, and Irving H. Levin, executive vice-president and head of motion picture production operations. Left to right, Klein, Jewison, Levin, and Walter Mirisch, vice-president in charge of production for the Mirisch Corporation.

UA Takeover Proceeds

WASHINGTON—Transamerica Corp. recently began making arrangements with the SEC for a proposed takeover of United Artists. A registration statement has been filed by the corporation covering 529,977 shares of $4.80 convertable preferred, $100 par, and 4,239,818 shares of common. The stock is to be offered in exchange for all of the outstanding 4,239,-818 common shares of United Artists Corp., on the basis of either one-half common share and one eighth preferred of Transamerica for each share of United Artists common, or else on the basis of a straight trade of one share of Transamerica common for each share of United Artists common.

The exchange offer is contingent upon acceptance of the proposal by holders of at least 80 per cent of outstanding United Artists common stock, the SEC was advised. Transamerica said that officials of UA, who owned a total of 733,256 of the 4,239,818 outstanding UA shares, have told Transamerica that they intend to accept.

SW Votes Stock Split

NEW YORK—The board of directors of Stanley Warner Corp. recently voted a two-for-one stock split and an increase in the regular quarterly cash dividend to 50 cents per share from 37½ cents on the present outstanding stock.

S. H. Fabian, president of the corporation, had told the stockholders at their recent annual meeting in Wilmington, Delaware, that he was going to recommend to the board a stock split and increased dividend in recognition of the current increase of earnings and in anticipation of additional increases in future earnings.

New Theatre Assoc. Formed

NEW ORLEANS—Theatre representatives of the city have formed an organization called the "Greater New Orleans Theatre Association." Its purpose is said to be the bringing of the zenith in motion picture entertainment to New Orleans. Spokesman T. G. Solomon said, "It is our intention to bring to New Orleans the tops in film entertainment, world and national premieres, public appearances of stars, producers, directors, and writers."

The decision was made to form the organization at a recent business luncheon held at Variety Club headquarters. Every theatre in Greater New Orleans was said to be represented.

Solomon said that the new organization also intended to "facilitate relations with all civic organizations and clubs representing the motion picture public at large and all facets affecting the motion picture exhibitors."

The officers of the association are president, L. C. Montgomery, president of Delta Theatres, Inc., and operator of the Joy Theatre; treasurer, Don Woods, assistant to the president of United Theatres; vice-president, Earl Perry, vice-president and general manager of Pittman Theatres; secretary, Frank Henson, manager of Loew's State Theatre; chairman of publicity, B. L. Ragsdale, manager of the Lakeside Theatre.

Para. Announces Production Surge

Evans, Donnenfeld Detail Most Ambitious Program; Filming Schedule Reaches Highest Level In 20 Years

HOLLYWOOD — Paramount Pictures' pledge to expand production came closer to realization with the announcement of the most ambitious program of films in the company's history.

At a press conference at the Beverly Hills Hotel, Robert Evans, Paramount vice-president in charge of production, and Bernard Donnenfeld, vice-president in charge of production administration and studio operations, the new team that took charge of the company's production and studio activities last November, outlined the multi-million dollar series of projects that is boosting Paramount's filming schedule to its highest level in over 20 years.

In opening the meeting, Donnenfeld stated, "Our studio today is run by a team operation which reflects the changing requirements of our industry. In approaching each deal, Mr. Evans concerns himself with the creative aspects, while I concern myself with the economics of that deal. We discuss together the potential commerciality of each proposed project. The decisions we make are mutual decisions. Each picture is a separate entity that has broad creative and financial considerations that must be molded together to function competitively and profitably."

Pointing to the new slogan adopted by the company, "It's Happening at Paramount," Evans said, "It symbolizes the vital and aggressive new direction Paramount is taking in every phase of its operation. There is literally no limit to the activity that is planned or already in progress at the Paramount studio to 'make it happen'."

The production executives noted that "we do not intend to play the passive role of a financial backer who sits back and glances at the packages that are brought to him and then says 'yes' or 'no.' We are taking an aggressive posture in the acquisition of important material, and in casting that material with the finest creative talent available. Paramount intends to become a major creative force unto itself."

Said Evans: 'Our aim is to make Paramount paramount in the industry again."

Said Donnenfeld: "Our *modus operandi* are now unique in the industry. Our production decisions are made here in Hollywood . . . We can move quickly and decisively. No production organization can move as fast as Paramount today."

Said Evans: "We've been the phantoms of Paramount to the press for the last two months . . . There had been a great deal of skepticism . . . People said where does an ex-actor—and a bad one at that—come off running the studio?"

One thing the two executives made clear: Charles Bluhdorn, the young board chairman of Gulf and Western, is determined to make a major commitment at the studio.

While unwilling to itemize in dollars the budgets for the various pictures, both Evans and Donnenfeld agreed it was a "fairly conservative guess" that the tab will tote up to $50 million.

In creating this new look at Paramount, Evans remarked, "We are turning to the brightest and most promising creative talent available, covering a wide spectrum from the new to the established veteran picture maker." Cited by Evans as proof of the "forward looking approach to filmmaking" that is developing at Paramount are projects involving Mike Nichols, Martin Ransohoff, Lewis Gilbert, Ivan Tors, Tony Richardson, Martin Ritt, Alan Jay Lerner, Dino de Laurentiis, Sidney J. Furie, Roger Vadim, John Osborne, Silvio Narizanno, Theodore J. Flicker, Blake Edwards, Walter Shenson, John Heyman, Ken Annakin, Herbert Brodkin, William Castle, Howard W. Koch, Hal Wallis, Gene Saks, Joseph E. Levine, Otto Preminger, Sol C. Siegel, Harry Saltzman, Henry Hathaway, Howard Harrison, Buzz Kulik, A. C. Lyles, among many others.

Appearing in these projects will be such stars as Alan Arkin, Robert Redford, Barbra Streisand, Charlton Heston, Jane Fonda, Michael Caine, John Wayne, Nicol Williamson, James Coburn, Jack Lemmon, Walter Matthau, Yul Brynner, Dirk Bogarde, Susannah York, Kirk Douglas, Audrey Hepburn, Samantha Eggar, Robert Mitchum, Tommy Steele, with many others in various stages of negotiations.

More than 125 Hollywood and foreign newspaper, radio, tv, wire service and magazine representatives attended the press conference which marked Paramount's first major announcement of production plans since its recent merger with Gulf and Western Industries.

At the conclusion, Donnenfeld and Evans said, "We hope that we have made it perfectly clear that Paramount is in the picture business to stay and that a large part of our plans center here in Hollywood."

Projects described included "Catch 22," "On A Clear Day You Can See Forever," "Paint Your Wagon," "Alfie Hinds," "The Adventurers," "Sam Sheppard Story (Endure and Conquer)," "Blue," "Barbarella," "Diabolik," "T.P.A.," "Tour De France," "The Italian Job," "Astronaut Story," "Inadmissible Evidence," "The Molly Maguires," "Will Penny," "Mr. Sebastian," "Project X (The Artificial Man)," "The Odd Couple," "No Way To Treat A Lady," "The Battle of Britain," "Villa Rides," "To Far To Walk," "The Bliss Of Mrs. Blossom," "The Strange Affair," "The Downhill Racer," and "No Truce In Trinidad."



New Orleans' Mayor Victor Schiro greets Sid Caesar as he arrives in that city for the world premiere of William Castle's "The Busy Body," Paramount film in which Caesar stars.

Managers Honor Hope

NEW YORK—Bob Hope has been named recipient of the 1967 "Man of the Year" award presented by the Conference of Personal Managers—East, the organization of leading management exceutives based on the east coast, it was announced by Richard Gabbe, president.

In honor of Hope's selection, the Conference has chosen Philip Burton's American Musical and Dramatic Academy to receive its annual scholarship grant. This scholarship, a one-year tuition gift, was inaugurated last year by the organization, which plans to acknowledge a "Man of the Year" accordingly each year.

Variety Fetes Nicholson

NEW YORK—James H. Nicholson, president of American International Pictures, was honored at a testimonial luncheon at the Beverly Hilton Hotel by the Variety Club of Southern California, Tent 25.

Irving H. Levin, executive vice-president of National General Corporation, was chairman of the event, which paid tribute to Nicholson's "outstanding humanitarian service record in behalf of Variety Club charities" during his two years in office as chief barker of Tent 25.

ITOO Names Burgess New Executive Secretary

COLUMBUS, O.—James D. Burgess, 52, group manager in the Ohio Development Department and a Columbus native, is the new executive secretary of the Independent Theatre Owners of Ohio. The appointment, announced Jan. 24 at a meeting of the ITOO board of directors here, is effective immediately.

Burgess succeeds Ken Prickett, who resigned last October but agreed to stay on the job until a successor had been selected. Prickett left for his new home at Coral Garden Villas, Montego Bay, Jamaica.

Earlier in his career, Burgess was for three years manager of the Tuscarawas County Chamber of Commerce and district manager of the United States Chamber of Commerce in the northwest area, with headquarters in Portland, Oregon.

The new executive secretary is a veteran of World War II and Korea, having served in the South Pacific as supply officer in the U.S. Air Force. He holds the rank of Major. Burgess is a graduate of North High School in Columbus. He attended the Ohio State University College of Business Administration for two years.

Burgess and his wife, Vivian, are the parents of Ken, a sophomore at Kent State University, and Pam, sophomore at Brookhaven High School. He lives in Columbus.

Public Responds To "Dolittle"

NEW YORK—In reaction to the first announcement of the world premiere date in New York of 20th Century-Fox's "Doctor Dolittle," more than 1,000 requests to be placed on a priority list for tickets have been received.

A total of 1,172 pieces of mail were received at the 20th-Fox home office the day following the announcement—the largest response ever to a roadshow announcement this far in advance. The reaction is all the more remarkable in that a theatre for the premiere is yet to be announced, and a price schedule of tickets did not accompany the announcement.

Levin, O'Brien Trade Broadsides As MGM Corporate Showdown Nears

NEW YORK—Charges and counter-charges were exchanged again between MGM's management and its dissident director, Philip J. Levin. The Feb. 24 stockholders' meeting, at which the stockholders will elect a board of directors for MGM, is being announced by extensive mailed appeals to stockholders from both Levin's Stockholders' Committee for Better Management and Robert H. O'Brien's incumbent administration. Both request that the stockholders vote their way "for the good of the company." Levin has augmented his committee's efforts to oppose O'Brien through court actions.

In a recent letter to stockholders, O'Brien asserted that their investment could better be protected by MGM's present management, whose record is known, than by Levin, who has only been associated with MGM for 23 months and whose proposed board of directors is "untried in the management of a major motion picture company such as MGM." O'Brien emphasized the progress made by MGM in recent years and the increases in earnings and dividends made under the present management.

Levin's letter to stockholders accused the O'Brien administration of tactics detrimental to the best interests of MGM and its stockholders, in what the letter stated was "a desperate attempt to stay in office." Levin holds that the management has been drawing heavily on company funds to solicit proxies and win voters to their favor. He also claims that management has been using corporate personnel, who have other regular jobs for MGM, to personally solicit proxies. Further, he accused O'Brien's campaign of promulgating statements which constitute misleading, unfounded, and personal attacks upon himself. He said, "We feel that these tactics are designed to prevent a fair election, are wasteful and not in the best interests of the corporation or its stockholders." He held that O'Brien's management has waged the proxy battle "primarily to protect their jobs, salaries, options, and other emoluments." Management's concern, according to Levin, is not with the best interests of the stockholders. Levin's committee claims to have "backed its feeling [that MGM has a bright future] with an investment." The committee reportedly owns a total of approximately 13 per cent of MGM's outstanding common stock (Levin personally owns or controls about 10 per cent while MGM's present management holds 5.5 per cent of the stock. The management's commitment is said by Levin to have been "going down." Thus, Levin's committee claims to have the best motive for making certain that MGM realizes its full potential.

Levin has filed suit for court action against MGM's high officers, saying that they should be made to pay $2.5 million to compensate for money allegedly spent on management's behalf in the proxy contest. This charge was made in the New York State Supreme Court. In another action, Levin went into Federal District Court to prevent two directors of the company from casting 200,000 shares in favor of management. He charges that Federal law has been violated in their use of company funds to buy into other companies and exercise control over the election of management.

The stockholders, whose duty it will be to elect a new board, can be expected to receive additional appeals from the two camps.



The United States Marine Corps cited Radio City Music Hall for "Flying Colors," a stage spectacle presented last summer on the occasion of the 50th anniversary of the Marine Corps Reserve. The theatre's president, James F. Gould (left), accepts the citation from Lt. Gen. Melvin Krulewitsch.

Baise Returns To N.Y. As Reade Ad-Pub Head

NEW YORK—Paul Baise has been named director of advertising and publicity for the Walter Reade Organization, it was announced by Sheldon Gunsberg, executive vice-president.

For the past 18 months, Baise has been serving as division sales manager for the company's Continental Distributing Division, headquartering in Los Angeles.

Baise, a 19 year veteran of the Walter Reade Organization, started in the theatre circuit's advertising and publicity department which he subsequently headed. He was later assigned to the New York office to handle exhibitor relations for advertising and exploitation for Continental.

Prior to shifting to the company's Los Angeles office, Baise had headed up the advertising and publicity department for Continental in New York. Baise returns from the west coast to assume his latest assignment.

Bowers To Cast For Para.

HOLLYWOOD—Hoyt Bowers has been appointed casting director of Paramount studios, it was announced by Joyce Selznick, executive in charge of Paramount's world-wide talent and literary departments.

Bowers, who resigned as casting director for Warner Bros., joins Paramount where he will work under the supervision of Miss Selznick in the areas of motion picture and television casting.

Schildkraut To Landau/ Unger

NEW YORK—Martin "Mickey" Schildkraut has been named comptroller of the Landau/Unger Company, Inc., it was announced by Ely A. Landau, president.

Schildkraut formerly was treasurer of Trans-Beacon Corp. (Television Industries, Inc.), with which he had been associated for the past 12 years.

NATO Endorses Proposal For Management Course

TOLEDO, OHIO—The Division of Continuing Education of the University of Toledo has presented a proposal for a theatre management development program to the National Association of Theatre Owners' board of directors meeting. The idea was originated by Ken Prickett, recently retired executive secretary of Independent Theatre Owners of Ohio, who also worked out the details of the program. The proposal was endorsed unanimously by the NATO board at its recent conference in San Juan, Puerto Rico.

According to the University of Toledo's official release, the purpose of the program is to provide the potential theatre manager with a detailed knowledge of managerial duties and responsibilities and to prepare him with a background that will enable him to represent film exhibition effectively in his area and to participate in the business and cultural affairs of the community.

The training program, according to the University, actually has a double purpose: Primarily, it will enable the theatre manager to function better and more efficiently at his post, and, secondarily, it will enable him to take a more active part in the business community and to serve as a constructive force in the community's cultural development.

The course, as it is now scheduled, will run for four weeks, from June 4 to June 30. There will be a maximum of 35 men enrolled in the first school, with no more than five people from any one circuit. The cost for each participant will be $435. The class time will total 81 hours. It will be broken down thus: Orientation—two hours; American Film History—three hours; Business and Management Background—18 hours; Business Relationships with Government—four hours; Business Methods—seven hours; Human Relations—three hours; Operations—12 hours; Promotion—20 hours; Periodicals—one hour; Public Speaking—seven hours; and Evaluations—three hours. Theatre workshop (on-the-job training) is included. After completion of the course, the University will provide certificates of graduation, which will be signed by the president and presented at a graduation dinner the evening of June 30.

New N.C. Theatre Set

HIGH POINT, N.C.—Stanley Schneider and Leonard Merl announce that negotiations have been completed with Dolen Bowers, of High Point, to construct an ultra-modern theatre in the K-Mart Shopping Center here.

The theatre will be named the Towne and will have 750 rocking chair seats, wall-to-wall carpeting, stereo sound, and the entire auditorium will be draped. Estimated cost of construction is $350,000.

This is the first new theatre to be built in High Point in more than 30 years. Schneider, president of the corporation, says it is quite possible they will erect two theatres in the High Point area in the coming year and that negotiations are proceeding in that direction.

Cyd Named "Headliner"

AUSTIN, TEX.—Officials of the Headliners Club have announced that Cyd Charisse, Hollywood film star, will be "Headliner of the Year" Feb. 4 at the club's 13th annual awards party. Miss Charisse, a native of Amarillo, Tex., will share in the festivities as the Headliners Club awards $5,000 in cash to outstanding Texas news writers and photographers for their work in 1966.

Five Showmen Of Year To Enliven Show-A-Rama

KANSAS CITY—The five theatremen who will be cited at the 1967 Show-A-Rama for outstanding showmanship of the past year were named at a meeting of the convention's executive committee with the business building committee. The citations will be made during the business building session Wednesday afternoon, March 1, at the Hotel Muehlebach.

The showmen to be honored are Thor Hauschild, manager, Jesse James Drive-In, Toledo, and supervisor of other Armstrong theatres in the area; Robert Walker, city manager, Commonwealth Theatres, Columbia, Mo.; Richard Smith, manager, Fox, National General Corporation, Phoenix, Ariz.; Conrad Brady, assistant to vice-president and general manager Raymond Willies, Interstate Circuit, Inc., Dallas; David Porter, city manager, Saenger and Rex, Paramount Gulf Theatres, Pensacola, Fla.

Each nominee will present a suggested campaign on a forthcoming major release at the Wednesday afternoon session as a special contribution to Show-A-Rama X. The line-up promises to be one of the finest group of exploitation campaigns ever presented at Show-A-Rama, said Douglas Lightner, Commonwealth Theatres executive and former general chairman of Show-A-Rama.

Lightner heads the committee which selected this year's award winners and will chair the business building session. The list of releases are Hauschild, "Doctor You've Got To Be Kidding," MGM; Walker, "In Like Flint," 20th Century-Fox; Smith, "How To Succeed in Business," United Artists; Porter, "Eldorado," Paramount. Brady's presentation will be "Adding a Welcome Touch to New Theatre Openings," a plan with which Interstate has found much success.

Glen Dickinson, chairman of the executive committee and president of the sponsoring United Motion Picture Association, said planning on other phases of the 1967 Show-A-Rama is moving rapidly to completion.

The "Evening with the Stars," annual highlight of the exhibitor gathering, is set for Wednesday, and will eclipse anything of past occasions. It will include a gala dinner, as well as the traditional reception, in the Imperial Ballroom of the Muehlebach, Dickinson said.

AIP Promotes Two

LOS ANGELES—James H. Nicholson, president of American International Pictures, announced the appointment of Barnett Shapiro as world-wide general counsel for the film company.

Leon P. Blender, senior vice-president, in charge of sales and distribution, announced the appointment of Murray E. Gerson as western division sales manager for AIP. Gerson will have jurisdiction over Kansas City, Denver, and Salt Lake City territories, in addition to supervising the newly opened company owned exchanges in Los Angeles, San Francisco, and Seattle.

NSS Promotes Feinberg

NEW YORK—Milton Feinberg, general sales manager of National Screen Service for the past 13 months, was named vice-president of the company at a board of directors meeting.

Feinberg has been associated with National Screen Service since July 1946, serving as branch manager in Des Moines and later in Chicago. He was given his present post at the end of 1965.

'Georgy,' 'Shop,' Redgrave, Caine Take Top Honors At IFIDA Dinner



Joseph E. Levins (left), president of Embassy Pictures, looks on as Arthur M. Schlesinger, Jr., City University of New York professor and former Presidential advisor, presents the first IFIDA Documentary Award to George Stevens, Jr., producer of "John F. Kennedy: Years of Lightning, Day of Drums," which was distributed by Embassy. The presentation took place at the International Film Awards dinner-dance at New York's Americana.

NEW YORK—The Independent Film Importers and Distributors of America recently handed out its international motion picture awards at the annual dinner dance before a crowd of more than 900 people at the Imperial Ballroom of the Hotel Americana here.

Columbia's "Georgy Girl" was judged the best foreign film in the English language. The Czechoslovakian film, "The Shop On Main Street," distributed by Prominent Films, received the Joseph Burstyn Award for the best foreign language film of 1966.

Jan Kadar and Elmar Klos received honors for the best direction of a foreign film with "The Shop On Main Street."

Lynn Redgrave won the best actress award with "Georgy Girl." Winner of the best actor award was Michael Caine with "Alfie."

George Stevens, Jr., received the first documentary award for "John F. Kennedy: Years of Lightning, Day of Drums." The award for the best short subject went to Pathe Contemporary Films for "The Hand." A special citation went to Vittorio De Sica in recognition of his "creative genius n the production of distinguished motion pictures for the international audience."

A special IFIDA citation went to Jack L. Warner's "Who's Afraid of Virginia Woolf" as an outstanding American film.

Michael F. Mayer, executive director of IFIDA, received a service award for his eight years of dedicated service to the organization. The exhibitor-of-the-year award went to Rugoff Theatres and its president Donald Rugoff.

Entertainment was provided by Dom DeLuise, Terry Saunders, and Norman Atkins. Levine was dinner chairman, and Theodore Bikel was master of ceremonies. Many other celebrities and industryites were there also.

"MacKenna's Gold" Readied For U.S. Locale, Cinerama

NEW YORK—"MacKenna's Gold" will be filmed in the Cinerama process for Columbia Pictures' release, it was announced by Carl Foreman, who will produce; M. J. Frankovich, first vice-president in charge of world production for Columbia; and William Forman, president of Cinerama.

The multi-million dollar western adventure will be filmed entirely in the United States with headquarters in Hollywood and will reunite the creators of "The Guns of Navarone"—Carl Foreman as producer and writer, J. Lee Thompson as director, Dimitri Tiomkin, who will also serve as co-producer, as composer of the music score, and Columbia as the distributor.

The decision to film in the United States was made after extensive surveys of possible locations all over the world.

In making the decision, Foreman took into account the fact that the novel by Will Henry actually takes place in the American West and that none of the other areas studied could provide the spectacular backgrounds needed for the picture.

Forman expressed himself as being delighted at Cinerama's new association both with Columbia and with Foreman and especially the fact that the association is concerned with "MacKenna's Gold." Forman pointed out that the western adventure story would be the first of its kind designed specifically to get all the benefits of the Cinerama process since "How The West Was Won."

Davis Heads MPAA Unit

NEW YORK—Richard B. Davis, attorney for Columbia Pictures, was appointed chairman of the copyright committee of the Motion Picture Association of America by Jack Valenti, president.

Davis has been an attorney in the motion picture industry for more than 20 years.

U Names Two Managers

NEW YORK—The promotion of two Universal Pictures salesmen to the posts of managers in the Toronto and Portland branches was announced by Henry H. "Hi" Martin, Universal vice-president and general sales manager.

Robert M. Bowers, previously salesman in Jacksonville, becomes branch manager in Toronto. He replaces Philip Stanton who has resigned.

Oron P. Summers, previously a salesman in Denver, has been promoted to manager of the Portland branch to replace Don K. McMurdie, who has resigned.

Harrison Joins Indies

LONDON—Howard Harrison has relinquished his post as managing director of Paramount British Pictures to become an independent producer for the company, it is announced by George Ornstein, Paramount Pictures vice-president in charge of European production.

Harrison's first film for Paramount under his new multi-picture agreement will be "The Strange Affair."

As a result of Harrison's move into independent production, Michael Flint, Ornstein's production associate, has been appointed managing director of Paramount British Pictures. Ornstein assumes the title of chairman.

Ohio Proponents Of Standard Time Fight Clock As DST Deadline Nears

COLUMBUS, O.—Proponents of Eastern Standard time for Ohio in the Ohio Legislature were fighting the clock to enact legislation by Jan. 30 which would establish EST. Ordinary bills require a 90-day waiting period before becoming effective. April 30 is the day scheduled for the state to go on Daylight Saving time unless the legislature approves EST.

Bi-partisan bill to establish DST in Ohio was introduced in the Ohio Senate by five senators from urban areas. The sponsors include Sens. William W. Taft, Rep., Shaker Heights; John H. Weeks, Rep., Cleveland; Anthony F. Novak, Dem., Cleveland; William B. Nye, Dem., Akron; and Calvin C. Johnson, Dem., Cincinnati.

Bill to establish EST was introduced in the House of Representatives by Reps. John H. Weis, Rep., Lancaster, and Vaughn F. Stocksdale, Dem., Rossburg. Earlier in the session, a similar bill was introduced in the Sentae.

Sen. Taft said the DST bill was introduced in an attempt to clarify any difficulties that might arise if the state would go automatically on DST, under the federal Uniform Time Law. He said there could be a question as to which time courts, public offices, and even liquor establishments should use.

Doubts were expressed that the legislature would approve an emergency measure to establish EST. Such a measure would go into effect immediately upon signing by the governor. Ken Prickett. executive secretary of the Independent Theatre Owners of Ohio, said approval of EST "can mean a considerable amount of money to each and every motion picture theatre in the state."

Theatres Lose Top Ally In N.C. Fight On D.S.T.

Theatres across North Carolina are expected to oppose the adoption of daylight savings time but it is not known how effective their opposition will be this year because they will be without a former ally—the farmers.

The North Carolina Farm Bureau, which has vigorously opposed daylight savings time in past years, has announced that it will take no stand on the issue this year. The State Legislature convenes in February, and it has wrestled with daylight savings time issue at every session since 1940.

During past sessions of the Legislature, theatre interests, farmers, and others have been successful in getting the proposal killed. This time, however, it will be necessary to get a legislative act passed specifically exempting North Carolina from a federal law, under which all states would observe daylight savings from April 24 to Oct. 30.

With the exception of theatre interests, there seems to be little opposition to daylight time this year, and there has been some question raised as to whether a bill will be introduced in the Legislature which would exempt the state from the federal law.

W. G. Enloe, Raleigh, district manager for North Carolina Theatres, Inc., said, "I'm confident that if any bill is introduced (to exempt North Carolina) we will support it, but I don't know if we'll go all out to get a bill introduced."

Throughout the country, exhibitors are trying to defeat Daylight Savings Time, but the battle is made more difficult by the fact that for the first time, specific legislation is necessary.

Burden Of "Adult" Proof Now On Chicago Censors

CHICAGO—The city of Chicago will have to go to court in the event that the film censor board should classify a motion picture for "adults only." Previously, the city only had to make this move if the board decided that a movie should be banned. The new ruling was handed down in U.S. District Court by Federal Judge Abraham L. Marovitz.

University Film Showing Brings Obscenity Charge

ANN ARBOR, MICH.—Three University of Michigan students and a faculty advisor were arraigned on charges of "showing an obscene, filthy and indecent motion picture."

Warrants for the four were issued after Ann Arbor police and Washtenaw County Prosecutor William Delhey viewed the 40-minute film, "The Flaming Creatures." The four people belonged to the Cinema Guild, an agency of the University Student Government Council.

The university disclaimed any liability for the showing of the film. An administration statement said: "If public law . . . is violated . . . and a citizen is guilty, he takes the consequences."

Conviction under the Michigan statute governing obscene films carries a maximum penalty of up to one year and a fine.

Reviews of "Flaming Creatures," an experimental film produced by underground filmmaker Jack Smith of New York, say it includes closeups of private parts of the body and depicts and suggest abnormal sexual behavior, including the group rape of a young woman.

A spokesman for the Cinema Guild said it plans to continue with its planned program of five experimental films. Some of these also involve sexual themes, the spokesman said.

The case will undoubtedly be followed with interest by the industry as it appears to involve showings under the auspices of a club rather than regular commercial exhibition.

TelePrompTer Announces Daytona Race Telecast

NEW YORK — The first national press closed-circuit to promote a sporting event was held by TelePrompTer Corp. in major cities around the country to inform the nation's press about TPT's national closed-circuit telecast on Sunday, Feb. 26, of the Daytona 500-mile stock car racing classic. The Daytona closed-circuit, to top theatres and arenas around the country and Canada, and by satellite to Europe, also will be a "first," marking the first time that the Daytona race will be seen outside the Daytona International Speedway.

In New York, the press gathered at the Hilton Hotel to watch the one-hour press session. The Sheraton Cadillac in Detroit, San Francisco's Mark Hopkins, and the Statler Hilton in Dallas were among the other hotels where newspaper, magazine, tv, and radio newsmen gathered to hear Irving B. Kahn, president of TelePrompTer, and others tell about the Daytona race and its closed-circuiting.

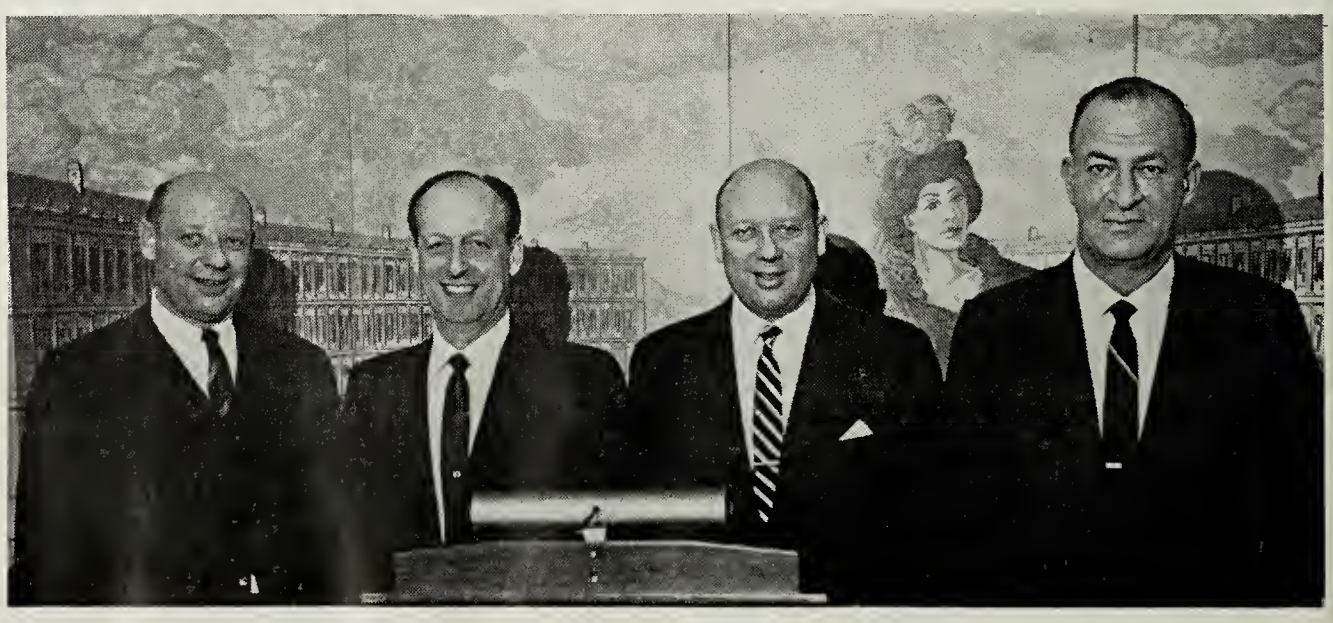
Also appearing at the press session, which originated at the Dayton track and which was produced by TPT executive producer Robert Bleyer, were William France, president of the Daytona International Speedway; Jay Merkle, TPT group communications vice-president; James Somerall, president, and Joan Crawford, board member, both of Pepsi Cola; Russell R. Malek, president of Sun Electric; Larry Truesdale, head of the racing division of Goodyear; and Thomas Adams, Florida Secretary of State. Pepsi Cola, Sun Electric, Goodyear, and Pure Oil are sponsors of the Feb. 26 national closed-circuit telecast.

TPT aims at a closed circuit audience of 500,000 persons. At last report, 100 outlets were signed for the theatre-arena hook-up with more to come.

Para. Sells Sunset Studio

HOLLYWOOD—At a price reliably reported to be in excess of $5 million, Paramount Pictures announced the sale of its Sunset studio to Golden West Broadcasters, a firm headed by former cowboy film star Gene Autry. The announcement added that Paramount's main Hollywood studio wasn't affected by the sale.

Paramount acquired the Sunset spread 10 years ago and recently has been leasing it to outside producers, principally Golden West, whose tv station KTLA is located on the property.



Pictured here at the national convention of National Screen Service in Chicago are (l-r) Norman Robbins, vice-president and general manager; Milton E. Feinberg, general sales manager; Burton E. Robbins, president, and Paul N. Lazarus, executive vice-president. The meeting brought together the bulk of National Screen's branch managers and salesmen for discussion of plans for the new year.

Six N.Y. Area Dates Set For Reade's "Ulysses"

NEW YORK—The motion picture of James Joyce's "Ulysses" will be shown in six theatres in the greater New York area—the Beacon in Manhattan; the Brooklyn Academy of Music; Brandt's Yonkers; Community, Morristown, N.J.; Fine Arts, Westport, Conn.; and the Palace, Stamford, Conn., for three days only, March 14, 15 and 16, as part of the simultaneous premiere presentation of the film throughout the United States, Norman Weitman, general sales manager for Continental, announced.

This unique manner of presentation includes a total of four performances—the three evening performances at 8:30 p.m. and a Wednesday matinee at 2:30 p.m. on March 15. All tickets will be available on a reserved seat basis. The three days will constitute the entire run of the Walter Reade, Jr.-Joseph Strick production.

Joyce's novel, "Ulysses," was published in 1922 but was not allowed into this country until 1933, when Justice John M. Woolsey of the U.S. District Court declared: ". . . in 'Ulysses,' in spite of its unusual frankness, I do not detect anywhere the leer of the sensualist. I hold, therefore, that it is not pornographic." The novel was published here by Random House shortly thereafter.

For the next 30 years, the motion picture industry struggled to find a way to bring the book to the screen. Several important producers tried their hand at the project but the screen was apparently not ready for the explicit Joycean dialogue and "Ulysses" remained one of the few unfilmed classics.

Finally, in 1962, director Joseph Strick obtained the rights to the novel, and immediately began working with producer Walter Reade Jr., on the project. With Fred Haines, Strick wrote a screenplay that was pure Joyce and in July, 1966, filming began on "Ulysses" in Dublin on the actual locations described in the novel by Joyce. Shooting is now completed and the final cutting and scoring of the film is currently underway in London.

Executive producer Reade, who is also distributing the film describes "Ulysses" as "a motion picture that is more personal, more explicit and more adult than anything ever presented in a motion picture theatre. Joseph Strick and I decided at the beginning to make no compromises. We have aimed at a faithful and artistic translation of this great novel to the screen."

EK Ski Film Set

NEW YORK—"America On Skis," a 10-minute theatrical color film for Eastman Kodak Company, produced and directed by Jack Durrance and distributed by Paramount, is currently in production.

Durrance is now on a three month shooting schedule that will include the major ski areas of the United States.

The film, to be edited by Jean Oser and written by Bob Hertzberg, will include location photography in New England, the midwest, the Rocky Mountains and the west coast. Even the subway ski-circuit at Manhattan's Van Cortlandt Park will be included.

Eastman Kodak, whose photographic equipment will be carefully worked into the film's flow, recognize the film as an exciting look at the tremendous growth of skiing in America. Fully utilized will be Durrance's ability to ski the trails with the film's subjects as he handholds the 35-mm camera equipment. Extreme slow motion, telescopes and traveling shots will also be brought into play to capture the thrill of the sport.

Universal Expanding World-Wide Search For Young Film-Makers

NEW YORK—Milton R. Rackmil, president of Universal Pictures, announced a further development in the company's expanding efforts to find new talent among young filmmakers. To implement this program, conducted by young film graduates, the company announced the appointment of Charles S. Hirsch to work with David Stewart Hull, a member of Universal's literary department in New York.

Hirsch will be responsible for finding new talent among young film-makers. He will work under Hull's supervision. Hull's activities, up until now concentrated in the development of young writers, will be expanded to include the discovery and nurturing of young film technicians, photographers, directors, and other production talents.

During the past year, Universal has hired budding new talent both here and abroad and given them, in some cases, their first efforts at movie-making. This new and youthful group of cinema makers include George Edwards and Curtis Harrington who, respectively, recently produced and directed "Games," starring Simone Signoret, at Universal City Studios.

In England, Peter Watkins, who did the famed BBC documentary, "War Games," has finished his first directorial effort for Universal, "Privilege," starring Jean Shrimpton. Michael Winner, another young director, has just completed "The Jokers," starring Michael Crawford and Oliver Reed, in London.

Others who have participated in this new and ambitious film program are Peter Hall, who starts his first film, "Work is a Four Letter Word," in London, and Albert Finney, who is currently completing "Charlie Bubbles," his first effort as a motion picture director.

In this country, Leo Fuchs, a former top-flight photographer, produced "Gambit" with Shirley MacLaine and Michael Caine and has been named co-producer on the forthcoming Paul Newman film, "Meanwhile, Far From the Front."

Another "first" is Ron Winston, who directed "Banning," just completed at Universal City Studios with Jill St. John, Robert Wagner, and James Farentino.

In its expanding search for new talent, the company will review shorts, documentaries and other film efforts of young film makers, and of students working through universities offering film programs.

An important aspect of the program, it was stressed by the company, is that new talent will be given an opportunity to produce shorts, featurettes, or feature-length films with freedom of expression in their film-making.

The new appointee, Hirsch, is a 24-year-old graduate of the University of Pennsylvania. He has been associated with the Garrick Cinema in New York as general manager. Previously, he had founded the film center of the Gallery of Modern Art at the Huntington Hartford Museum.

N. J. NATO Unit Meets; Nominates Officer Slate

NEW YORK—The interim committee of the New Jersey Association of Theatre Owners, NATO unit for New Jersey, ratified their constitution. A meeting of the entire membership will be held this month for the election of officers and directors.

Nominations are Howard Herman, president; Maurice J. Miller, chairman of the board; George Hamid, Nickolas Schermber, Jerry Swedroe, and Edward Sniderman, vice-presidents; Henry Burger, secretary; Harold Graff, assistant secretary; Louis Baurer, treasurer; John Balmer, assistant treasurer; Irving Dollinger, NATO delegate.

Directors nominated were Henry Brown, Sam Engelman, Philip Harling, W. D. Hunt, Joe Lefkowitz, Harold Newman, Wilbur Snaper, Robert Smerling, and Jack Unger.

Oswego, N.Y., Manager Makes Noise For "Music"

OSWEGO, N.Y.—Philip Thorne, manager of Panther Theatre Corporation's Oswego, Oswego, N.Y., won attention for his comprehensive program on behalf of "Sound of Music." This included mailing of letters to 500 teachers, doctors, lawyers, clergymen, industrialists, and civic leaders; a cooperative with WSGO in which "breaks" heralded it as "Your Sound Of Music Station," with "salutes" throughout the day before the 20th Century-Fox prize-winning musical opened, and 10 special programs featuring soundtrack music during the playdate.

Also, the scheduling of screen-time information in local "Palladium Times" and several out-town papers; the laying out of a full page ad, which The Times liked and which enabled house to land it, with theme "Give Sound Of Music" for Christmas (theatre's regular copy was used in this, making extra cost nil); placing 22 × 28 cards in four downtown stores. The "suggestion" for Christmas "Sound of Music" left the bottom half for utilization of a larger ad from the film, complete with playdate.

Thorne's letter, spotlighting a four-week run, mentioned "special group rate for those attending in a reasonably large number." It gave his telephone number for inquiries.

The Oswego manager worked for the former Schine Circuit in Gloversville, Ogdensburg, and Oswego for 12 years, before Nitke assumed control.

Union Carbide Aids VCI

LONDON—J. W. Cosby, marketing manager, Ace Carbon Prodcuts, has informed Jim Carreras, president of Variety Clubs International, that his parent organization, Union Carbide Corporation, will donate $1800 towards the Variety International convention in Mexico City on May 15–19.

The contribution is for the presentation of gifts to convention sponsors, and will be administered by the International president.

Simonelli Goes West

HOLLYWOOD—Charles F. Simonelli, executive vice-president of Technicolor, has moved to the corporation's Hollywood offices, it was announced by Paul W. Fassnacht, president and chief executive officer. Simonelli formerly was located at the company's east coast offices at Stamford, Conn.





The beauty of the Eastman Color System: every part works best for you

Where do we fit into your production? All along the way—not just while the cameras are rolling. The release prints, after all, may be far removed from your first set; still, they must reflect your original intention. And that's why it's so important to stick with Eastman right straight through.

Every part of the Eastman Color System works best for you because all the parts work best together. That's both the beauty and the logic of it. Thus, *Eastman* Color Negative (and its special process) works beautifully with *Eastman* Color Intermediate (and its special process) to produce the masters for optical effects. Both work beautifully with *Eastman* Color Print Film (and its special process) to give you the result you wanted from the very start.

Our total effort at Eastman—from research to personal engineering service—is directed toward giving you the best possible release print. May it speak eloquently for all *your* effort, eliciting raves from millions of movie-goers and television-viewers.

EASTMAN KODAK COMPANY

Atlanta: 404/GL-7-5211
Chicago: 312/654-0200
Dallas: 214/FL-1-3221
Hollywood: 213/464-6131
New York: 212/MU-7-7080
San Francisco: 415/PR-6-6055

Kodak
TRADEMARK

Indian Producer Merchant Fulfills Promise Noticed Seven Years Ago

By MARK GIBBONS

HOLLYWOOD—Back in 1960 when MOTION PICTURE EXHIBITOR had us anchored as a correspondent in San Francisco, we wrote a cordial effusion about a bright young movie producer from India named Jamail Merchant. It occurred during the flurry of copy we were mailing, wiring, telephoning, and almost dispatching by carrier pigeon during the annual San Francisco International Film Festival.

At that period, the only name of importance to American exhibitors when it was tacked on the producer screen credit of an import from India was Satyajit Ray. The latter's sad-happy cinema sagas were a sure-fire hit in the art and foreign film houses and were soon to become good conventional theatre attractions. But Satyajit Ray notwithstanding, your MPE scrivener at that time of nearly seven years ago suggested that exhibitors keep an eye on Jamail Merchant because he might eventually be popping up with vigor on the exhibitor's screen. Well, he has.

Today, Jamail Merchant is second only to the great Ray in a nation that is second only to Japan as the world's most prolific film producers. Third in production is the United States, followed by Italy, the Soviet Union, France, and Great Britain. The actual 1966 totals, just released, are Japan, 442, a drop of 42 from 1965's output; India, 322, up 18; United States, 214, up 34; Italy, 188, up 37; USSR, 113, approximately the same as 1965; France, 93, a slight increase; Great Britain, 70, about even. These figures are from a European survey which counted only major productions.

Merchant's "Shakespeare Wallah" and "The Houscholder" currently are being booked in U.S. art houses for February release.

Getting back to 1960, Merchant made his first picture in that year—in New York! It was "The Creation of Woman," a modest 13-minute interpretation of the title in dance and mime. But it was released around this country with Bergman's "The Devil's Eye" and subsequently won an Oscar nomination. This gave Merchant the impetus to form an association with James Ivory, once of the University of Southern California's School of Cinema. They are based in Bombay; Merchant produces and Ivory directs—in English. Merchant is 29, and Ivory is 37.

Merchant earned his master's degree at New York University and later studied movie-making at UCLA. He is grateful for having had the opportunity to analyze the works at first hand of so many qualified producers. "If I had stayed in India," he says happily, "I would have been confined to musical films and song and dance numbers with no story as such."

Merchant and Ivory were able to bring in "Shakespeare Wallah" below a budget of $125,000. After the film won an award at the Berlin festival and critical praise at the New York Festival, Walter Reade-Sterling agreed to take over its American distribution, and Paramount is negotiating for more movies.

"Parenthetically," Merchant told us, "our trade name, Merchant-Ivory Productions, is often mistaken. People think I am selling ivory. In my country, 'wallah' means a person's business or occupation—a shoe wallah, an elephant wallah, etc. 'Shakespeare Wallah' was a successful novel by Ruth Jhabvala, a Polish writer living in Delhi. She wrote the screen play with Ivory. Plot concerns a troupe peddling Shakespeare all over India. When we were shooting in northern India, the cast gave shows in schools and such places in the performers' spare time!"

Asked who did the music score, Merchant deadpanned:

"Satyajit Ray. He combined the music of East and West."

And never the twain shall . . . ? ? ?

"Reserved Performance" Policy By UA For "Marat-Sade"

NEW YORK—A special "Reserved Performance" policy will be inaugurated by United Artists for the world premiere engagement of the Royal Shakespeare Company presentation of Peter Brook's motion picture, "The Persecution And Assassination Of Jean-Paul Marat As Performed By The Inmates Of The Asylum Of Charenton Under The Direction Of The Marquis De Sade," which will open in New York on Wednesday, Feb. 22, for a limited engagement at the Trans-Lux East Theatre, it was announced by UA vice-president James R. Velde.

"The 'Reserved Performance' policy," said Velde, "will enable the movie-goer to purchase his ticket in advance of the performance of his choice. The ticket will guarantee him a seat at the performance. Tickets will be on sale at the boxoffice or by mail."

Patrons will be alerted that "under no circumstances will anyone be seated after the performance has begun."

There will be three daily performances Monday through Friday, at 2:40 p.m., 6:00 p.m. and 8:45 p.m., and four performances a day on Saturdays, Sundays, and holidays at 2:30, 5:00, 8:00 and 10:15.

Metropolitan Opens Newest

LOS ANGELES—Sherrill C. Corwin, president National Association of Theatre Owners, returned from the San Juan, Puerto Rico, NATO board meeting and sessions of the executive committee to be on hand for the recent opening of his Metropolitan Theatres Corporation's new Fairview Theatre in the Fairview Shopping Center adjacent to Santa Barbara, Calif. The all-purpose house is the circuit's seventh in the Santa Barbara-Goleta area and its 35th in California.

The 700-seat Fairview, designed by architect Robert Kliegman, is one of the most ultra-modern theatres of its kind in the nation and has a clear-view screen of more than 1300 square feet. It has transistorized sound, all-weather air-conditioning, and free parking for over 400 cars. The 18 × 50 ft. projection booth, unusually large for a theatre of this size, will permit installation of any future technological developments.

Attending the opening with Corwin were Harold Citron, Bruce Corwin, Norman Newman, Harry Wallace, and other Metropolitan executives, as well as district manager William McDougall. Fairview manager is George Dusseault.

Exhibitor Summit Meeting Begins Tex. D-I Conclave

DALLAS—A great many presidents of state exhibitor organizations planned to attend the summit meeting of association presidents scheduled for yesterday's afternoon session of the Texas Drive-In Theatre Owners Association at the Statler Hilton Hotel. A welcome was planned by the board of directors, headed by president M. K. McDaniel.

Out of state association presidents who had announced plans to attend are Doyle Maynard, president of Louisiana Theatre Association; Harry Thomas, president of Mississippi Theatre Association; George Aurelius, president of Arizona Theatre Association; Woody Sylvester, president of United Theatre Owners of Oklahoma; and Bernard J. McKenna, Jr., president of New Mexico Owners Association.

Outstanding industry leaders planning to attend included Samuel Z. Arkoff, chairman of the board of American International Pictures; Joe Levine, president of Embassy Pictures Corp.; and Bob Cox, vice-president of Pepsi Cola Co., and head of public relations for Pepsi Cola. All three are scheduled to appear on today's morning session, according to Joe S. Jackson, convention chairman.

A grand Texas style welcome hosted by National Screen Service will open the 15th annual convention with a "Steak and Eggs" Texas Round-up Breakfast today (Feb. 1). Hosting the event will be Burton E. Robbins, chief executive officer and president of National Screen Service; Paul N. Lazarus, executive vice-president; Norman Robbins, vice-president and general manager; and Milton Feinberg, general sales manager, all of New York; and Paul Short, southwestern divisional manager for National Screen Service.

Bantam Aids "Generals"

Bantam Books has produced a new paperback movie edition of the Hans Hellmut Kirst best-seller, "The Night of the Generals," currently being distributed to book stores across the nation with an extensive promotional kit for use in heralding both the book and the Sam Spiegel-Anatole Litvak production.

Columbia Pictures, distributor of the film, and Bantam Books have joined forces in distributing the promotional kit, in order to insure its availability for local playdates of "The Night of the Generals." In addition, Bantam has produced a promotional bookmark for use by exhibitors and Columbia's field representatives.

Books Boost Para. Duo

The best-selling books of two Paramount Pictures releases, "Is Paris Burning?" and "Hurry Sundown," are among the outstanding novels currently being offered to subscribers of the Doubleday One Dollar Book Club.

"Is Paris Burning?" is based on the best-seller by Larry Collins and Dominique Lapierre, and Otto Preminger's "Hurry Sundown" is taken from the giant novel by K. B. Gilden, also a top seller.

"Quiller" In Paperback

NEW YORK—"The Quiller Memorandum," 20th Century-Fox's unique spy thriller, is being published in paperback form by Pyramid Books, and has been distributed to its thousands of outlets across the country. Written by Adam Hall, the book was published in hardcover form by Simon and Schuster, and was a Book-of-the-Month Club selection.



Miami Beach's Eden Roc Hotel became a center of activity in connection with the world press premiere of Warner Brothers' "Hotel." At left are Merle Oberon and designer Edith Head, who designed Miss Oberon's wardrobe for the film. Center, Catherine Spaak, who also stars, checks in prior to the premiere. Right, reporters mass the pool deck to interview Kevin McCarthy, who is also starring in the Technicolor movie.

Florida State Circuit Plans Jacksonville House

JACKSONVILLE — A long-awaited announcement came from Florida State Theatres regarding plans for a new theatre in this city to replace the seating capacity which the company lost when the Capitol and Empress were shuttered last September.

Florida State—largest and oldest theatre circuit in Florida—operates 55 houses in 32 communities, including the Center, Florida, Imperial, San Marco, and Edgewood of this city. The last of the five facilities to be built here was the Edgewood in 1947.

Signing a lease with Joan and Martin Stein (owners of Regency Square, the largest completely weather-controlled shopping center in the southeast) was Harvey Garland, FST vice-president in charge of operations. Garland said Jacksonville architect Robert C. Broward has been hired to design "the most beautiful and advanced showplace in the country." Broward is a noted former student and disciple of world-famous Frank Lloyd Wright and has designed some of Florida's finest buildings. The new theatre, said Garland, "will utilize every new development now available to the motion picture industry."

To be built in the northeast corner of Regency Square, the facility will have "safety-lighted" parking, will contain approximately 1,000 seats, and is expected to be open by next Christmas.

The Jacksonville Journal devoted a feature story to the announcement of FST's new house and a picture with the story showed Mr. and Mrs. Stein at the lease-signing ceremony with Garland and Robert Heekin, FST's district supervisor for northeast Florida.

Sing Out For "Alfie"

The title song from Paramount Pictures' "Alfie" has been released on three additional record labels, bringing to 21 the total number of recordings now available.

The new renditions of the Burt Bacharach-Hal David song are by Peter Duchin on Decca, Pucho on Prestige, and the Hollywood Studio Orchestra on Cameo Parkway. "Alfie" previously was recorded by Cher, Carmen MacRae, Dionne Warwick, David McCallum, Jack Jones, Billy Vaughn, Cilla Black, Tony Martin, The Young Gyants, Harry Betts, Kathy Keegan, Vicki Carr, Eddie Higgins, The Fabulous Five, Joanie Sommers, Mel Carter, Dee Dee Warwick, and Jerry Butler.

Our Man In MIAMI

By Mel Konecoff

YEARS AGO, FLORIDA WAS THE SITE, ACCORDING TO DISTRIBUTORS, where indigent exhibitors used to go to forget their problems. Exhibitors used to claim, on the other hand, that distributors used to give the theatres in southern Florida their better pictures first during the cold winter months so they could spend considerable time there checking on the so-called test engagements.

Last week, we checked out the Miami Beach area when Warner Bros. so kindly invited us to join the 200 press representatives from various parts of the country and abroad who were brought down for the special press premiere of "Hotel." This was our first visit to that area. Before we go any further, leave us say that the last time we visited the west coast of Florida and noted that the weather was cold, miserable, and rainy, we received all kinds of threatening mail and phone calls. We never thought we'd be allowed back in the state.

Well, for the record, the weather during our brief stay was cloudy, windy, hot, humid, and rainy. The weather was nicer in New York. And so, we say farewell to Florida.

The premiere itself was the usual well organized Warner Brothers operation, and it naturally would be with promotion expert Ernie Grossman and his assistant, Leo Wilder, on the scene, together with the crew of fieldman, who worked hard and long. We're not gonna name 'em because sure as shooting we'll leave one or two out, and that's not right. So, collectively fellas, take a bow.

The first scheduled event after arrival was a "Meet The Press" cocktail party at the Eden Roc, and then entertainment was in order by comic Lee Tully and singer John Davidson, who, one of these days, will be starring in a movie of his own. The latter went out in the audience to sing the songs of yesteryear, and one of those caught was Warners vice-president Dick Lederer and his wife, who heard the songs of their dating year, 1956, recalled.

Yellow Chevrolet Camaro convertibles were being used to transport guests from one hotel to another along with a couple of buses, and some of the teen-age drivers were having a ball, claiming the cars were just great to drive. They had no comments about their passengers.

The next day, while tv personalities, including Virginia Graham, Gypsy Rose Lee, Rex Morgan, etc., were interviewing some of the stars such as Merle Oberon, Catherine Spaak, Richard Conte, and Kevin McCarthy, others had a chance to explore. We took a stroll past some theatres (they weren't open yet), and when we went past the Beach Theatre, sitting out front was a mailman's cart. What do you think was on top of the pile to be delivered? Why nothing else but the latest copy of MOTION PICTURE EXHIBITOR. For the doubting Thomases, we have witnesses.

Later, a ceremony across from the Eden Roc, during which the name of famed Collins Avenue was to be symbolically changed to "Hotel" Row in honor of the picture, presumably was postponed to a more convenient time. Police escorted a long motorcade from the Eden Roc north to the recently opened Sunny Isles Theatre, a twin operation of Florida State Theatres, where a packed house heard the stars introduced and saw the unexpected premiere of a 14-minute documentary featurette, "Hotel World." The color entry will be made available to theatres and tv stations in the U.S. and Canada. It was filmed in New York, Washington, and other cities, and its theme provides a cross-section of the drama inherent in hotels—the glamour, excitement, and tragedies—and even the birth and death of the great hotels themselves.

Ed Serlin, advertising and publicity director of Radio City Music Hall, noted that the admission prices at the theatre that night were considerably higher than the Music Hall's. They were getting $2.75 while the top general admission at the Hall comes to $1.95, and that includes a generally fine stage show. No wonder they do such a business. "Hotel" was shown in the Acquamarine Auditorium while the other half of the theatre, the Driftwood Auditorium, was showing "A Funny Thing Happened On The Way To The Forum." The projected images were beautiful, and reaction to the premiere was fine.

At the conclusion of the film, the guests were escorted to the Biscayne Belle, a colorful Mississippi River boat, which sailed down the Intercoastal Waterway to its destination opposite the Eden Roc Hotel. There was a band, food, and liquid refreshment on board,

(*Continued on page* 18)

LONDON Observations

By Jock MacGregor

DESPITE THE GOVERNMENT'S SQUEEZE, THE INIQUITOUS SELECTIVE Employment Tax working against the industry, the drying up of the National Film Finance Corporation's loan funds, and other problems, the studios are reporting exceptionally heavy bookings and enquiries about space. This could be due to speculators gambling on Britain joining the Common Market and making this the ideal spot for international production. Not only are artistes, technicians, and facilities for top quality English-speaking pictures (which can be easily dubbed into foreign languages) available, but also it is assumed that unlimited numbers of such offerings would be able to play freely throughout member countries without quota or other restrictions. Such a development could mean Hollywood's economic eclipse.

THE KINEMA RENTERS SOCIETY, TO WHICH ALL MAJOR DISTRIBUTORS belong, has agreed that the standard booking conditions should be amended to give exhibitors the right of cancellation when a film is televised concurrently with a theatre or after if the transmission is advertised before the theatre booking with features less than five years old, distributors warrant that they will not authorize such televising during the license period or within three months thereafter. Though in no way prompting this action, a recent transmission has caused certain embarrassment. "I Deal in Danger" was televised by some regions before it opened theatrically in London. Investigation revealed the promoters had created it out of the first two episodes of the "Blue Light" tv series for international theatrical distribution though the series had been booked by some stations. Now, no more tv sales are being completed in the U.K., and where the tv rights have been sold, the picture is not being offered theatrically unless an exhibitor specifically requests it.

MAYBE SHAKESPEARE DID DECIDE THAT A "ROSE BY ANY NAME . . .," BUT then he was not selling movies. Paramount's Russell Hadley does and has substituted "Drop Dead, Darling" for "Arrivedecci, Baby" in this market. He is the only national chief to do so and confided to me at the lunch after the press show certain anxiety about the reception. If critics do reflect public taste, he has a winner. They seemed completely sold and were readily congratulating director Ken Hughes and the artists present. One leaving the theatre even remarked how sorry he was that he had an appointment as he could have faced his host without reservations and eaten the meal with a clear conscience. Everyone was relaxed, and it was voted among the most pleasant, intimate, and informal gatherings. They were as enthusiastic in print, and several gave it pride of place for the week over Claude Lelouch's Cannes Grand Prix winner, "A Man and a Woman," further questioning the value of awards at these precious festivals.

Continuing on titles, among the shortest, "Lu," has been passed by the censor for "Adults Only." Lord knows what it means unless there is a spelling mistake. That two letter play, "Eh," becomes "Work . . . Is a Four Letter Word" as a film. Universal's Jay Kantor, continuing his policy of giving talent in other spheres cinematic chances, has the Royal Shakespeare Company's Peter Hall as director.

I MADE QUITE AN IMPRESSION ON CARMILLA SPARV AT THE RECEPTION launching "Department K," in which she stars with Stephen Boyd. I was talking with the producers, Maurice Foster and Ben Arbeid, and director Val Guest, of this Columbia release which will be shot entirely on location in Austria, Germany, and London, when I stepped back to let a waiter pass. I landed on her delectable foot. I was forgiven, but it was quite an introduction. While here, she also attended the "Murderers' Row" premiere and looked every inch a star. I was sorry that Irving Allen was an absentee, but his associate producer, Euan Lloyd, was present looking particularly spruce and chirpy. Once again, I am happy to report a really well groomed audience with many delightfully turned out dollies providing fetching subjects for photographers.

ASSOCIATED BRITISH'S DEPUTY CHAIRMAN AND CHIEF EXECUTIVE, Robert Clark, has appointed Brian J. B. Cope, B.Sc., Associate of the Royal College of Science, an administrative assistant in his office. . . . Granada's trading surplus for the year is reported as $14,212,363, against $14,507,475 for a 53 week year, though theatre earnings were not itemised. Directors are again recommending a 35 cent dividend on the 70 cent shares. . . . The French Ambassador hosted a reception at his embassy for Anouk Aimee and Pierre Barouh, in town for the "Man and Woman" opening at the Curzon. It was good to renew acquaintances with UA's Ashley Boone, in for a few days from New York. . . . Have often heard about the butchering of feature films on commercial tv but had not realised how extensive it was until I saw "The Naked Edge," with which I was associated. I had to refer to the script to follow one sequence. I hate to think how the public got on. . . . Sorry I cannot accept Bill Dowds' invitation to the Northern Ireland exhibitors' dance in aid of the Cinema and TV Benevolent Fund at the Dunadry Inn, Co. Antrim, on Feb. 7. It was a kind thought. . . . Thought I had been stood up for that Saturday morning drink at the Portobello Market by Jean Osborne, that ace publicist who is so in demand with international companies, until I got a post card saying that she had to drop everything without time to phone around to join the Burtons on "The Comedians" MGM unit in Dahomey—I find from an atlas that this is in West Africa and understand this is the first movie to shoot there. . . . Wild horses won't drag the name of the theatre from me for it was sheer chance that the comprehensive and painstaking campaign should reach such an old cynic as myself, but the window display at The Tripe Shop seemed to be touching a new honesty in publicity! My worst nature was also tickled in the White Elephant seeing a producer sitting at the next table to the publicist he had just fired. . . . Would all correspondents please note that because of late deliveries and postal delays, it is no longer possible to rely on letters, mailed even nearby, being received before I go out the next morning. . . . Sean Connery has grown the most brigandish of moustaches.

Dallas Youth Film Forum Boosts Movies Via Radio

DALLAS—The Dallas Youth Film Forum has supplemented its activities with a 45 minute radio program each month on radio station KRLD to discuss movies screened and reviewed by the group.

Students are selected from among the 50 participating schools in the Dallas area to talk informally about the picture on the air with moderator G. William Jones, minister of education for the Casa View Methodist Church and a member of the Southern Methodist University faculty. The Texas Motion Picture Board of Review is sponsor of the project.

Latest discussions were centered on "Funeral in Berlin" and "Hotel." Touching on all facets of the films—from production, direction, and filming to the moral and ethical aspects—the large screening group and the radio participants hailed both as outstanding entertainment.

Specifically, Michael Caine, star of "Funeral in Berlin," was cited as the coming favorite among young people, not only because of his many outstanding portrayals in several pictures recently but also because he appears to represent a more believable character capable of coping with screen problems successfully without the superficial aids prevalent in James Bond type movies. The consensus put Caine at the top of teen-age celebrity poll for some time to come.

Praising the way the multi-plot scheme was handled in "Hotel," the student reviewers agreed unanimously that the picture was the type that prompts a viewer to urge his friends to see it because of the spellbound manner in which it holds the moviegoer's interest. The forum also commended the unique camera work and excellent direction that made the film so successful.

Featurette Sells "Hotel"

"Hotel World," a 14-minute documentary film relating dramatic episodes that have occurred in hotels, will be released by Warner Bros. to promote the all-star motion picture drama, "Hotel."

The featurettes, produced in color by Professional Film Services, will be made available to theatres and tv stations.



Mrs. John V. Lindsay (right) and John, Jr., accept the first invitations for the unique New York dual world premiere of 20th Century-Fox's "Doctor Dolittle" from Mrs. Frederick B. Payne, vice-chairman of the New York Committee for Project HOPE, which will sponsor the Tuesday evening adult premiere (Dec. 19) and Wednesday children's matinee (Dec. 20) at a theatre to be announced.

ALBANY

The Hellman Theatre has advertised "The Bible," which opened there on Dec. 25 on a road show engagement, as "now in the final weeks." . . . Ritchey's Art Theatre, Scotia, did the unusual in playing Warner Brothers' release, "Any Wednesday," while it was being exhibited at the Stanley Warner Strand, Albany, and the Troy Theatre, Troy. . . . James O'Brien, Kallet Theatres' Utica city manager and director of the circuit's recently opened Cinema, New Hartford, arranged a women's "wardrobe key" contest tieup with a local store on "Penelope." . . . Panther Theatres in Gloversville, Glens Falls, and elsewhere have been staging early Sunday afternoon rock-n-roll dance band competitions as an added attraction, with prizes for the first and second best units. This promotion has generated interest among teen-agers and has lent itself to advance newspaper publicity. . . . Utica Karate Club gave an evening exhibition in the mezzanine of the Stanley Theatre, Utica, as part of manager William Leggiero's ballyhoo for "Alphabet Murders." . . . The Schenectady Downtown Merchants Bureau presented a heavily advertised free a.m. showing of "Fanny" at Proctors, Schenectady, which is managed by Philip Rapp. . . . Alan Iselin, president of Iselin Drive-In Theatres and of Futurama Presentations, whose film, "Come Spy With Me," produced with Paul Heller of New York and shot in Jamaica, is now being distributed by 20th Century-Fox, spoke on "Motion Picture Production" at St. Agnes School here. His daughter is a student at the Loudonville school. Iselin also showed a two-reeler to the 100 pupil assembly. . . . A change in management of Clark Film Service's Albany offices was followed by the retirement of Frank Carroll as office chief and the promotion of John Pemberton to the post. Carroll has served here with MGM for a quarter of a century, as shipper, head shipper, booker, and office manager, before joining Clark in the fall of 1956. Tom Lark, district supervisor for Clark, has also bowed out.

BUFFALO

The combined installation ceremonies of the Variety Club of Buffalo 1967 officers, as well as the officials of the Women of Variety, will be held Feb. 11 in the Terrace Room of the Statler Hilton. Melvyn Berman, first assistant chief barker, and Al Petrella, 1966 chief barker, are co-chairmen of the event. . . . The many voices of the former RKO-Palace, Rochester, organ sounded again after 17 months of public silence. Now securely ensconced in its new home in the Auditorium theatre in Kodak Town, the "mighty Wurlitzer" responded in lively manner a day ahead of the concert to the touch of Canandaigua organist Don Scott. Don was preparing his program for the concert which the Rochester Theatre Organ Society presented for an invited audience. The public at large will have a chance later to hear the instrument when Eddie Weaver, Byrd theatre, Richmond, Va., one of the few places in the country where a theatre organ is still played regularly, will give a concert Saturday evening, Feb. 25. . . . "The Last Chapter," motion picture documentary dealing with a 1,000-year history of Polish Jewry up to 1939, was presented in the Jewish Center of Buffalo. The screening was preceded by a short address by Fred Keller, owner and operator of the Circle-Art and Glen-Art. His discussion, titled "Truth in Film," concerned film documentaries. . . . Joseph E. Custer, 63, of Honeoye, electrician in the maintenance department of Eastman Kodak in



The 20th Century-Fox home office employees now enjoy a new, ultra-modern dining facility. It will provide a variety of both hot and cold foods and beverages during lunchtime, and snacks, hot coffee, and other refreshments throughout the day.

Rochester for the past 25 years, died Jan. 19 in Strong Memorial Hospital. . . . Sidney J. Cohen, president, Motion Picture Theatre Owners of New York State, Inc., is back at his desk after an air trip to Puerto Rico when he attended a board meeting of NATO in San Juan. Cohen will attend the testimonial dinner honoring Marshall H. Fine Monday, Feb. 20, in the Statler Hilton Hotel in Cleveland. . . . Clint LaFlamme, maitre d'hotel, Tent 7, Variety Club, has been appointed chairman of the talent continuity committee of the 1967 telethon by general chairman James J. Hayes. The Telethon will be held Saturday and Sunday, Feb. 25 and 26. . . . The last free film show presented Wednesday mornings in January in the Center and Century to aid shopping in downtown Buffalo was "I'd Rather Be Rich." The free shows were sponsored by the Evening News and the Retail Merchants Association. . . . Construction of the television cable network for the town of Warsaw will be started Feb. 1 by the Jerrold Electronics Corp. of Philadelphia. Late last fall, the Rochester Telephone Co. and the Warsaw Television



Sam Teardrop (left and that's really her name), representing Columbia Pictures, and Walter Winterbottom, world renowned soccer coach from England, at the National Soccer Coaches Association convention held recently in New York. Miss Teardrop introduced the film "Goal!," screen record of the 1966 World Cup Series.

Cable Corporation of East Aurora made a joint agreement by which the telephone company would construct and maintain the complex cable system necessary to bring to signals to Warsaw subscribers. The company will lease the system to Warsaw Television Television Cable, which will arrange for customer attachment and handle service calls. Telephone company officials said that the Jerrold company, which is the oldest and most experienced contractor in this field, will complete construction of the system by March 15. . . . Buffalo area industry condolences went to Gerald M. Westergren, managing director, Dipson's Amherst, and ad-publicity chief for the area houses in the same circuit, on the death of his mother.

Phila. College Of Art Launches Film Course

PHILADELPHIA—A course on the history and understanding of motion pictures is one of a variety of courses open to professionals and the public in the evening division of the Philadelphia College of Art.

The course on motion pictures, which will include showings of American and foreign classics, will cover the rise and fall of the star system, the impact of television, trends in American film making, the protest film, the maturation of Italian films, the golden years in English films, the new wave in France, and the post-war birth of the Japanese cinema.

David Grossman, who will teach the course on the history and understanding of films, said that among directors whose work will be studied are Charles Chaplin, Tony Richardson, Robert Wise, Richard Brooks, Roberto Rosellini, Jean Renoir, Marc Allegret, Rene Clair, David Lean, and Carol Reed.

Among the films scheduled for viewing and discussion are "Yojimbo," "The Mark," "La Strada," "God Needs Men," "Jules and Jim," "Man on a Tightrope," "The Troublemaker," "Lorna," "Monika," "Footlight Parade," "Hobson's Choice," "Loneliness of the Long Distance Runner," "Two for the Seesaw," "Quartet," "Prince and the Showgirl," "The Diary of Anne Frank," "Five Fingers," "Elmer Gantry," and "The Best Man."

Modern "Mister Deeds"

WILMINGTON, DEL.—An alumnus of the motion picture industry and a film buff, Chancellor William Duffy, Jr., chief judge of the Court of Chancery, drew upon his theatre experience in writing an opinion dismissing a petition to appoint a guardian for an 83-year-old Glasgow, Del., man, Winfield S. Conner, Sr.

Chancellor Duffy, a theatre usher and member of Loew's baseball team in his high school days, made mention of two pictures, Columbia's "Mr. Deeds Goes to Town" and 20th-Fox's "Miracle on 34th Street," in the course of ruling that Conner is capable of handling his own money affairs.

The ruling said that Conner's agreements in the sale of inherited real estate "have an out-of-this-world quality" which is "reminiscent" of "Miracle."

Chancellor Duffy did not go as far as the Hollywood observation that Longfellow Deeds, played by Gary Cooper, was "the sanest man ever to come before this court," but he observed that "an old man is just as entitled to his generosity, and his perversity, as a young man. The court is empowered to act only when such conduct is a product of age or mental infirmity."

CHARLOTTE

There were some red faces when the new $375,000 Reynolds Cinema held its formal opening at Winston-Salem, N.C. There was no sound. Charles B. Trexler, president of Stewart and Everett Theatres, Inc., operators of the house, told a sympathetic audience that he and the rest of the management "could have crawled under our seats." After a practically soundless formal dedication program, the start of the feature film was delayed briefly while the sound equipment was fixed. The new house, located in the Reynolda Manor Shopping Center, has 750 seats and a smoking lounge. Entrance and exit to the auditorium is made easy by five aisles, with a broad aisle passing between the auditorium and foyer. Exits on either side of the aisle permit spectators to leave the building without passing through the foyer, should the foyer be filled with incoming patrons. The auditorium has foam lounge chairs, and the theatre is designed for the ease of wheelchairs, as there are no steps to any of the interior facilities. The temporarily balky sound system is a four-track high fidelity-stereophonic system, which can handle any type of film, including 70-mm. The house was designed by Wheatley, Whisnant and Associates of Charlotte, and is the 73rd in the Stewart and Everett chain, which operates in North and South Carolina and in Virginia.

CINCINNATI

Variety Tent Three and Colosseum honored William Garner, UA salesman, at a luncheon in the Vernon Manor. Garner, who has been transferred to the company's Philadelphia exchange, is a past chief barker for Tent Three and Colosseum president during the past three years. Don Womack, UA sales manager, was elected to succeed Garner until annual meeting in May. . . . Roy White, Mid-States president, has returned from a west coast trip, and William Brower, BV branch manager, from a sales meeting in Hollywood. Chester Friedman, Warners field representative, was in Miami for the world premiere of "Hotel." . . . Patti Rehme is new Universal office staffer, and Paul Enright, 20th-Fox booker, has returned after a long illness. . . . Jocelyne LaGarde, featured in UA's "Hawaii" was a guest at a cocktail party preceding an invitational preview of the film at Mid-States' new Salem Mall Cinema, Dayton, O. . . . "Hawaii" premieres here at the new Kenwood Mall Cinema. Feb. 14, with a benefit for Our Lady of Mercy Hospital. The film opens its engagement at the Salem Mall Cinema sponsored by the Dayton Chapter of Brandeis University women's committee Feb. 16. It also opens at Cine-Stage, Columbus, O., on the same date.

COLUMBUS, O.

Continued good business for "Doctor Zhivago," now in its ninth month at Hunt's Cinestage, prompted a holdover beyond the Feb. 15 closing date. Scheduled opening Feb. 16 of "Hawaii" has been indefinitely postponed. . . . Samuel T. Wilson, who retired Jan. 1 as theatre editor of the Columbus Dispatch, is recuperating at home following surgery at Riverside Hospital. . . . "Murderers' Row" closed its four-week run at Loew's Ohio and Loew's Arlington. . . . Manager Charles Sugarman of Cinema East will close "Alfie" Feb. 7 after a run of seven weeks. . . . Downtown theatre district may add up to $45,000,000 in new state office buildings within the next few years. Governor Rhodes is backing the multi-million-dollar expansion. Sites under consideration include the State House Annex and on E. Broad St. opposite the State Capitol. All are within a stone's throw of RKO Palace, Loew's Ohio, Grand Cinerama, and Hartman legitimate theatre.



Producer-director Sidney Lumet and star Kenneth Haigh were among the notables at a special preview of Lumet's "The Deadly Affair," held recently at the Plaza Theatre in New York where the Columbia release will soon have its American premiere.

DALLAS

Stefanie Keehn, a junior at Southern Methodist University, was selected as Dallas' Miss Astro-Nette to represent the city at the world premiere of "The Reluctant Astronaut" in Houston. She was to join Astro-Nettes from 17 other Interstate and Texas Consolidated Theatre cities throughout the state to compete for a week's trip to Hollywood as the National Miss Astro-Nette. . . . Bill Risenor, manager of the Inwood, an Interstate Theatre Circuit operation, has had 26 sell-out performances through the 38 showings of the roadshow "Hawaii." . . . "Alfie" is the new record holder at Cinema II at NorthPark. It broke the previous record held by "Doctor Zhivago," which held the highest opening week gross. . . . L. F. McNally, manager of the Wilshire, welcomed the roadshow engagement of "The Sand Pebbles." This marks the third roadshow film for the Wilshire which was converted into a roadshow house last June for the engagement of "The Blue Max." . . . Virgil Miers, Dallas Times-Herald, was in New Orleans to attend the world premiere at the Saenger of "The Busy Body," starring Sid Caesar, the William Castle film.

DES MOINES

A charge of violation of the state's child labor laws was filed against the manager of a closed-down West Des Moines theatre. An Iowa department of labor investigator charged Leland Dale Mercer, manager of the Lyric Cinema, West Des Moines, of employing two 15-year-old boys, one as a cashier and one as a ticket-taker. Mercer was earlier charged with exhibiting an immoral and obscene motion picture, and the license for the theatre was revoked. The state labor laws require a child under the age of 16 to have a work permit and prohibits the minor from working after 6 p.m. . . . Robert Flauher has been named as manager of theatres in Clinton, Iowa, operated by Central State Theatres of Des Moines. The four houses consist of the Capitol, Cinema I, Drive-In, and Lyons. Flauher previously managed theatres in Mason City, Clarion, and Eagle Grove in Iowa and in Nebraska. . . . The Women of Variety in Des Moines helds its annual installation and awards dinner, with Mrs. Martin Copperman taking over as president. . . . Max Weigman, projectionist at the Capri, Des Moines, is in Mercy Hospital following heat attack. . . . John Hill has reopened the Maple, Mapleton, Ia., taking the house over from Charles Vickers.

DETROIT

Jack Zide, American International franchise holder for Detroit, Cleveland, Cincinnati, and Indianapolis, heads for New York for meetings with Leon Blender, AIP general sales manager, and Milt Moritz, vice-president in charge of publicity. . . . The Variety Club of Detroit, Tent 5, held its January meeting at the new Howard Johnson's Motor Inn on Washington Blvd. Past chief barkers were honored by receiving bronze plaques inscribed with their name and the year they served as chief barker. Among the chiefs honored were Irving and Adolph Goldberg, Jack Zide, William Wetsman, Ben Rosen, Woodrow Praught, Eddie Stuckey, Irving Belinsky, and Arthur Robinson. . . . The Variety Club of Detroit women held their monthly meeting and presented Mrs. Jack Zide, outgoing president, a solid gold charm the shape of the Variety Heart in recognition of two years as president. The women will hold their annual fashion show March 2, for the benefit of the Variety Club Growth and Development Center at Children's Hospital. . . . Jack Krass, owner, Main, Royal Oak, Mich., is in the northwest branch of Grace Hospital, Detroit.

HOUSTON

The Avalon has changed its name to the Capri and is operating on an "adult" policy. . . . The Houston Street and Newsboy Club, one of the city's oldest boys' organization, became a part of the Variety Boys Club Tent Number 34. The merger was designed to benefit the 50 boys still belonging to the old club and the 3,863 members of the Variety Club through a combination of facilities and personnel. Included in the transaction were 70 acres of improved property in San Jacinto County near Coldspring, which will retain the name of the Houston Street and Newsboys Camp. Ronald Johnson, executive director of the Variety Boys Club, said the camp will be used by the combined clubs for weekend and vacation trips. Improvements include a five acre lake stocked with fish, shower and bathroom building, a camp building, and deer blinds which are used for wild animal observation. Sonny Look, newly elected president of Variety Tent 34, said three trustees and two board members of the 48-year-old Newsboys Club would be named at a later date to serve on the Variety board of directors. . . . A "Comic Caption Contest" is being co-sponsored by Mexicana Airlines, Hilton International, Interstate Theatres, and the Houston Post. Each day for six days, the Houston Post will publish a scene from "The Reluctant Astronaut." Contestants are asked to write their own, funniest, most appropriate caption. Prize is a free all expense paid trip to Guadalajara, Mexico, via Mexicana Airlines, accommodations for one week at the Guadalajara-Hilton Hotel, and a cash prize of $200. . . . "The Sound of Music" which established a record breaking run in its road show engagement of some 90 weeks at the Alabama, is scheduled to return for an engagement at the Majestic on Feb. 9. A continuous run policy is planned. . . . The Town & Country D-I is open now at Pasadena. Admission policy is $1 per person. . . . The opening performance of "The Sand Pebbles" at the Gaylynn was for Rotary Club activities. . . . The Houston premiere performance of "Grand Prix" on Feb. 1 at the Windsor Cinerama will be a benefit for George W. Strake, Sr., Memorial Jesuit College Scholarship Fund.

JACKSONVILLE

Walt Meier, manager, downtown Florida, staged an advance screening of "The Endless Summer" for newspapermen, and this saga of surfing around the world was publicized in the exact spot to do the most good for this film with its appeal aimed at teen-agers. Lew Powell, Jacksonville Journal reporter, gave "The Endless Summer" a fine review in the new weekly "Teen Talk" magazine supplement of the Journal, read by thousands of high school and college students of the area. . . . Charles Brock, editor of the Sunday Times-Union's magazine, helped get the opening of the San Marco Art Theatre's "Greta Garbo Festival" off to a flying start with a fine spread of pictures and lively description of the San Marco offerings. . . . By an odd coincidence, "Anna Christie," Eugene O'Neill's Pulitzer Prize-winning drama, was being screened at the San Marco Art Theatre with Greta Garbo in the title role at the same time that "Anna Christie" was being presented on stage a mere half-block away at the Little Theatre. The live play marked the 50th anniversary of the Little Theatre's founding, and Doreen Madden, a leading player from the famed Abbey Theatre of Dublin, Ireland, starred in the title role of "Annie Christie." Miss Madden is married to psychiatrist D. G. Elefhery who is on the medical staff of the Northeast Florida Mental Hospital. She revealed that John Ford, the great American motion picture director, is godfather to her two children. She played several years ago in "The Rising of the Moon," a film which Ford made in Ireland. . . . Sunny Jaszai, Universal booker, is the new WOMPI publicity chairman. She succeeded Anne Dillon, who felt that she was handling too many other assignments. . . . Julie Dowell, the daughter of WOMPI Kitty Dowell of MGM, is recovering from surgery in the Shriners Hospital at Greenville, S.C. . . . The main service project of the local WOMPI group last December was the mailing of packages to American servicemen in South Viet Nam. Before the month was out, heartfelt letters of appreciation from GIs began trickling back to the WOMPIs of Jacksonville. This brought forth a new round of thoughtfulness and generosity on the part of WOMPI members, and they began the baking of cookies to send to Viet Nam in January as presents for St. Valentine's Day. . . . WOMPI volunteers have begun their annual stint for the March of Dimes by donating their luncheon periods to the collection of March of Dimes funds.

NEW HAVEN-HARTFORD

Sperie P. Perakos, vice-president and general manager of Perakos Theatre Associates, independent Connecticut circuit, has firmed up a Feb. 21 northern Connecticut premier of 20th-Fox's "The Bible" at the Elm, West Hartford. The current attraction—and smashing house records, incidentally—is Paramount's "Alfie." . . . Ray McNamara, Hartford resident manager for New England Theatres, Inc., the regional American Broadcasting Company affiliate, has been cited by the Hartford Rotary Club as "Rotarian of the Week" for "constant and concerned participation in public-spirited endeavors in Connecticut over the years." . . . Mrs. Audrey Rushon, for the past five years with Lockwood and Gordon's metropolitan Hartford theatres, has joined the house staff at the Elm, West Hartford. Mrs. Rushon, most recently on staff of the Cine Webb, will work in an administrative capacity with John D'Amato, metropolitan Hartford supervisor for the Perakos interests. . . . Sebastian Rametta, 68, former owner of Poli's Barber Shop in the Capitol Theatre building, Hartford, died at Mt. Sinai Hospital. . . . The Enfield, Conn., Planning and Zoning Commission, by a three to three vote, has blocked acceptance of plans for a 30-acre regional shopping center to include an 800-seat motion picture theatre. Backing the projects is the Suburban Development Corporation of Hartford. . . . Norman Pader, MGM home office exploitation staff, was in Hartford and Providence ahead of "Grand Prix." . . . John Scanlon III, operator of the Strand, Winsted, began a month-long Foreign Film Festival. . . . The Torrington Jaycees sponsored "International Cavalcade of Stars," a "live" stage show, in two performances on a recent Saturday at the Dave Jacobson-operated Warner, Torrington, charging $1.50 for adults and 90 cents for children. . . . Sal Carpenteri has resigned as executive aide to Milton LeRoy, president of LeRoy Enterprises, to resume activity in the Hartford restaurant business on his own. Carpenteri had been in the post six months. LeRoy metropolitan Hartford interests include the Blue Hills Drive-In Theatre, currently leased to General Cinema Corporation. . . . Two-time Academy Award winner Bette Davis will be guest of honor at a Mardi Gras dinner-dance Feb. 7 in Portland, Me., to raise funds for the newly-acquired theatre of the Portland Players, community drama group. . . . The City Council of Torrington, Conn., sitting as the Zoning Commission, has approved a request by New York developer Marshall Stewart for a zoning change to permit construction of a $5.5 million shopping center-motel-apartment house-motion picture theatre complex on the Winsted Road. The site is some 30 miles northwest of Hartford. Some verbal and written opposition had been registered by Torrington residents, among them downtown businessmen, to the Stewart project some weeks ago. Sole remaining hard-top in Torrington is the David Jacobson-operated Warner Theatre. Up to several years ago, the community of 30,000 supported three theatres, the Warner and Palace (at the time both operated by Stanley Warner) and the independent State. . . . John P. Lowe, western New England division manager for Redstone Theatres, reported good progress on completion phases of Cinema III, addition to the Cinema I and II complex, West Springfield, Mass. A late February opening is anticipated for the 1,100-seat facility, which will bring complex capacity to 2,900 seats. . . . Rapidly-expanding Esquire Theatres of America, operating 42 theatres in the six-state New England area, will come into Worcester, Mass., for the first time with opening of a new theatre on site of the former ABC Capitol. The showcase, to be know as the Paris Cinema of Worcester, will be a first-run outlet. Esquire is leasing the structure for an undisclosed sum from Worcester accountant Robert J. Hurwitz. Previous tenant, New England Theatres, Inc., has opened its newly-built Lincoln Plaza Theatre. Esquire is spending upwards of $75,000 to completely remodel the Capitol building prior to a March bow. . . . Long-projected, multi-million dollar plans by Oak Ridge Development Company for a shopping plaza, to include a motion picture theatre, in the South Meadows section of East Hartford, just across the Connecticut River from Hartford, are firming up. Eventual cost of the plaza will be in the neighborhood of $8 million, according to Harry Gampel, a co-partner.



Producer Mel Ferrer beams as Samantha Jones, high-fashion model making her motion picture debut in Warner Brothers' "Wait Until Dark," samples cake. Looking on are Air Canada personnel.

PHILADELPHIA

The highlight of the social season came when Paramount publicity general Harry Schmerling was feted at the C.R. Club to honor his matrimonial endeavors, hosted by Harry Bortnick of the advertising agency who handles film accounts for radio, tv and print media. It was an event that could rival a wedding reception for Liz and Richard. Conspicuous by their presence were the big names of the entertainment industry, with representation from all fields of show business in attendance. From film row exchanges and theatres came Sid Eckman, boss of Metro; Milt Young, P.R. man from Columbia; Don Hicks, Paramount's top local man; Roy Robbins, ad head of Stanley Warner Theatres; Joe Quinlivan, branch manager of American International; Ben Shapiro, Arcadia Theatre owner; Harold Brason, Trans Lux manager; Barney Cohen, Arcadia manager; and others. The Evening Bulletin and Daily News were represented by Sam Borman and Moe Verbin respectively; WPEN's late night gabber Murray Burnette and Max Solomon, WFIL executive, checked in from their headquarters. Also present were all of the top notch public relations men from the local area, talent bookers, and time buyers from the agencies around town. It was the first big event of the season, with the wives of the aforementioned personalities adding glamour to the proceedings along with the queen herself, Harry's new bride Bobbie, heading the pulchritude platoon. . . . Charles Kaselman, office manager at MGM, added another candle to his birthday cake. . . . Bill Garner is the latest addition to Bob Friedman's staff at United Artists, being transferred from Cincinnati to replace Ronald Pure as salesman. Pure was shifted to the Washington office. . . . The Cheltenham premiered 20th Century-Fox's "The Sand Pebbles" for the press, tv, and radio, while the Fox sneak previewed "How To Succeed In Business Without Really

A REWARDING CAREER IN THEATRE MANAGEMENT...

Group Sales Directors
Manager Trainees &
Public Relations Directors
For New Luxury Roadshow
Showcase Cinemas Nationwide
Top Salary—Liberal Benefits
Rapid Advancement

Send Resume in Confidence With
Recent Photo
For Appointment & Personal Interview

TO BOX 306
c/o MOTION PICTURE EXHIBITOR
317 N. Broad St., Phila., Pa. 19107

Trying," UA's filming of the popular stage hit. Also in the sneak preview rundown was the Stanton's showing of Embassy's "The Spy With The Cold Nose."

ST. LOUIS

The city will have a host of top film personalities here on Feb. 8 for the Teamsters' charity show at Kiel Auditorium, according to Harold J. Gibbons, president of Teamsters Joint Council 13. Personalities to be on hand are Frank Sinatra, Dean Martin, Sammy Davis, Jr., Milton Berle, Herb Alpert and the Tijuana Brass, Connie Stevens, the Step Brothers, the Little Steps, and Nelson Riddle and his orchestra. The price of the seats will be $250 for front orchestra and $25 for top tiers of the balcony. The event will be on closed circuit television, and Sinatra, headliner, hopes to raise $1 million from these revenues. . . . Roy Muelemann, district manager for Mid-American Theatres, and his wife Sally had a very pleasant Christmas surprise as his son Jim, who had been stationed in Korea, arrived home two days before Christmas on an unexpected leave. . . . The Arthurs, Arthur Amusement Company, have been in the headlines with their interest in buying the St. Louis Hawks pro basketball team. They are still conferring with owner Ben Kerner. They have received much publicity as they want to keep the team in St. Louis. . . . Mid-America Theatres has just purchased the Waring Drive-In, Carbondale, Ill., and is changing the name to Campus Drive-In. This brings the total of theatres in the Mid-America chain to 16. . . . Charles Enstall has been transferred from Mid-America's Thunderbird Drive-In to the Holiday Drive-In, where he is now manager. Replacing him as manager of the Thunderbird is Edmund Jarvis, a newcomer to Mid-America. . . . Paul Schultz, former manager of the Capri Drive-In, Wood River, Ill., has been transferred to the aforementioned Campus Drive-In. Leo Mellitello is the Capri's new manager. . . . St. Louis Variety Club has renamed Edwin D. Dorsey as chief barker. . . . Alton, Ill., is going to have another indoor theatre. A shopping center theatre for that area is planned. The theatre will reportedly be similar to the "Cinemas" constructed recently in St. Louis County.



Phil Feldman (right), producer of Seven Arts' "You're A Big Boy Now," and Barry Gottehrer, special assistant to New York Mayor John V. Lindsay, at a press conference at Seven Arts' home office, at which Feldman discussed his plans for future filming in New York City.

SAN ANTONIO

Hollywood starlet Joan Freeman arrived on a promotional visit with the local press and public concerning her latest film, "The Reluctant Astronaut." The film will open its local run on Feb. 1 at Cinema I in North Star Mall. Miss Freeman will go to Houston where the world premiere of the film will be held at the Majestic. The visit of the star marks the second time Don Knotts' leading lady has chosen San Antonio for a press party. Last year, Joan Staley, co-star of "The Ghost and Mr. Chicken," was guest here. . . . Edmund R. Borgan, formerly of San Antonio, has been appointed director of advertising, sales promotion, and public relations for Shop Rite Foods, Inc. A resident of Lubbock, Tex., he was previously an advertising and public relations executive for United Artists and Universal-International in New York. . . . Local theatregoers may see the stage or screen version of "Any Wednesday," with the screen version at the suburban Olmos. The stage version is being presented at the San Pedro Playhouse by the San Antonio Little Theatre. . . . Alfred W. Rohde, president of Rohde & Co., has accepted the position of general chairman for the south Texas premiere of "Hawaii" on Feb. 15 at the Wonder for the benefit of the Methodist Hospital Physical Therapy department. The premiere will be sponsored by the Northwest Civic Association. . . . Members of the Woman's Breakfast Club met in the Majestic for a special showing of an outstanding movie. George M. Watson, city manager of Interstate Theatres, and Lynn Krueger, manager of the Majestic, were hosts for the movie. Special guests were Mrs. Enrico Liberto, president of the San Antonio Motion Picture Council, and Mrs. Genry F. Shaper, member-at-large. A luncheon followed the showing.

SEATTLE

A 1200-seat Cinerama theatre, to be operated by Pacific Service Company, Inc., will occupy a major site at the South Center shopping center now going up in Tukwila, south of Seattle. Target date for completion of all major construction is late summer of 1968, which includes, besides the new theatre, a motel, bank, the Bon Marche, a Frederick & Nelson, J. C. Penny, and Best-Nordstrom. A heated, air-conditioned mall will connect all the stores, and parking will be provided for 9,000 automobiles. . . . Mack Partin, United branch manager, attended a branch manager meeting in Denver. Bud Hamilton, United general sales manager from the Oregon territory, came up from Portland during Partin's absence. . . . Zalmain Gross has now centered his firm's management in Seattle. He has operations in Juneau, Ketchikan, and other Alaskan towns. . . . "Grand Prix" is opening at the Martin Cinerama Feb. 1 with a benefit for the Spastic Children's Clinic. The premiere, Feb. 2, will be sponsored by the Western Washington Sports Car Council. . . . The northwest premiere for "Hawaii" for the benefit of the March of Dimes will be held on Feb. 14 at the Blue Mouse.

The New York Scene *continued*

and the trip had a most unusual conclusion. It seems that someone forgot to check out where this vessel could land its people, and the captain kept riding up and down that section of water until he decided to take a chance and try to tie-up at the unfamiliar side of the river, which he did nicely. During the trip, Bernie Levy, capable American Broadcasting Company theatre vice-president, among others, opined that the feature was a good one and should find favor with the public.

The next morning, the Florida Development Commission bade the visitors welcome at a special breakfast, and after that, a mass interview session with the stars; the author of the book, Arthur Hailey; director Richard Quine; producer and screenplay-writer Wendell Mayes; fashion designer Edith Head; etc., was in order. Since we were booked out on a plane that left as the conference was about to get underway, we did get to listen to a preview of what Richard Conte was to say. He related that he'd like to get into direction and production. He's got a play property, "Jason," a comedy-drama, which he'd like to do for a major distributor. He might even star in it. It may be made towards the end of the year, and at the moment, he doesn't have a commitment with anyone on it. He felt that the need for product should obviate any difficulty finding production backing.

Aside to Isabel Marks (she's the wife of that fine entertainment editor of the Portland Oregon Journal, Arnold Marks): Haven't had any reaction to the plea that you made on bended knee that the publisher give us a raise. Will advise if anything ever happens. Best regards, as always.

CLARK TRANSFER, INC.

Terminals:

- **BOSTON, MASS.** 100 Gibson Street, Dorchester 617-282-2099
- **NEW YORK, N. Y.** 610 W. 47th Street 212-246-6815
- **NORFOLK, VA.** 316 South Main Street 703-545-3832
- **PHILADELPHIA, PA. (Executive Offices)** 829 North 29th Street 215-232-3100
- **RICHMOND, VA.** 312 South 17th Street 703-648-6083
- **TAMAQUA (Hometown), PA.** RD #2 717-668-1727
- **WASHINGTON, D. C.** 3194 Bladensburg Road, N.E. 202-526-4800

PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.

240 N. 13th St. • PHILADELPHIA, PA. 19107

35 Years of Theatre Construction and Maintenance

BLUMBERG BROS., Inc.

Everything for the Theatre

WALNUT 5-7240-41 1305-07 VINE STREET PHILADELPHIA, PA. 19107

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29-year-old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO
Vol. 76, No. 24
February 1, 1967

AMERICAN INT.

Trunk To Cairo
(6620)

MELODRAMA
80M.

AIP
(Filmed abroad)

ESTIMATE: For the lower half of the program.

CAST: Audie Murphy, George Sanders, Marianne Koch, Gila Almagor, Joseph Yadin, Bumba Zur, Zeev Berlinsky, Hans Von Borsodi. Produced and directed by Menahem Golan.

STORY: Audie Murphy, posing as a German scientist but in reality an undercover agent, presumably for Israel, has a rendezvous with German scientist George Sanders, who is working on a missile program for the Egyptians outside of Cairo. Enroute, he meets Sanders' daughter Marianne Koch, and they are attracted to each other. They are met by Hans Von Borsodi, who acts like her fiance. He is an assistant to Sanders. An attempt is made on Murphy's life, after which he is taken to Sanders at a heavily guarded laboratory where Sanders is almost finished with his rocket project. When Koch learns the kind of work that Sanders is involved in, she tries to get him to leave, but he refuses. Murphy gets into the lab to photograph the plans and blueprints when he is discovered by Von Borsodi. They have a fight, and Von Borsodi is killed. Murphy sets fire to the plans and part of the installation before the guards arrive. He manages to escape. His dropped camera is picked up by singer Gila Almagor, who is also an Israeli agent and the girl friend of police captain Joseph Yadin. Murphy becomes a hunted man when his real identity is discovered, and when Almagor helps him, she is killed. Murphy arranges for Koch to be kidnapped and then blackmails Sanders into leaving his job. There is a showdown in Italy when negotiations break down, and Murphy is captured to be transported in a trunk to Cairo. Other agents bring in the Italian police who find that Murphy escaped. One of the Egyptians is now imprisoned in the trunk. Murphy thwarts another kidnap plot and reunites Koch and Sanders.

X-RAY: This is a minor release despite the "names" of Audie Murphy and George Sanders, and it will serve best as filler on the program with routine acting, sub-standard direction, and fair production values. The story has a few moments of action and intrigue which help. The screenplay is by Marc Behm and Alexander Ramati.

AD LINES: "Torn From The Headlines"; "What Was The Secret Of The Diplomatic Trunk Bound For Egypt? Don't Miss The Thrill-Packed Answer."

IMPORTANT

In order to bring reviews on new films to our subscribers as quickly as possible, we are presenting an expanded REVIEW section in this issue. There will be no EXPLOITATION section until the next Pink section.

Please include this entire eight-page section in your folder of Pink REVIEWS. This complete, cumulatively numbered service provides the finest REVIEW library in the motion picture industry.

Back sections are available through MOTION PICTURE EXHIBITOR Bookshop service to subscribers only.

BUENA VISTA

Monkeys, Go Home

COMEDY
101M.

Buena Vista
(Technicolor)

ESTIMATE: Amusing comedy for the family.

CAST: Maurice Chevalier, Dean Jones, Yvette Mimieux, Bernard Woringer, Clement Harari, Yvonne Constant, Marcel Hillaire, Jules Munshin, Alan Carney, Maurice Marsac, Darleen Carr. Co-produced by Ron Miller; directed by Andrew V. McLaglen.

STORY: American Dean Jones arrives in a French village to claim an inheritance left him, an olive farm, and finds it neglected and in need of repairs. He is welcomed by local priest Maurice Chevalier, who informs Jones that he may have a problem with the olives, which must be picked as soon as they are ripe and fall to the ground. Only farmers with large families can handle the situation as there is a shortage of labour, and it is also very expensive. The next morning, neighbor girl Yvette Mimieux arrives to help out, sent by Chevalier, who hopes that Jones will start a family reasonably soon. Jones has other ideas and imports four female chimps to help out, figuring he can train them to work better, faster, and longer than humans. Mimieux offers to help with the training, but when the others learn of it, egged on by crooked realtor Clement Harari and Mimieux' would-be boy friend, Bernard Woringer, the local butcher, there are complications. The townspeople protest. With Chevalier's help, Jones overcomes the protests and even offers to have his chimps help the others harvest their crops. Of course, there are disagreements between Jones and Mimieux, and she makes him jealous. Eventually, this is smoothed over. Harari and Woringer find a "cousin" to lay claim to her share of the farm and further complicate matters, but she is scared off by the chimps. When the olives fall, Jones starts his chimps gathering them as the townspeople watch. Mimieux, trying to help, brings a male chimp on the scene, at which point all work stops. The harvest is threatened. Chevalier appeals to the onlookers to help, and everybody pitches in for the harvest. Jones and Mimieux plan on starting a family as soon as possible so that their olives can be picked in the conventional way.

X-RAY: Once again, the Disney organization has come through with a romantic comedy that should find takers and lookers among the youngsters and family attendees. They will be generally amused by the antics of the chimps and their human counterparts, even though the proceedings are sometimes silly and on the long side. The cast, human and otherwise, performs well; the direction serves its purpose; and the production values are good, aided by the use of color. Where other Disney efforts have served, this too should accomplish its intent. The lightweight screenplay is by Maurice Tombragel, based on the book, "The Monkeys," by G. K. Wilkinson.

AD LINES: "Monkey Business Is Funny Business"; "There's A Laugh In Every Monkeyshine And There's Fun And Romance For Humans As Well."

COLUMBIA

The Deadly Affair

MYSTERY DRAMA
106M.

Columbia
(Technicolor)
(Filmed in England)

ESTIMATE: Good spy thriller.

CAST: James Mason, Simone Signoret, Maximilian Schell, Harriet Andersson, Harry Andrews, Kenneth Haigh, Lynn Redgrave, Roy Kinnear, Max Adrian, Robert Flemyng, Corin Redgrave, the Royal Shakespeare Company, David Warner, Michael Bryant. Produced and directed by Sidney Lumet.

STORY: When an anonymous letter is sent regarding the loyalty of a member of the British Foreign Office, Robert Flemyng, secret service agent James Mason is sent to investigate. He is prepared to give Flemyng a clean bill of health but later receives word that Flemyng shot himself. Mason is summoned to the office in the wee hours of the morning and meets his wife, Harriet Andersson, coming home alone from a party. It is obvious that she is a nymphomaniac, a situation of which Mason is well aware. They have worked out some sort of arrangement so that they can remain together. Mason investigates the suicide together with associate Kenneth Haigh and Harry Andrews, a police advisor. He interviews the widow, Simone Signoret, who doesn't

contribute much. Mason is convinced that murder has been done and has a run-in with his supervisor, Max Adrian, who was anxious to avoid notoriety. Mason quits after telling Adrian off. On the way home, he notices a car following him. He finds Andersson entertaining an old friend, Maximilian Schell, who worked as a secret agent with Mason during the war. Schell is visiting London in connection with his job for a Swiss firm. Mason realizes that he has interrupted a love affair between the two and leaves to pursue the murder case on his own. He and his associates find the man who has been following him after visiting an underworld character. In a scuffle, Mason has his arm broken. The attacker is later found dead and is tied in with Signoret, who had been getting information from her husband and passing it on. She admits to passing on information and that the head of the ring is someone unknown with a code name. Mason uses a trick to arrange a meeting between the leader and Signoret, with Schell revealed as the head of the spy ring. He meets Signoret in a theatre and quietly kills her, slipping out with the crowd. In the showdown, Mason kills his friend but not until Schell shoots Andrews. Mason is later supposed to be reinstated. He is reunited with Andersson, who had gone to Switzerland to be with Schell.

X-RAY: Espionage, mystery, intrigue, and murder are found here as spies and secret service agents face each other in a showdown in London. It's not the super-spy stuff of recent vintage that's to be found here, but rather the serious and plodding investigations and personal involvements of some of the principals. The element of mystery is carried forward in fine fashion as suspense builds until the revealing climax. Good acting and fine direction and production help put across the entry. Some of the more serious-minded viewers will even be treated to a look at a section of Marlowe's "Edward II" for a play-within-a-play episode by the Royal Shakespeare Company as a part of the climax. Color provides an extra asset. The screenplay is by Paul Dehn, based on "Call For The Dead" by John le Carre. It should do well with audiences who go for this stuff, and their numbers are quite large. Some extra advertising and selling should be used to advise the would-be waiting viewers. Incidentally, the same writing combination was used in "The Spy Who Came In From The Cold."

AD LINES: "Mystery And Murder Become Involved With International Espionage"; "Gripping Suspense Surrounds An Affair Of International Intrigue."

MGM

Hot Rods To Hell

MELODRAMA
92M.

(6717)

MGM
(Metrocolor)

ESTIMATE: Juveniles with hot rods for the program.

CAST: Dana Andrews, Jeanne Crain, Mimsy Farmer, Laurie Mock, Paul Bertoya, Gene Kirkwood, Tim Stafford, George Ives, Hortense Petra, William Mims, Paul Genge. Produced by Sam Katzman; directed by John Brahm.

STORY: Salesman Dana Andrews has an accident in his car due to a drunken driver, and though he recovers, his back still gives him trouble. The doctor suggests he go where the climate is warm and change his occupation so that he doesn't have to drive as much. With the aid of his brother, he buys a motel in the California desert. He, wife Jeanne Crain, daughter Laurie Mock, and young son Tim Stafford head for there by car. As they near their destination, youngsters in souped-up hot rods, one driven by Paul Bertoya and Gene Kirkwood, give them some narrow escapes. At a filling station, where he pulls in to get a tire fixed, Andrews spots one of the boys and threatens police action. The boys alert others, and a number of cars converge to give the Andrews car a hard time. They escape by turning off onto some picnic grounds. They continue on to the motel owned by George Ives, who used to allow drinking and sex by teens in the motel and the restaurant-club, where Bertoya makes a play for Mock and warns her not to have Andrews go to the police. Andrews is so fed up with what's happening around him that he calls the deal off and decides to drive to his brother's home some 82 miles away. Bertoya and Kirkwood are determined that he won't reach police headquarters and play "chicken" with their cars. The family is becoming panic-stricken until Andrews decides it's time to stop running. He parks his car with the lights on which makes the pair believe he isn't swerving, and they crash, cracking up their sports car. Andrews threatens to kill them, but instead offers them a choice of getting involved in police action or behaving as a police car pulls up. They promise to behave, and he decides it's time to go back and give the motel venture another try.

X-RAY: Some adults may be annoyed by the actions of teens on screen involving sports car mayhem, and some teens may get some ideas if they haven't had them already. At any rate, the entry is probably more suited for teen audiences, who may get a charge out of their misbehaving counterparts on screen. The acting is fair, and direction and production are average. There are exploitation possibilities if one wants to work at it. Tighter editing would have helped somewhat. Incidentally, there are some rock musical numbers performed by Mickey Rooney and his combo, which can also possibly be used in the selling. The screenplay is by Robert E. Kent, based on a short story by Alex Gaby.

AD LINES: "Hang On For Unforgettable Thrills"; "It's Action All The Way, Baby."

The 25th Hour

DRAMA
134M.

(6714)

MGM
(Color)
(Filmed abroad)

ESTIMATE: Impressive drama for selective audiences.

CAST: Anthony Quinn, Virna Lisi, Michael Redgrave, Gregoire Aslan, Marcel Dalio, Serge Reggiani, Drew Henley, Paul Maxwell, George Roderich, Alexander Knox, Albert Remy, Francoise Rosay, Jean Desailly, Marius Goring, John Le Mesurier, Liam Redmond. Produced by Carlo Ponti; directed by Henri Verneuil.

STORY: Simple Rumanian peasant Anthony Quinn is concerned only with working his farm and living with his family, wife Verna Lisi and their two small children. The country is becoming militarized as Hitler makes his power play, and a round-up of Jews and undesirables has been ordered. District police captain Gregoire Aslan uses his authority to have Quinn included in the round-up so that he can have a clear try at making love to Lisi. Quinn tries to inform all concerned that he is not Jewish, but no one listens. He is forced to help build a defensive canal designed to stop the Russians. Lisi tries to get him freed, going to the Ministry, but to no avail. Since his letters are not sent, she has no idea where he is. When the Germans invade the country, Lisi is persuaded to sign a divorce action so she can save their house. Eighteen months later, Quinn is persuaded to join an escape to Hungary where the others get a chance to go to America. The Jewish Aid Committee can do nothing for Quinn since he has insisted he is not a Jew. Quinn is picked up and sent to a German labor camp, where Frenchman Albert Remy urges him to join in an escape attempt to France. Quinn refuses. A German colonel takes an interest in him, declaring that his facial and body features show he belongs to racially pure German stock. Photographs are used of him as an example in many German publications. He is also given an SS uniform and assigned to guard duty in the camp. The Russians move across the former Quinn homeland. Meanwhile, a truckload of prisoners escape and urge Quinn to come along. He helps them reach the Americans, but then he is imprisoned in a prisoner of war camp. He is tried later, his picture on all the Nazi literature serving as the prime evidence against him. He is freed when a letter from Lisi is read before the court which explains all and also informs that she had been raped by Russian soldiers and that she has another child as a result of the experience, now two years old. The family is finally reunited at a railroad station, and Quinn accepts the new child into the family.

X-RAY: Frankly, this tale of the misadventures of a simple European peasant would seem ideally suited for the art and specialty spots. Audiences seeking earthy drama should find plenty here to interest them. Adversity has a way of shuttling Anthony Quinn about from country to country, and the result is an overlong offering detailing much of his suffering. Quinn is fine as the home-loving body who is torn from his home and family for eight years during World War II, and forced to become a wanderer under the guns. Virna Lisi, dark of hair here, does well as his attractive wife, and both are adequately supported. The direction is sensitive at times and ordinary at other times. The production aspects are impressive. Color adds to the effectiveness of the entry that not only features drama but also bits of suspense and a few attempts at the comedic. The screenplay is by Henri Verneuil, Francoise Boyer, and Wolf Mankowitz, based on a novel by C. Virgil Gheorghiu. The photography is well done.

AD LINES: "War Separates A Man From His Family And Makes Of Him A Wanderer Under The Guns"; "The Strange Adventures Of A Man Of Adversity."

PARAMOUNT

The Busy Body

COMEDY
101M.

(6628)

Paramount
(Techniscope)
(Technicolor)

ESTIMATE: Cute comedy with "name" value.

CAST: Sid Caesar, Robert Ryan, Anne Baxter, Kay Medford, Jan Murray, Richard Pryor, Arlene Golonka, Charles McGraw, Ben Blue, Dom DeLuise, Godfrey Cambridge, Marty Ingels, Paul Wexler, Bill Dana, George Jessel. Produced and directed by William Castle.

STORY: Sid Caesar, general aid to a syndicate operation of crooks headed by Robert Ryan, is named a member of the board of

directors as a reward for his service to Ryan. He accompanies Ryan to the home of collector Bill Dana, where the latter is blown up by a booby-trapped barbecue. He is mourned by his wife, Arlene Golonka. His death leaves a deep impression on his colleagues when they learn that he has been buried in his blue collector's suit, which should contain a million dollars sewed into the lining. Caesar is sent to get it from the grave, but he finds the coffin empty. This leads him to the undertaker's parlor, which gets him involved with a couple of more murders. Ryan decides that Caesar must have taken the money and orders him killed. Caesar investigates further and becomes involved with Anne Baxter, who, with husband Jan Murray, planned an insurance swindle and stole Dana's mutilated body. The trail takes Caesar back to Golonka, who is going away. He discovers that she is color blind and that she gave the undertaker the wrong suit. Caesar calls Ryan to come over, but the money isn't in the blue suit. Caesar realizes that Ryan was responsible for the theft of the money and the death of Dana. Ryan tries to kill Caesar on the roof but is knocked to his own demise when Caesar's mother and Golonka come to the rescue. It looks as though Caesar and Golonka are destined for a future together.

X-RAY: There's a story line of sorts to tie together the shenanigans of a number of comic characters, with some "name value," and interest is maintained fairly well throughout. A number of fun routines and situations provide chuckles amid capable performances, smart and efficient direction and production. A thin, versatile Sid Caesar comes off well, and there's solid support from many of the others. A bit of extra selling can mean some extras at the boxoffice. Color helps. The screenplay is by Ben Starr, based on a novel by Donald Westlake.

AD LINES: "The More Murder The Merrier"; "When A Body Needs A Body—It's Gone."

The Deadly Bees

(6619)

DRAMA
84M.

Paramount
(Technicolor)
(Filmed in England)

ESTIMATE: Fairly interesting programmer.

CAST: Suzanna Leigh, Frank Finlay, Guy Doleman, Catherine Finn, John Harvey, Michael Ripper, Anthony Bailey, Tim Barrett, James Cossins. Produced by Max J. Rosenberg and Milton Subotsky; directed by Freddie Francis.

STORY: Singer Suzanna Leigh collapses from overwork, and her doctor suggests that she visit with an old friend on a remote island for several weeks. Guy Doleman greets her warmly while his wife, Catherine Finn, is disinterested. Doleman gets Katy Wild, daughter of an innkeeper, to come in to help out. Doleman is interested in bees as a hobby and keeps a hive which is occasionally invaded by the bees of a neighbor, Frank Finlay, who though he claims to know very little has his hives and bees well organized. Some of Doleman's movements seem a bit mysterious to Leigh, and after meeting Finlay, she confides in him. He is more than eager to get information on Doleman, intimating that some of his bees are killers. He asks her to keep her eyes open. Later, Finn's pet dog is attacked by a swarm of bees and killed, which drives Finn to distraction. She tries to destroy Doleman's hives. Later, Finn is also attacked and dies from the bee stings. At the inquest, Doleman denies that the bees were his. Leigh is attacked in her room but manages to survive. She leaves Doleman to go stay with Finlay. In the latter's house, she finds proof that Finlay is an expert on bees and that his killer bees have created the mayhem on the island. She escapes the swarm of bees again by spilling the attracting liquid on Finlay, who dies from the stings of his own bees. Leigh is rescued as the house catches fire.

X-RAY: This can serve as an exploitable programmer with the bee angle a bit different as regards killers. Some of the story is on the hazy side, but the execution and special effects are adequate. There is some suspense. The acting is average, and the direction and production are fair. The screenplay is by Robert Bloch and Anthony Marriott, based on a novel, "A Taste For Honey," by H. F. Heard. Color helps.

AD LINES: "Hundreds of Killers Swarm Into Action"; "An Isolated Island Is The Scene Of Several Unusual Murders."

The Vulture

(6620)

DRAMA
91M.

Paramount

ESTIMATE: Lower half exploitation entry.

CAST: Robert Hutton, Akim Tamiroff, Broderick Crawford, Diane Clare, Philip Friend, Patrick Holt, Annette Carell, Gordon Sterne, Edward Caddick. Executive producer, Jack O. Lamont; produced, directed, and written by Lawrence Huntington.

STORY: School teacher Annette Carell takes a short cut home through a churchyard cemetery and is horrified when a grave opens, and a huge bird with a human face emerges and flies over her. She collapses, and when found the next morning, her hair has turned white. She tells the same story over and over again in the hospital. Investigation by the vicar uncovers an old legend which states that the inhabitant of the grave was buried alive in the fifteenth century by ancestors of local squire Broderick Crawford, his brother Gordon Sterne, and their neice Diane Clare, the latter married to American nuclear scientist Robert Hutton. The police believe vandals are responsible, but Hutton investigates and decides there's more here than meets the eye. He warns Crawford to beware while he goes to talk to professor Akim Tamiroff, an expert on antiques and a friend of Crawford's. Tamiroff can shed little light. Hutton begins to wonder whether the monster bird wasn't created by a nuclear experiment which failed. Crawford is killed and carried off by the bird-like thing to a cliff cave. Later, Sterne is also killed. Only Clare remains of the family, and she is lured into a trap by Tamiroff, who sends Hutton on a wild goose chase. The latter arrives in time to save Clare, and Tamiroff stands revealed as a mad scientist whose experiment went awry. They decide to take the man with a bird-like body and dump it into the sea—then take a real holiday.

X-RAY: Here is a long, drawn-out, highly over-imaginative yarn that has atmosphere but little substance to back it up. The atmosphere can be exploited, as can the brief glimpses of the so-called monster-bird. The acting is fair, and direction and production are passable. Editing could have aided the overall result.

AD LINES: "The Appearance Of A Mystery Monster-Bird Meant Death"; "Death On The Wing In A Most Unusual Film."

DO SAVE . . . pink REVIEWS
They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumulatively numbered.

20TH-FOX

Prehistoric Women

MELODRAMA
91M.

20th Fox
(Filmed in England)
(Color)

ESTIMATE: Exploitation entry for program.

CAST: Maritine Beswick, Edina Ronay, Michael Latimer, Stephanie Randall, Carol White, Alexandra Stevenson, Yvonne Horner. Produced and directed by Michael Carreras.

STORY: Hunter Michael Latimer takes off after a wounded leopard with some natives to put it out of its misery and to minimize the danger to others. He reaches a point in the forest marked by a white rhinocerus, a mysterious place shunned by all. He ventures in alone and is taken captive by masked natives. He is sentenced to death for trespassing. A native girl, Edina Roney, whom he tried to help, is also recaptured. Taken before the queen, Maritine Beswick, he refuses her romantic advances and is thrown into a dungeon which contains other male prisoners. He goes along with Beswick to see whether he can't force the freedom of himself and the others. He falls in love with Ronay. She refuses to let him go through with the subterfuge, and again he is imprisoned. He and the men free themselves and overthrow the rule of the natives and Beswick. He also rescues Ronay from a sacrifice ceremony. They are forced to part after they are reunited, but she pledges eternal love. He returns to camp not sure whether it was all a dream. His only proof is a small emblem he took from Ronay. He is in time to greet a number of newcomers and finds among them Ronay in modern dress.

X-RAY: While watching this story, one gets the impression that the story and some of the situations are really labored. Some of the better highlights are the songs and dances performed by the natives. There is enough ceremonial hodge-podge and native nonsense to hold attention of sorts, and it should do okay as a support feature or as an exploitation item where costumes, drums, leopards, etc, as well as furry bikinis can be utilized. The performances, direction, and production are passable. The screenplay is by Henry Younger. Color helps.

AD LINES: "Women Kept Their Men Prisoners Until They Needed Them"; "A Fierce Breed Of Beautiful Women With A Moral Code All Their Own."

UNIVERSAL

Deadlier Than The Male

MELODRAMA
97M.

Universal
(Technicolor)
(Filmed abroad)

ESTIMATE: Tongue-in-cheek spy meller spiced with sex should satisfy fans.

CAST: Richard Johnson, Elke Sommer, Sylva Koscina, Nigel Green, Suzanna Leigh, Steve Carlson, Laurence Naismith, Leonard Rossiter, Zia Mohyeddin, Lee Montague, Milton Reid, George Pastell, Virginia North. A Sydney Box-Bruce Newberry Production; produced by Betty Box; directed by Ralph Thomas; screenplay by Jimmy Sangster, David Osborn, and Liz Charles-Williams.

STORY: The seemingly unrelated deaths of

AVAILABLE FOR SALE ONLY TO SUBSCRIBERS •

PLUS SERVICE No. 1 — THE SERVICE-KIT
—a streamlined system for BUYING, BOOKING and CONTRACT CONTROL



STIFF-BACKED 3-RING BINDERS AVAILABLE. See No. 11a & b

● Arranged and assembled for insertion in any standard 9 x 12 inch ring binder or ring-equipped brief case are the following forms:

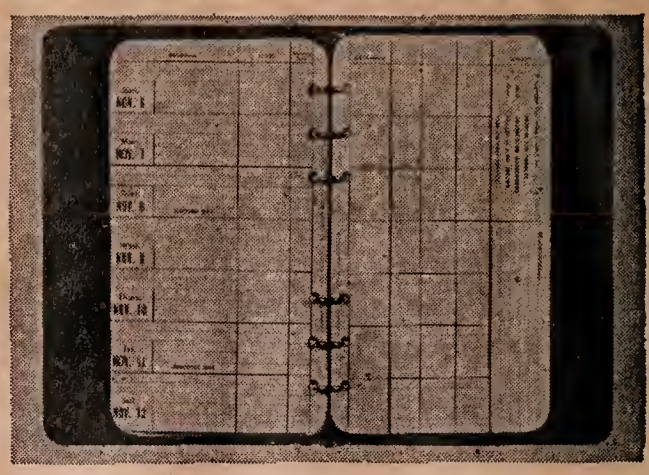
1. A 52 week supply of large, modern BOOKING SHEETS (9 x 12 inches)
2. 10 pages of AVAILABILITY and PLAY-OFF WORK SHEETS (9 x 12 inches)
3. 10 sheets of PERFORMANCE RECORD and CUT-OFF SHEETS (9 x 12 inches)
4. A permanent EQUIPMENT RECORD
5. An 18-month BOOKING CALENDAR
6. A special PERPETUAL CLEARANCE CHART and many other helpful forms all properly indexed.

● After the first year, additional sets of any particular FORM can be purchased separately; any back REVIEW SECTION for 5c; and any DIVIDER INDEX for 20c.

Price: $1.30 per set

PLUS SERVICE No. 4 — THE NEW *"Pocket-Size"* DATE BOOK
—latest innovation in the field of small booking records.

● This new design has proved so far superiar ta anything previously develaped in its field that it has taken the industry—whether independent owner or circuit manager—by starm.
(a) 5 lines af boaking space were gained by taking full advantage af the 3¾x6¾ inch page area. (b) Weekly activities nat bathered with until the complete week is booked, are kept separate and distinct. (c) Spaces are allawed for cast, gross, weather, etc., as desired. (d) All dates, days of the week, and holidays are clearly printed.



Dated forms for ONE FULL YEAR are printed to start with each JULY 1st.

Price: $1.00 per yearly set

SOFT-BACKED 6-RING LEATHERETTE BINDERS ARE AVAILABLE. See No. 11c

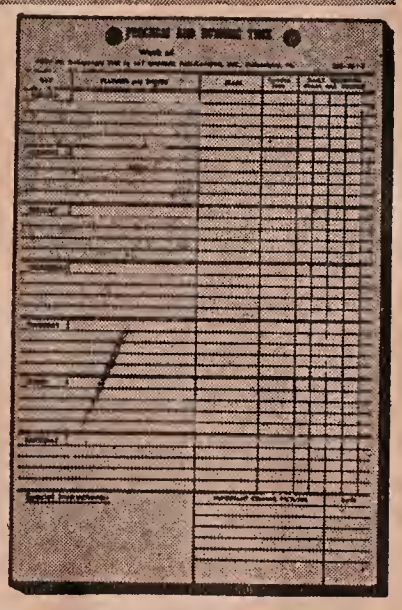
PLUS SERVICE No. 2 — PROGRAM and RUNNING-TIME Schedules
—a basic weekly form to replace the scribbled note or tissue carbon.

● These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.

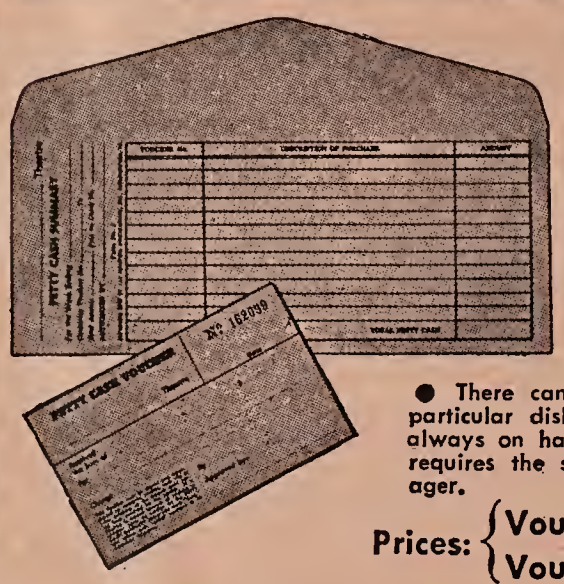
● Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.

● One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

Price: 30c per pad



PLUS SERVICE No. 5 — Weekly PETTY CASH SYSTEM
—designed for simplicity and quick theatre reference.



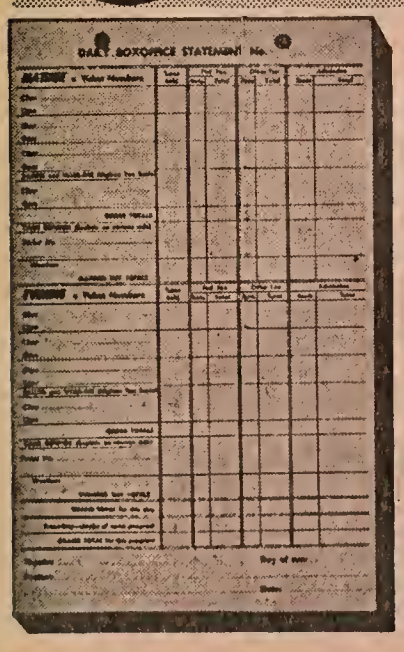
● These specially designed 3 x 5 inch Petty Cash Slips require a counter signature af approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

● The specially designed envelopes are for use only ance each week in listing each individual slip and computing the weekly total expended. All slips listed an a particular envelope shauld then be inserted in it far safekeeping; and the envelope filed for future reference.

● There can never be any later question af a particular disbursement, far the actual receipt is always on hand and easily located. Each voucher requires the signature af the owner ar the manager.

Prices: Voucher Pads.....30c each; Voucher Envelopes—50 for 65c

PLUS SERVICE No. 3 — Daily BOXOFFICE STATEMENTS
—all embracing memoranda of the complete cash control system.



● Printed on both sides so that complete factual totals for one day can be kept on one 5½ x 9 inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

● Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

● Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

Price: 30c per pad

PLUS SERVICE No. 6 — THE *"At-a-Glance"* BOOKKEEPING BOOK
—specially designed by a leading theatre specializing C.P.A. authority.

● This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual or monthly expense amortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the year to date, etc.



Price: $1.75 per book (Sufficient for 52 weeks)

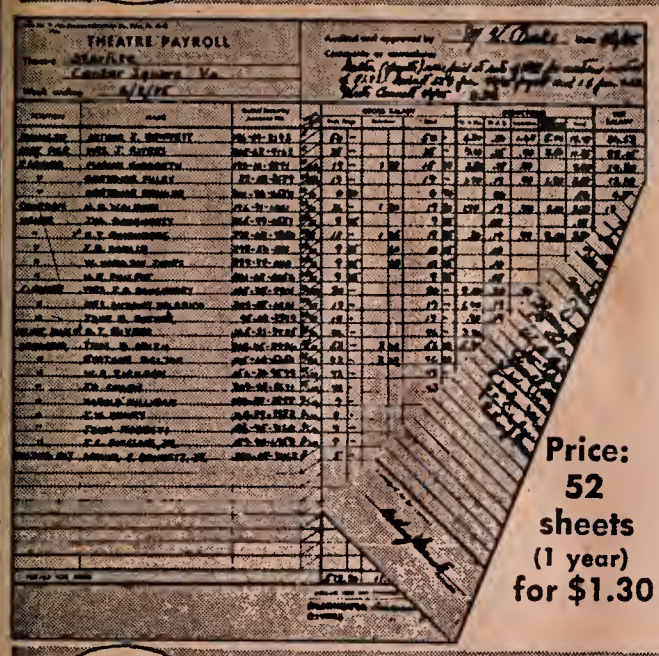
DESIGNED . . . PRODUCED . . . WAREHOUSED . . . and DELIVERED . . . restricted to current THEATRE SUBSCRIBERS ONLY! Sample sheets

• TIME TESTED FORMS and SYSTEMS:

PLUS SERVICE No. 7

Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.



Price: 52 sheets (1 year) for $1.30

● This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.

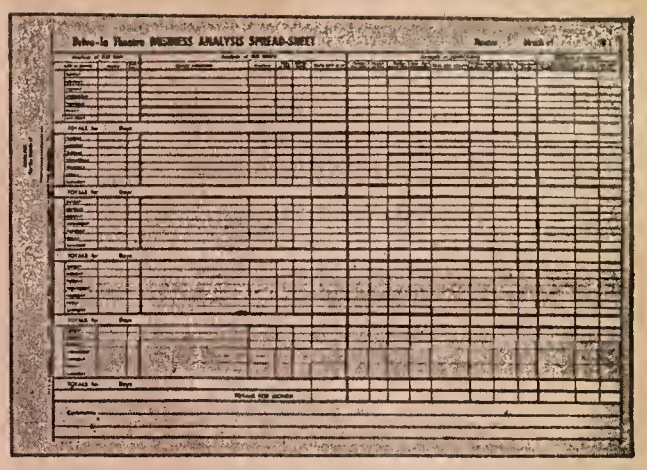
● Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permonent weekly record of the individual nome, social security number, rate of poy, overtime poy, reosons for overtime, ond deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE No. 9A

Monthly *Drive-In* BUSINESS ANALYSIS

—a contrast study of ALL Outdoor Theatre income and film costs.



● There is no facet of the theotre field that fluctuates so rapidly with every turn in weather, temperature, school attendonce and opposition os the drive-in. A properly kept line each day on your Business Anolysis Spread-Sheet will provide a study of: (1) The doy of the week ond doy of the month complete with oll weather influences; (2) The feature attraction complete with costs; (3) The totol odmissions by car and by potron; and (4) The confection sales by car ond by patron.

● At the end of any one month, the complete picture is there for anolysis and study,—and at the end of the same month ot the following yeor, your headwoy or shortcomings are obvious.

● Here is what might be termed "a Monthly Boxoffice Statement."

Price: 55c for 13 sheets

PLUS SERVICE No. 8

SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

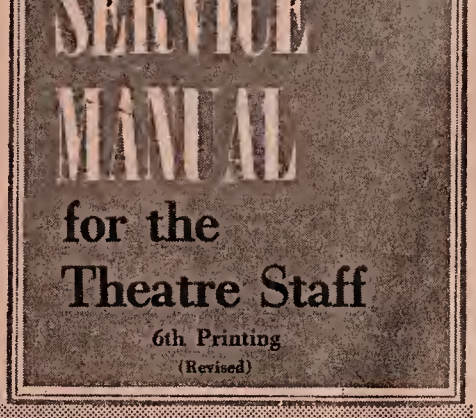
LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

● Of inestimoble volue in "breaking-in" a new stoff of Ushers; a new Cashier, or a new Door Man.

● This 16 poge pocket size (3 x 6 inch) booklet with heovy paper cover itemizes the rules of conduct for the theatre staff very logicolly and thoroughly. Seporate chopters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the lorger circuits.

● It also pictures a system of Usher's hand signols for designating empty seots and gives mony hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

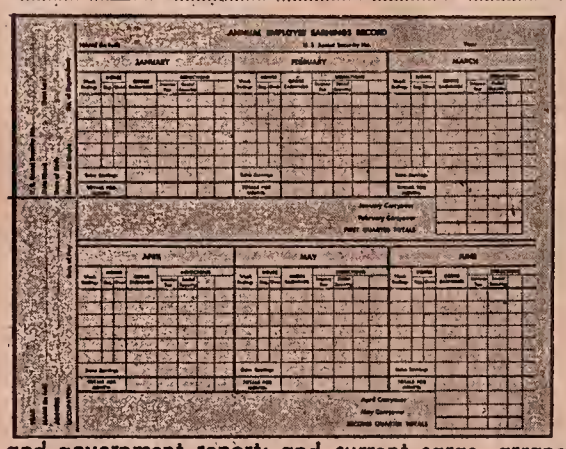
Price: 10c each



PLUS SERVICE No. 10

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.



● Uncle Sam requires that you keep careful, permonent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current caras, arranged alphabetically constitute the only working set.

● Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

PLUS SERVICE No. 9

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.



● A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.

● All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.

● Here is a professional form never before designed for drive-in operation.

Price: 30c per pad

PLUS SERVICE No. 11

Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

Service-Kit BRIEF CASE (a)

● A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $6.00 each (Tax included)

Service-Kit BINDER (b)

● A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $1.50 each

Pocket-Size Date Book BINDER (c)

● A small, flexible leatherette binder equipped with 6-ring holder designed for the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: $1.30 each

at NON-PROFIT PRICES . . . as a "Theatre-Wise" plus-service that is frankly without obligation.

MOTION PICTURE EXHIBITOR
317 N. Broad St., Phila., Pa. 19107

an oil millionaire and an investigator are tied in to the fact that a giant oil company merger, opposed by both, can now go through. Both deaths were accomplished by beautiful but lethal murderesses Elke Sommer and Sylva Koscina, who work for a mysterious agent. Their job—for an enormous fee, they clear any obstructions to desired business mergers or acquisitions. Insurance investigator Richard Johnson (Bulldog Drummond) is called into the case. His investigation is somewhat complicated by the arrival of his fun-and-girl-loving nephew from America, Steve Carlson. Sommer and Koscina dispatch an oil company board member who stands in their way and attempt to remove Johnson via some bullet-filled cigars. Johnson survives this plot and other attempts at his life and learns that the next target is the young king of a Middle Eastern nation, who controls oil rights and refuses to lease them away. By now, Johnson knows Sommer is the murderess he seeks, but she and Koscina escape after capturing and torturing Carlson. The chase leads to a small Riviera village and a forbidding castle. Carlson and the youthful monarch are old college chums, and Drummond leaves Carlson to guard the king while he accepts an invitation to the castle. He meets Sommer, Koscina, and Nigel Green, brains of the plot and also a director of the oil company. A struggle with giant chess-pieces on an automated board results in Green's demise. Johnson also saves the young king, while Sommer and Koscina are blown up in their getaway boat as their lethal plan backfires.

X-RAY: Not to be taken seriously for a moment, this tongue-in-cheek spy meller provides enough action, beautiful girls, and chucklesome dialogue to satisfy fans of such secret-agent stuff if they haven't been already surfeited with such entertainment. The ladies, as deliciously sadistic a twosome as ever cavorted half-clad in full color, are sexy menaces indeed. Nigel Green, their evil boss, has a ball in his forbidding castle replete with brandy sniffer and giant-sized automated chessboard. Richard Johnson, as suave, supersleuth Hugh "Bulldog" Drummond, takes on villains and beauties with equal zest. Sadistic touches are present which may well reinforce moral indignation against films of this genre, but the whole thing is presented with such high good humor that only the most righteous will object. For the girl-watchers, the film is a bonanza with Elke Sommer and Sylva Koscina slithering around in bikinis and other intriguing attire. There are a host of other beauties on hand as well. Fights are imaginatively staged; and production is lavish. Direction keeps things moving fast enough so that plot deficiencies never get in the way. It's good fun although the cycle may well be running out of steam. No one wil argue about the appeal of the gals at any rate. They may be deadlier than the male, but they are also a darn sight prettier. Young adults will be most appreciative, and it is certainly not geared for the very young.

AD LINES: "Deadlier Than The Male . . . This Seductive Duo Made Murder While They Made Love"; "Murder In A Bikini . . . What A Way To Die."

WARNER BROS.

First To Fight

DRAMA
97M.

Warner Bros.
(Panavision)
(Technicolor)

ESTIMATE: Marine drama has angles.

CAST: Chad Everett, Marilyn Devin, Dean Jagger, Bobby Troup, Claude Akins, Gene Hackman, James Best, Norman Alden. Executive producer, William Conrad; directed by Christian Nyby.

STORY: Marine sergeant Chad Everett is promoted on the battlefield to Lieutenant by Colonel Dean Jagger for heroism on Guadalcanal in 1942, and he is sent back to the U.S. for the Congressional Medal of Honor and for a bond promotion tour. He is reluctant to take leave of his buddy, James Best. In the States, he and several other medal winners are taken on tour by Marilyn Devin, who resists attempts by Everett and the others to date her, presumably because she still hasn't gotten over losing a fiance in the war. Eventually, she succumbs. She and Everett get married after he promises that he will accept only safe tours of duty. He is assigned to train recruits under Jagger, now back in the states. When Best is killed, Everett feels so restless that he takes it out on the men under him, and Devin decides to release him from his promise. He asks Jagger for overseas duty and is assigned to a unit with sergeant Gene Hackman under him. His platoon has pride in their Medal of Honor winner until they go into battle, where he hesitates and freezes. Hackman gets him started, but the fear persists. Everett refuses to be reassigned. During another battle, he suddenly snaps out of it and leads his men to take a vital ridge. Everybody is sure that the platoon and its leader will perform in true Marine tradition from here on out.

X-RAY: This film goes back to the early days of World War II for its story content, and to the experiences of a young Marine who suddenly finds honor thrust upon him. There's curious mixture of action, drama, and romance as a young combatant tries to find himself. It should do okay as part of the program, with tie-up possibilities with the Marine Corps not to be ignored. The story is fairly interesting; performances are adequate; and direction and production are serviceable. Gene L. Coon wrote the screenplay.

AD LINES: "A Marine In Action All The Way"; "A Marine Finds Himself In Action And In Love."

MISCELLANEOUS

Sweet, Love, Bitter

DRAMA
92M.

Film 2 Associates

ESTIMATE: For art and specialty spots.

CAST: Dick Gregory, Don Murray, Diane Varsi, Robert Hooks, Jeri Archer. Produced by Lewis Jacobs; directed by Herbert Danska; executive producers, Gerald Kleppel and Robert Ferman.

STORY: Dick Gregory, well-known Negro jazz musician, meets Don Murray, white college instructor, who has taken to drink since he lost his wife in an automobile accident. The two become friends under the influence of liquor and the expansive conversation that takes in much of the world of jazz. They are found dead drunk by Robert Hooks, Negro friend of Gregory, who agrees to care for Murray because Gregory requests it. Hooks puts Murray to work in a hangout for musicians although he's not happy about it. His resentment against whites is furthered by his love for white Diane Varsi, who tries to make crossing the color line easy. Gregory, when not working, indulges in booze, white and Negro women, and even dope. Gradually, Murray is accepted, and his stock rises when he helps Hooks save Gregory from an overdose of dope. They try to straighten Murray out and he reapplies to the college to get his job back. Gregory visits the campus where a policeman accosts him. When the officer doesn't like his flip answers, he beats him. Murray shows up at the particular moment but can't bring himself to interfere. Later, back in the city, Murray confesses his presence to Gregory, who is deeply hurt and takes off. Murray loses him, and Hooks hears that he is high on dope. This time, there is no rescue. Murray heads back to college, leaving Varsi and Hooks to work out their own problems.

X-RAY: This release is not an easy one to categorize except to predict that it will have to get its playoff before selective audiences, who can feel and understand the strong dramatic stand that it presents—that of whites and Negroes getting together in a variety of ways. It shows that whites and Negroes love each other; have sex with each other; resent each other; feel for each other; fear each other. It demonstrates that compassion exists on both sides, and that if there is enough, maybe something can be worked out on an individual basis if not on a mass level. At any rate, it's a message picture that holds attention pretty much throughout, bolstered by strong, realistic performances, a style of direction that seems natural, and efficient production values. Gregory is quite good as the troubled jazz musician, and Murray gives his usual high-quality performance. They receive able support from those around them, both before and behind the cameras. The screenplay is by Herbert Danska and Lewis Jacobs, based on the novel, "Night Song," by John Williams.

AD LINES: "Play This One For Realism, Baby"; "An Unusual Film For Selective Filmgoers."

You're A Big Boy Now

COMEDY
96M.

Seven Arts
(Color)
(Filmed in New York)

ESTIMATE: Off-beat comedy pushes fun and sex.

CAST: Elizabeth Hartman, Geraldine Page, Julie Harris, Peter Kastner, Rip Torn, Michael Dunn, Tony Bill, Karen Black, Dolph Sweet, Michael O'Sullivan. Produced by Phil Feldman; written and directed by Francis Ford Coppola.

STORY: Peter Kastner is a young man inexperienced in sex, who works as a roller-skating stock boy in the huge main branch of the New York Public Library. His father, Rip Torn, happens to be the curator of rare books. Torn, over the tearful protests of Kastner's over-solicitous mother, Geraldine Page, decides to let him grow up on his own in a room away from their suburban home. He is placed in a rooming house owned by Julie Harris, an inheritance from a dead brother, in which are also living a policeman, Dolph Sweet, and Harris' departed brother's pet rooster, who has an aversion to allowing girls up in the rooms. Friendly co-worker Tony Bill has some ideas of fun which include sex and goof balls, but Kastner settles on taking co-worker Karen Black out to a discotheque, where stage actress Elizabeth Hartman is a dancer. He has been intrigued with her ever since he saw her in the library. Black is able to tear his attention away from Hartman by asking that he show her his new living quarters, but the rooster has other ideas. The resulting hassle causes Harris to break an arm. Kastner writes Hartman a fan letter, and she, hating men ever since a wooden-legged hypnotherapist molested her

as a child (and whose leg she stole), invites him to visit and then to live with her. His tenancy lasts one uneventful and miserable night. He later returns for another try and finds that Bill has moved in. A showdown in Torn's office results in Kastner running off with a valuable book, pursued by almost the entire cast. He is jailed. He is bailed out by Black, who is in love with him, and she, he, and his dog, taken from Page, are off on a tour of the city together.

X-RAY: The concern of a young man about getting a girl and the concern of those around him for the virginal teenager make for a funny, if wildly unorthodox film. Its appeal will be greater with the younger set and to those adults seeking the different. Some of the footage is precious; some is outrageously funny; and some is tolerable. Protest is everywhere—in the actions of the hero; in the girls who compete for his attention; in his parents who don't know what to do about their son; and in the boy's associates. The pace is always go-go while its execution ranges from the light fantastic to the heavy-handed. The acting is fine, and the direction and production values are eminently suited to the subject matter, which can be serious to some and frivolous and even hilarious to others. Mark it down as something of a crowd-pleaser in a number of areas. The screenplay is based on a noval by David Benedictus. Incidentally, teenagers should be attracted not only by the subject matter but presumably by the vocals by The Lovin' Spoonful. The use of color and the appeal of New York City locations are definite assets.

AD LINES: "Big Boys And Big Girls Will Love This Fun-Filled Film About A Boy Looking For A Girl;" "It's Go-Go All The Way In The Screamingly Funniest Film Of The Year."

FOREIGN

Falstaff

DRAMA
115M.

(Chimes at Midnight)

Peppercorn-Wormser
(Filmed abroad)

ESTIMATE: Effective classical import.

CAST: Orson Welles, Jeanne Moreau, Margaret Rutherford, John Gielgud, Marina Vlady, Keith Baxter, Norman Rodway, Alan Webb, Walter Chiari, Fernando Rey, Michael Aldridge, Tony Beckley, Beatrice Welles. Produced by Emiliano Piedra and Angel Escolano; directed by Orson Welles.

STORY: When John Gielgud is chosen King Henry IV in England, there is opposition and internal strife is the result. His son, Keith Baxter as the Prince of Wales, is not concerned with the state and prefers to pass his time in taverns with his friend, Norman Rodway, being amused by the antics, tales, and actions of Orson Welles as Falstaff. Baxter does become involved in one of the battles, killing the son of an opposition leader, but Gielgud believes the raving and lies of Welles and assumes that the latter accomplished the noteworthy deed. Baxter continues his carousing while Gielgud deals the rebels a decisive defeat. When Baxter learns that Gielgud is ill and dying, he goes to his side, and he sees that there is need for him and for a change in outlook and manner. Upon being crowned King, Baxter breaks with his past to the despair of Welles, who had hoped to receive a title and an honored place in the kingdom. Welles even boasts to his friends that he will take care of them when he receives his reward for being a friend to the king. When he is turned down in front of everyone, he goes off and presumably dies of a broken heart.

X-RAY: There's a wealth of conversation to be found in this classic presentation, but there is also charm, humor, bits of action, intrigue, etc. Skill in treatment and execution puts it across in fine fashion, with Orson Welles great in the title role and most capable behind the cameras as well. The production values are impressive, as is the balance of the cast. It should be most rewarding in areas of the art theatre, particularly where there are university students, literary groups, and others who may be interested in the work, wherein the flavor and atmosphere of olde England are well established. Ralph Richardson narrates portions most admirably.

AD LINES: "The Story Of A Clown Who Would Be A Nobleman."

Guests Are Coming

COMEDY DRAMA
110M.

Mitchell Kowal
(Filmed in Poland)
(English titles)

ESTIMATE: Good import with specialized appeal.

CAST: Mitchell Kowal, Kazimeriz Opalinski, Zagmunt Zintel, Wladyslaw Hancza, Paul Glass, Ryszard Pietruski, Zenon Burzynski, Sylwia Zakrzewska, Wanda Koczewska, and the Gorals (Polish Highlanders). Executive director, Antoni Bohdziewicz; directors of the three episodes, Gerard Zalewski, Jan Rutkiewicz, and Romuald Drobacynski.

STORY: The first episode has Paul Glass as a young American on his way to visit his uncle in Poland, to whom his father has been sending money to buy and maintain an apartment. He is not in any hurry and tarries in several places with pretty girls he picks up along the way. His cousins are fearful that he will discover that they have used the money to buy an apartment for themselves and their daughter, and they persuade the uncle to leave his old folks' home temporarily and live with them while Glass visits. The old man doesn't like it, but he plays along and doesn't give them away. Mitchell Kowal, in the second episode, is an undertaker, well-off, from Gary, Ind., who returns to the small Polish village of his father to visit and to take a wife home. He is treated like royalty, with everyone hoping to marry off eligible daughters to the American "millionaire." He is wined and dined and resented by some young men, who don't like the attention he is getting from the girls of the area. He finally settles on a well-built young lady, who was married before and who becomes tyrannical after they are wed and are headed for the U.S. The third episode deals with a Chicago promoter who comes to Poland to dig up earth from famous battlefields to sell to Polish-Americans as authentical historical souvenirs. His authentications are wildly obtained by a hireling, and the dirt is intermixed a number of times. It is finally loaded aboard the vessel to be transported to the U.S.

X-RAY: Although the entry is a bit on the long side, it entertains and gives viewers a good look at modern Poland and some of its people. The story is engagingly told with a number of humorous spots and situations in evidence. Audiences of Polish-American designation will have a ball, while other should accept it as a good import on the light side. The acting is generally efficient, and direction and production are able.

AD LINES: "A Delightful Visit To Modern Poland."

Naked Among The Wolves

DRAMA
100M.

Lopert
(Filmed abroad)
(English titles)

ESTIMATE: Import for art spots.

CAST: Erwin Geschonneck, Fred Delmare, Krystyn Wojcik, Armin Mueller-Stahl, Gerry Wolff, Peter Sturm. Produced by Hans Mahlich; directed by Frank Beyer.

STORY: It is 1945, and the prisoners of the Buchenwald concentration camp hear rumors of an Allied advance. They are hopeful that their day of liberation is close at hand. Prisoners still keep arriving, and the Germans are still bearing down hard. In the most recent group of prisoners, a sick old man is seen dragging a suitcase. It is taken from him by several trustees who find a live child hidden in it. It seems that he is a Jewish survivor of Auschwitz, and the others hide him in the store room knowing that death awaits discovery. The ruling leaders among the prisoners take pity on the four-year-old and are determined to keep him. A German officer discovers him but agrees not to reveal his whereabouts, hoping this may act in his favor when the Allies arrive. His wife creates doubt in his mind, and he decides maybe an anonymous note to the camp officials would take the pressure off him. A search doesn't uncover the boy as the inmates had anticipated trouble, but the SS officers don't give up. Several prisoners are tortured, but the child has become a symbol between the prisoners and the captors. The Nazis prepare to take the prisoners with them as the Allies approach, but the prisoners delay and then openly defy them. Death comes to some as some Germans flee and others fight, but the child and the majority survive.

X-RAY: The dramatic moments that take place in a concentration camp when liberation is close at hand make for an interesting offering for the art spots. The situation is further strengthened and audiences more involved by the addition of a child among the hundreds of inmates, who make of him a symbol that must be preserved and liberated at any cost. This is the crux of the drama that features good performances, moving and well-executed direction, and impressive production values. A bit of shortening might have improved the entry even more. The screenplay is by Alfred Hirschmeier, based on a story by Bruno Apitz.

AD LINES: "Hundreds Of Desperate Men Band Together To Save A Child."

Young Aphrodites

DRAMA
89M.

Janus Films
(Filmed in Greece)
(English titles)

ESTIMATE: Okay art house entry.

CAST: Takis Emmanouel, Eleni Prokopiou, Vangelis Joannides, Cleopatra Rota, Anestis Vlachos, Yannis Jeannino, G. Papaconstantinou. Directed by Nikos Koundouros; produced by George Zervos and Koundouros.

STORY: In Greece around 200 B.C., a group of shepherds come down from the mountains in search of pastures and find that there is a shortage of water for themselves and their animals. They make their way to the seashore where they find an abundance of fresh water. There they decide to remain until the rains come to cool and wet the plains. Vangelis Joannides, 10-year-old shepherd boy, is enchanted by 12-year-old Cleopatra Rota, who lives in the area, and he follows the half-naked girl around intrigued by her budding signs of womanhood. A woman of the village, Eleni

ALPHABETICAL GUIDE TO 116 FEATURE REVIEWS

This index covers features reviewed thus far during the 1966–67 season in addition to features of the 1965–66 season, reviewed after the issue of Aug. 31, 1966.—Ed.

A

AFTER THE FOX—103m.—UA 5479
AFRICA ADDIO—120m.—For. 5486
ALL THE OTHER GIRLS DO—90m.—For. 5470
ALVAREZ KELLY—116m.—Col. 5457
ANY WEDNESDAY—109m.—WB 5464
APPALOOSA, THE—98m.—U 5455
AROUSED—82m.—Misc. 5474
ARRIVEDERCI BABY—105m.—Para. 5482

B

BIBLE, THE—174m.—Fox 5458
BLOW-UP—110m.—For. 5486
BOLSHOI BALLET '67—75m.—Para. 5458
BRIDES OF FU MANCHU, THE—94m.—For. .. 5479
BUSY BODY, THE—101m.—Para. 5494

C

CHAFED ELBOWS—63m.—Misc. 5491
CHRISTMAS THAT ALMOST WASN'T, THE—95m.—For. 5467
COME SPY WITH ME—85m.—20th-Fox 5490
COUNTERFEIT CONSTABLE, THE—86m.—For. 5474
COVENANT WITH DEATH, A—97m.—WB .. 5490
CRAZY QUILT—75m.—Cont. 5465
CUL-DE-SAC—104m.—For. 5470

D

DEAD HEAT ON A MERRY-GO-ROUND—104m.—Col. 5461
DEADLIER THAN THE MALE—97m.—U 5495
DEADLY AFFAIR, THE—106m.—Col. 5493
DEADLY BEES, THE—84m.—Para. 5495
DEFECTOR, THE—106m.—Misc. 5470
DEVIL'S OWN, THE—90m.—20th-Fox. 5482
DR. GOLDFOOT AND THE GIRL BOMBS—85m.—AIP 5473
DO YOU KEEP A LION AT HOME?—81m.—For. 5486

E

EL GRECO—95m.—20th-Fox 5455
ERIC SOYA'S '17'—87m.—For. 5491

F

FAHRENHEIT 451—111m.—U 5469
FALSTAFF (Chimes At Midnight)—115m.—For. 5499
FIRST TO FIGHT—97m.—WB 5498
FISTFUL OF DOLLARS, A—96m.—UA 5483
FOLLOW ME BOYS—134m.—BV 5461
FORTUNE COOKIE, THE—125m.—UA 5463
FRANKENSTEIN CONQUERS THE WORLD—98m.—AIP 5453
FUNERAL IN BERLIN—102m.—Para. 5478
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—99m.—UA 5458

G

GALIA—105m.—For. 5486
GAMBIT—109m.—U 5470
GAME IS OVER, THE—96m.—For. 5491
GEORGY GIRL—100m.—Col. 5462
GOALI—106m.—Col. 5481
GRAND PRIX—175m.—MGM 5482
GUESTS ARE COMING—110m.—For. 5499

H

HALLUCINATION GENERATION—85m.—AIP . 5477
HAWAII—189m.—UA 5459
HERO'S WIFE, THE—91m.—For. 5467
HOT RODS TO HELL—92m.—MGM 5494
HOTEL—124m.—WB 5491
HOTEL PARADISO—96m.—MGM 5454

I

I DEAL IN DANGER—85m.—Fox 5463
IS PARIS BURNING?—173m.—Para. 5469

J

JACK FROST—79m.—Emb. 5462

K

KALEIDOSCOPE—103m.—WB 5456
KISS THE GIRLS AND MAKE THEM DIE—101m.—Col. 5489
KNOCKOUT #2—50m.—Misc. 5460

L

LET'S KILL UNCLE—92m.—U 5459
LIQUIDATOR, THE—103m.—MGM 5454
LOVES Of A BLONDE, THE—88m.—For. 5467
LOVING COUPLES—113m.—For. 5467

M

MAN FOR ALL SEASONS, A—120m.—Col. 5477
MARINE BATTLEGROUND—88m.—For. 5460
MASCULINE FEMININE—104m.—For. 5468
MISTER BUDDWING—99m.—MGM 5454
MONKEYS, GO HOME—101m.—BV 5493
MURDERER'S ROW—108m.—Col. 5478

N

NASHVILLE REBEL—91m.—AIP 5473
NAVY VS THE NIGHT MONSTERS, THE—87m.—Misc. 5456
NIGHT GAMES—104m.—For. 5486
90 DEGREES IN THE SHADE—90m.—For. 5474
NOT WITH MY WIFE, YOU DON'TI—118m.—WB 5459

O

OH, THOSE MOST SECRET AGENTS—96m.—AA 5461
ONE SPY TOO MANY—102m.—MGM 5462
OSS 117—MISSION FOR A KILLER—84m.—Emb. 5453

P

PENELOPE—97m.—MGM 5466
PISTOL FOR RINGO, A—97m.—Emb. 5465
POPPY IS ALSO A FLOWER, THE—100m.—Misc. 5466
PREHISTORIC WOMEN—91m.—Fox 5495
PROFESSIONALS, THE—117m.—Col. 5465

Q

QUILLER MEMORANDUM, THE—105m.—20th-Fox 5478

R

RAGE—103m.—Col. 5473
RED TOMAHAWK—82m.—Para. 5489
RELUCTANT ASTRONAUT, THE—102m.—U .. 5490
RETURN OF THE SEVEN—95m.—UA 5463
RINGS AROUND THE WORLD—98m.—Col. ... 5453
ROMEO AND JULIET—126m.—Emb. 5457
RUN FOR YOUR WIFE—97m.—AA 5477

S

SAND PEBBLES, THE—191m.—20th-Fox. 5482
SECONDS—106m.—Para. 5455
SHADOW OF EVIL—92m.—For. 5487
SHAMELESS OLD LADY, THE—95m.—Cont. .. 5465
SHOOT LOUD, LOUDER . . . I DON'T UNDERSTAND—100m.—Emb. 5481
SPINOUT—95m.—MGM 5462
SPY WITH A COLD NOSE, THE—93m.—Emb... 5481
SWEET, LOVE, BITTER—92m.—Misc. 5498
SWINGER, THE—81m.—Para. 5466

T

TARZAN AND THE VALLEY OF GOLD—100m.—AIP 5453
10.30 P.M. SUMMER—85m.—For. 5464
TEXAS ACROSS THE RIVER—101m.—U 5455
THAT TENNESSEE BEAT—84m.—Fox 5463
TOBRUK—110m.—U 5483
TOKYO OLYMPIAD—93m.—For. 5476
TRUNK TO CAIRO—80m.—AIP 5493
25TH HOUR, THE—134m.—MGM 5494

V

VENETIAN AFFAIR, THE—92m.—MGM 5489
VERY HANDY MAN, A—95m.—For. 5487
VULTURE, THE—91m.—Para. 5495

W

WARNING SHOT—100m.—Para. 5490
WAY—WAY OUT—101m.—Fox 5466
WHAT'S UP, TIGER LILY?—80m.—AIP 5457
WHERE THE BULLETS FLY—88m.—Emb. 5474
WOMEN OF THE PREHISTORIC PLANET—87m.—Misc. 5460

Y

YOUNG APHRODITES—89m.—For. 5499
YOU'RE A BIG BOY NOW—96m.—Misc. 5498

Prokopiou, comes to Takis Emmanouel, one of the shepherds, and after considerable by-play, they do make love. On the outskirts of all this, there is a dumb shepherd boy in his early teens who is excited by all the goings-on. The rains come, and the shepherds decide it is time to move on. Joannides wants to remain with Rota, but his elders refuse to leave him behind with his girl. He does escape to come upon the dumb shepherd making love to Rota forcibly at first, and then with her permission. The young boy decides to go to his death in the wave-swept ocean.

X-Ray: Young love and mature love-making are shown in the world of ancient Greece, before Christ, but not much of that country is seen outside of the bare plains and a bit of a seaside village. Instead, the spotlight is on passions and longing of young and old alike. There isn't much of a story, but there are a few scenes offering sex of sorts. This may help in the selling. Otherwise, the slow story is going to have to depend on art house attendees, who are attracted to the classical intonations. The acting is fair and properly intense at times; the direction and production values are average. The film is the winner of several prizes abroad. The screenplay, based on an old Greek myth, is by Vassilis Vassilikos and Costas Sphikas.

Ad Lines: "A Famous Greek Myth Explodes On The Screen"; "Thrill To The Joy And Inexperience Of Young Love."

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 **consecutive** insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York, N. Y. 10036.

CONCESSIONS SUPPLIES

A REALLY GOOD COLA CONCENTRATE. Make your own syrup $1.10 gallon. Free concentrate sample. COLD SPRINGS, P.O. Box 82, Three Rivers, Michigan 49093.

EQUIPMENT FOR SALE

MIGHTY 90 LAMPS, Rectifiers, New Japanese Lens, Mirrors, Century Booth. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

DEIBLER TRACKLESS TRAINS, 914 Claflin Road. Phone: Area Code 913-PR 8-5480, Manhattan, Kansas.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE SEATING

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. SEATING CORP. OF N.Y. 247 Water St., Brooklyn, N.Y. 11201.

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

THEATRES FOR SALE

SAVOY THEATRE, Northfield, Vt., 350 seats, completely stocked, modern equipment, four room apartment, $9,500. For more information, write c/o theatre.

BEAUTIFUL, 285-car drive-in theatre, year round operation-heaters. Eight plus acres. Scenic canyonlands, southeastern Utah Potash-Uranium-Tourists. County seat. Selling to settle estate. Write CARBON COUNTY ABSTRACT COMPANY, Price, Utah.

THEATRES WANTED

BUY, LEASE, Drive-in, Maryland. Pennsylvania, Virginia. BOX 307, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

THEATRE OR DRIVE-IN to lease. Write BOX 308, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

THEATRE FOR LEASE

PHILADELPHIA SUBURB. Ideal family operation. Write BOX 309, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

For the best in Theatre Forms and Systems
MOTION PICTURE EXHIBITOR BOOK SHOP

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

TOP "KNOW HOW" semi-retired management executive, seeking part-time or relief manager assignment in the Los Angeles area. Best of background and references. **BOX A21, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

MANAGER-PROJECTIONIST, 40 years experience in all phases of theatre operation. Would relocate in any mid-western state. **BOX B118, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

WANTED: RELIEF MANAGER for two days a week. Theatre in Queens. **SPRINGER THEATRES, INC., 1309 Avenue J, Brooklyn, N. Y. 11230. (125)**

QUALIFIED PROJECTIONIST seeking start in motion picture industry. Position as projectionist and/or manager-trainee. Available March. References. Will relocate. **T. R. POWIS, 7238 Kivler Dr., Jacksonville, Fla. 32210. (125)**

HELP WANTED: Theatre managers, preferably experienced, send resume. **BEACH DRIVE-IN THEATRE, c/o Thunderbird Drive-In Theatre, Sunrise Blvd., Ft. Lauderdale, Fla. (21)**

SHOWMAN AVAILABLE February. Experienced indoor-outdoor; advertising-exploitation; supervisor. Prefer independent, small circuit Florida, Hawaii, California, but will go anywhere for right position. Reasonable salary. **BOX A125, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

CONCESSION SUPERVISOR WANTED. Excellent opportunity for experienced man supervise concessions for large Washington, D. C. metropolitan area theatre chain (hardtop, outdoor). For further information call **301-933-1506**, write **THE MARJACK CO., INC., 1820 Half St., SW, Washington, D. C. 20024. (118)**

Address all Correspondence to— ***The A—MAN Corner*** Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa 19107

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

TO:

Name . . . . . .

Title . . . . . .

Address . . . . . .

. . . . . .

. . . . . .

. . . . . .

★

☐ Enclosed

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

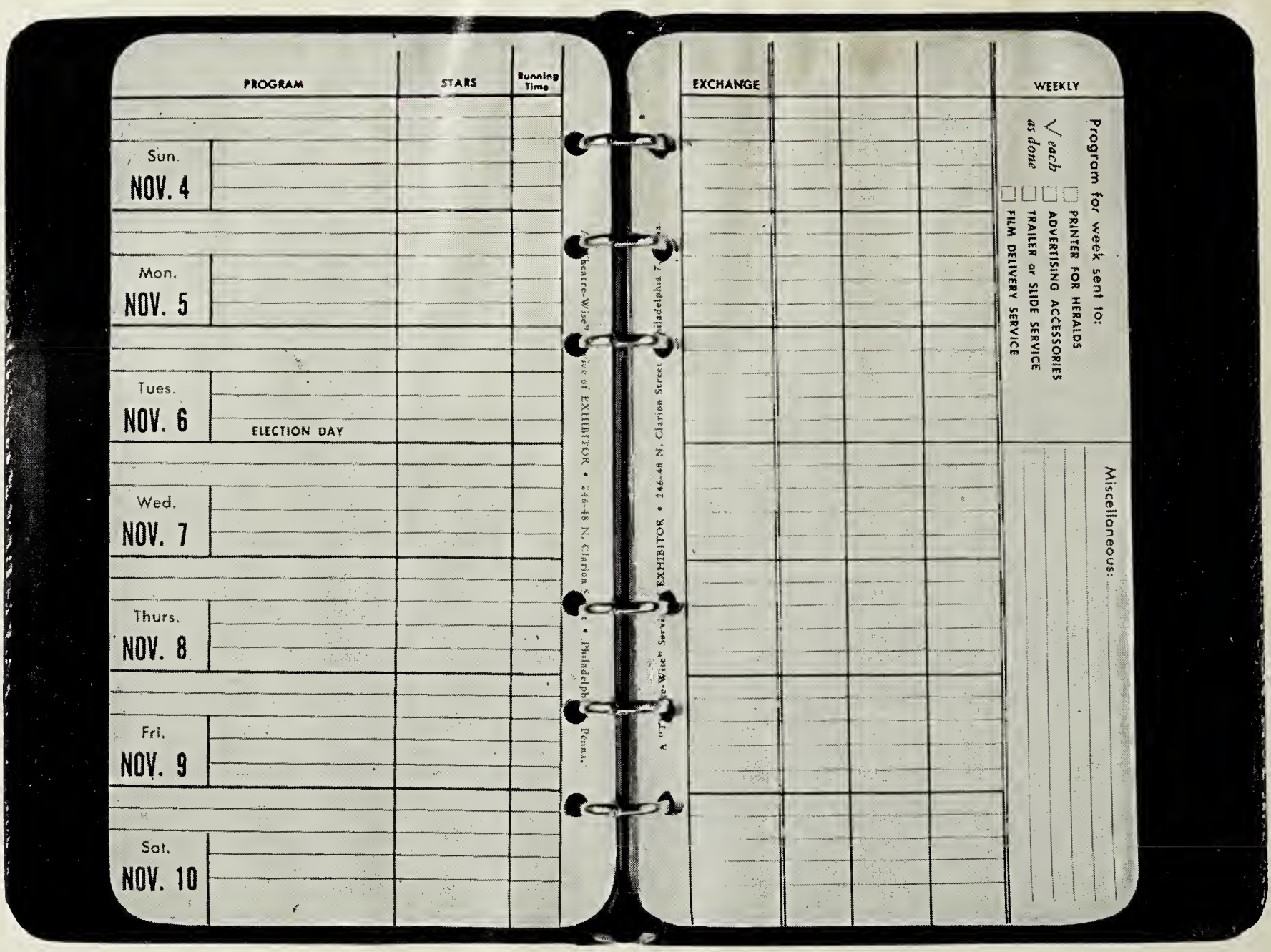
CLIP and MAIL TODAY TO
317 N. Broad St., Phila., Pa. 19107

NOW IN STOCK

The NEW 12 Month Set of Booking Sheets for the full fiscal year starting: JUNE 25, 1967

"Pocket-Size DATE BOOK"

Compiled into a full yearly set of dated sheets (120 pages) . . . Punched for a standard 6-ring binder . . . All holidays indicated . . . Ample space for clear records.



The above illustration is reduced from the actual sheet size of 3¾ x 6¾ each. Note the flat working surface.

PRICE: $1.00 per yearly set of sheets, without binder
(Including Postage)

"Pocket-Size" BINDER

A black, flexible leatherette binder equipped with 6-rings and thumb-tip closure, designed to hold a one-year supply of "Pocket-Size" DATE BOOK FORMS. Has inside pocket for the safe-keeping of loose papers.

PRICE: $1.30

Large-Size DATE BOOK

Undated forms, 3-hole-punched (9 x 12 inches), excellent for office use and adaptable for more than one theatre booking!

PRICE: $.50 for 52 Pages

Large-Size BINDER

A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the large-size date-book forms and a full year of Pink Review Sections as published separately by M. P. EXHIBITOR.

PRICE: $1.50

FISCAL YEAR (July-June) "Pocket-Size" DATE BOOKS

HAVE BEEN PRODUCED, WAREHOUSED, AND SOLD AT COST ONLY TO OUR SUBSCRIBERS AS A PLUS-SERVICE,

FOR OVER 18 YEARS!

Order Your Date-Book NOW!

If you are not presently receiving MOTION PICTURE EXHIBITOR, use order form on reverse side of page.

MOTION PICTURE

EXHIBITOR

FEB. 8, 1967

Volume 76 Number 25

IN TWO SECTIONS • THIS IS SECTION ONE



Corwin Hits Blind Bidding, Booking

(See Page 7)

Nail-Biting Time In "Oscar" Race

(See Page 9)

Bernard Donnenfeld, Paramount vice-president in charge of production administration and studio operations, and Robert Evans, vice-president in charge of production, recently detailed the most ambitious production program in company history, an estimated $50 million package.

HARD ROAD TO FREEDOM • • • *see editorial—page 5*





The
Royal Shakespeare
Company
Presents

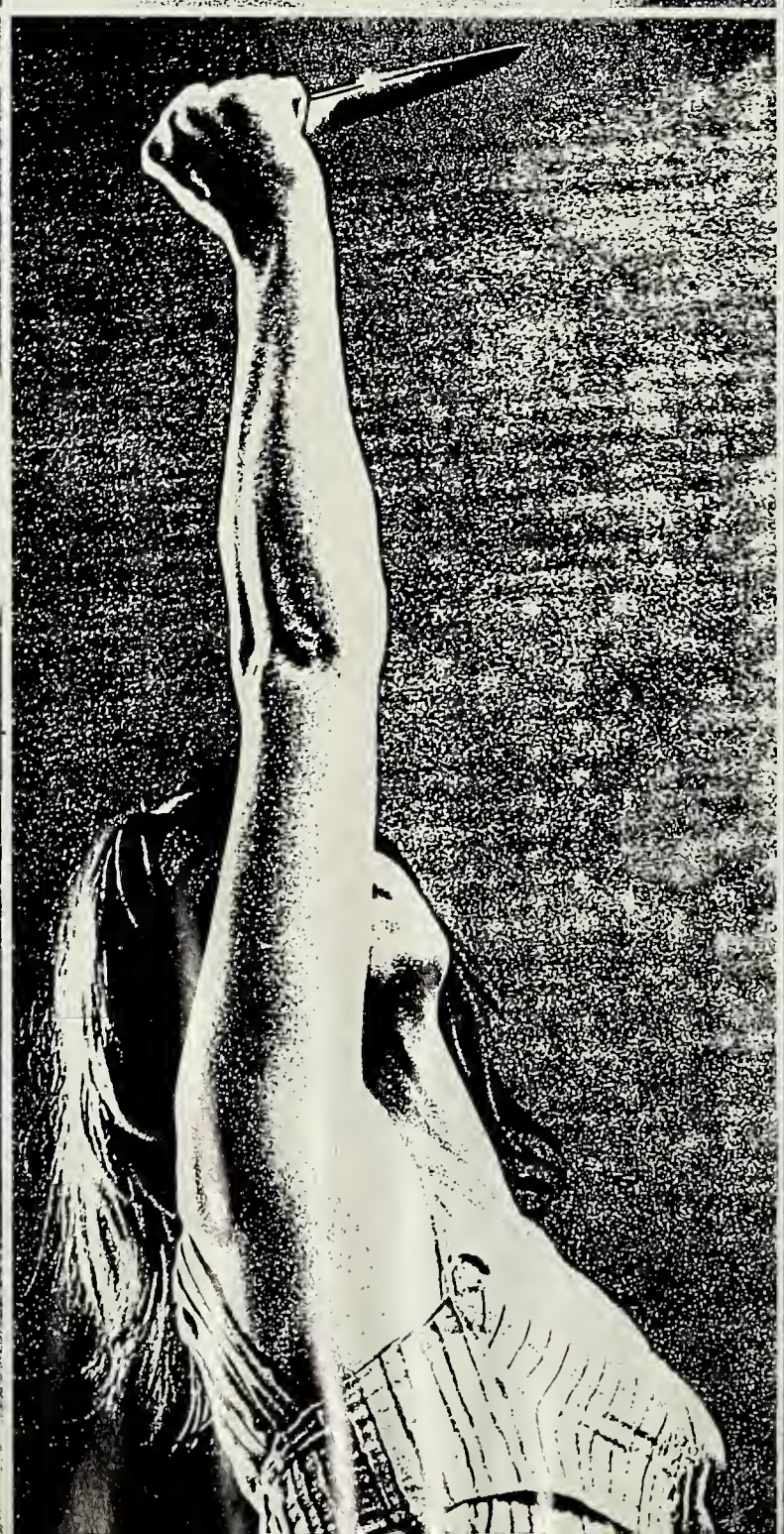
PETER BROOK'S

MOTION PICTURE

VERSION

OF THE ORIGINAL
BROADWAY STAGE
PRODUCTION





THE PERSECUTION
AND ASSASSINATION
OF JEAN-PAUL

MARAT

AS PERFORMED BY THE
INMATES OF THE ASYLUM
OF CHARENTON UNDER
THE DIRECTION OF THE
MARQUIS DE SADE

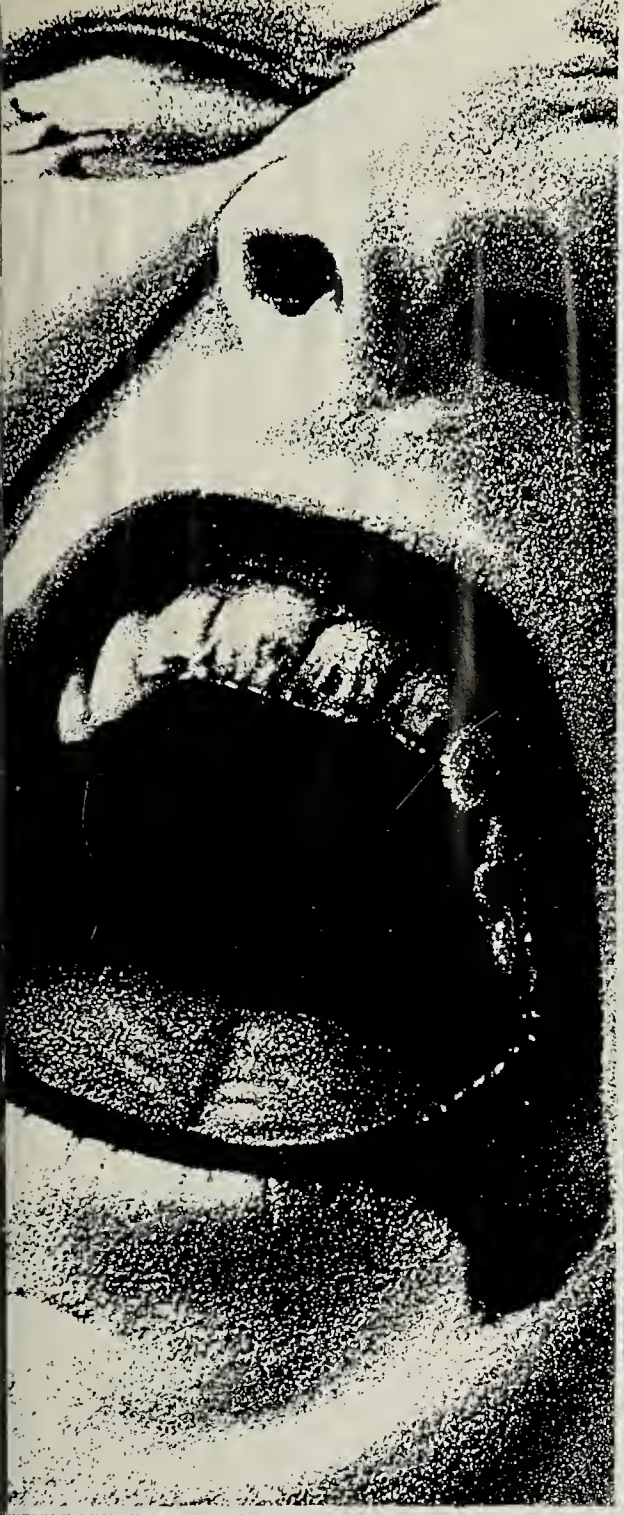
by PETER WEISS

Directed by PETER BROOK
Produced by MICHAEL BIRKETT
Produced on the New York Stage by DAVID MERRICK
Music by RICHARD PEASLEE
Production Designed by SALLY JACOBS
Costumes by GUNILLA PALMSTIERNA-WEISS
A Marat Sade Production

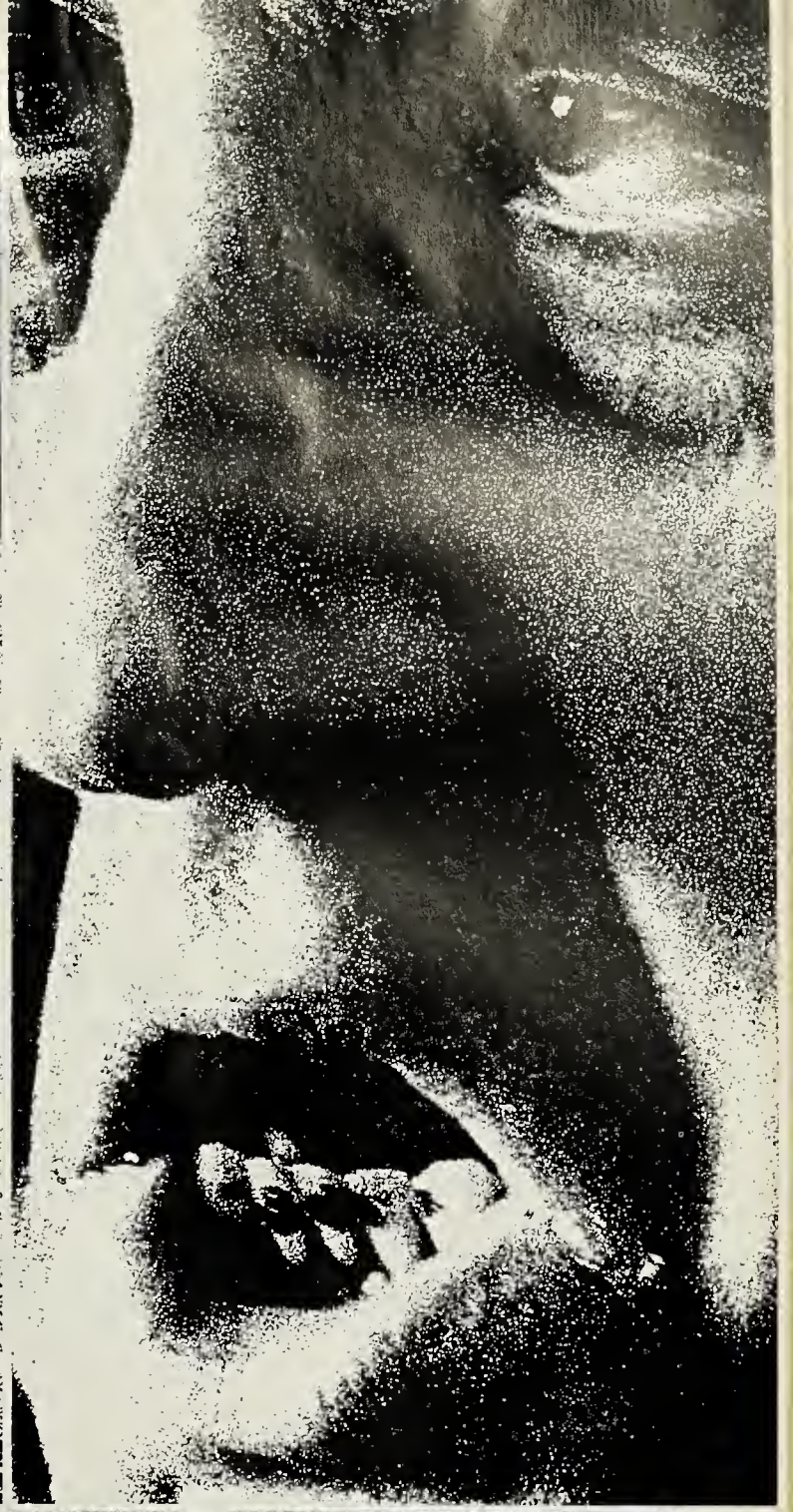
COLOR by DeLuxe

Released thru

UNITED ARTISTS









UA's sales policy as announced to the public

LIMITED ENGAGEMENTS

A SPECIAL "RESERVED PERFORMANCE" POLICY

"RESERVED PERFORMANCE" enables you to buy a ticket in advance for the performance of your choice—and GUARANTEES you a seat for that performance.

Naturally, an early visit to the box-office will assure you the date and performance you desire. Since advance interest indicates a unique demand, may we suggest that you act now.

Under no circumstances will anyone be seated after the performance has begun.

FIRST OPENINGS:

NEW YORK • Trans-Lux East / LOS ANGELES • Fine Arts
WASHINGTON • Dupont / SAN FRANCISCO • Music Hall
PHILADELPHIA • Eric / AUSTIN • Americana
CHAMPAIGN • Coed II / TORONTO • Crest



"BLOW-UP" HITS THE LIST OF TOP 10 GROSSING PICTURES* IN THE COUNTRY WITH ONLY 5 ENGAGEMENTS!

"BLOW-UP" has reached a gross of $357,117. This sensational figure represents only 180 days of playing time in 5 theatres each averaging 761 seats.



A Carlo Ponti Production

Michelangelo Antonioni's

BLOW-UP

Vanessa Redgrave

David Hemmings

Sarah Miles

A Premier Productions Co., Inc. Release

COLOR

*National Boxoffice Survey — Variety, January 25.

The Trade Paper Read by Choice—Not by Chance

MOTION PICTURE EXHIBITOR

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.; Edward Emanuel, vice-pres.; Albert Erlick, editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

MEMBER AUDIT BUREAU OF CIRCULATIONS

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 76 • No. 25 February 8, 1967 Our 49th Year

THE HARD ROAD TO FREEDOM

KEEP YOUR FINGERS CROSSED, but we may be approaching a break in the frustrating log-jam that has kept legitimate exhibitor complaints from receiving real consideration. The Justice Department, for instance, has finally moved off dead center in the matter of blind-bidding. Now, say federal spokesmen, distributors may meet to determine means of ending the patently unfair sales practice without putting themselves in danger of conspiracy charges. That's a giant step forward.

Speaking before the Texas Drive-In Owners Association, NATO President Sherrill Corwin discussed this and also pledged exhibitor support to the trade press campaign to review new films early enough so that exhibitors in bidding situations could benefit from them. Yes, blind bidding and blind booking both took a rap on the chin last week.

Of course, the industry has heard all these words before. The vital question is whether or not they can be translated to action. The product shortage that perpetrates these evils is bad. It represents coercion and forces exhibitors to accede to unreasonable demands. It gives the seller a powerful lever to exert pressure on the buyer, and creates a situation where zeal overcomes wisdom.

Coercion or restraint imposed by one branch of this industry over another is wrong. Those who exert the pressure would be the first to cry for help if the situations were reversed. Artificial restraints—and we include both the evils of blind bidding and the deliberate withholding of trade paper reviews by scheduling screenings at the last possible moment—must eventually hurt both the buyer and the seller. We know of no other business that operates under such restrictions. Blind bids and refusal to divulge terms of winning bids seem to be characteristics only of the motion picture industry.

Yet, despite the complaints of countless theatremen, the Justice Department, Federal Trade Commission, and other agencies have sat on their hands until now, apparently putting political considerations ahead of what is necessary and right. The industry awaits their next moves with interest.

The distributors who currently withhold trade press reviews and silently sanction blind bidding are the same individuals who will spend thousands of dollars to fight political censorship. They are right in fighting this battle, and recent court decisions have upheld their position. Freedom of expression must be defended.

It is remarkable, therefore, that these same distributors fail to see that they themselves are exercising a form of censorship when they deliberately keep theatremen from receiving the information they need to conduct their business intelligently. It seems to boil down to a condition of *"Do as I say, not as I do."*

People as a rule are forgetful. It seems to be the human condition. The growth of television as a market for feature films seems to have driven from the minds of some in this industry any recollection of the days when theatremen alone supported producers and distributors. We recall a situation in which an exhibitor saved a company more than $60,000 in actual cash in a business deal. Reminded about it later as the exhibitor was struggling to stay in operation, the reply was something like, *"So what did you do for me today?"*

"Freedom" can be defined as the absence of restraint. Practically every trade paper has complained that they are being denied the freedom to do their job—that of informing theatres about upcoming films. When hundreds of exhibitors attend special screenings of new films months before trade paper reviews are permitted, it should be remembered that thousands more theatremen have been unable, for a variety of reasons, to attend. Unless trade papers can review such films immediately, this larger group is unjustly penalized. Many of them, in addition, are in bidding situations, and if they do not learn about a film until after their bids are due, it is too late.

Evidently, "freedom" to some people means the ability to act as one pleases regardless of whom it hurts. There is no word but "oppression" to describe some of the practices in the motion picture industry today. The Bible teaches us to do unto others as we would have them do unto us. Could it be that lawyers have advised their employers that the Biblical injunction does not pertain to the motion picture industry?

The suggestion has been made that distributor meetings on blind bidding be conducted under the aegis of the Motion Picture Association of America. It is an excellent suggestion. Many have expressed surprise that capable MPAA President Jack Valenti, who did such a brilliant job in bringing the new Production Code into being, has been so silent in the sensitive area of distributor-exhibitor relations. With the fear of acting in concert removed as far as distributor talks on blind bidding are concerned, Valenti could go a long way toward proving that the liaison between his office and the exhibition community is a real achievement and not an empty boast.

A top flight exhibitor once remarked that it appeared as though the Department of Justice and the Federal Trade Commission had been brainwashed when it came to problems affecting the motion picture industry. Now the decks are cleared for action and exhibitors are eagerly awaiting some real progress after far too much polite conversation.

We should know soon enough whether *"freedom"* and *"justice"* are just pretty words or living concepts with the power to uplift men and better their condition, be they distributors, exhibitors, or government representatives.

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Jeffry Alperin, son of **Alfred Alperin**, metropolitan Hartford supervisor for General Cinema Corporation, and **Mrs. Alperin,** was married in Hartford to **Miss Elena Leventhal** of suburban Bloomfield, Conn. The groom, a physics major at Dartmouth College, Hanover, N.H., is grandson of Connecticut industry pioneer **Mike Alperin** and **Mrs. Alperin.**

Ken Joseph, vice-president, domestic sales, for Four Star International, was married in New York City to former ballerina **Rhoda Levy. Miss Terry Landsburg,** Cherry Hill, N.J., and **Stephen Gootblatt,** New York City, were married. Mrs. Gootblatt is the granddaughter of Meyer Adleman, president of States Film Service, Inc.

Obituaries

Mrs. Anna Ettelson Fabian, wife of Simon H. Fabian, president of Stanley Warner Theatres, died of a heart ailment in Lenox Hill Hospital, New York. Also surviving are three sons, Edward L., Robert N., and Abraham N., and a daughter, Mrs. Norma Jacobson.

John Lynch, projectionist at the Majestic Theatre, Bridgeport, Conn., for 30 years, died suddenly in the theatre projection booth.

Mrs. Dorothy S. Rosenberg, wife of Ben L. Rosenberg, owner of the Harrisburg Drive-In, Harrisburg, Pa., died at Jefferson Hospital, Philadelphia. She was 58. In addition to her husband, Mrs. Rosenberg is survived by a son, a brother, two sisters, and a granddaughter.

TONE Mid-Winter Meet

BOSTON—The annual all day mid-winter showmanship meeting of Theatre Owners of New England (TONE), will be highlighted by an address by the city censor of Boston, Richard J. Sinnott, chief of the Boston Licensing Board, at 1200 Beacon Street Hotel, Brookline, on Feb. 16.

Edward S. Redstone, TONE president, announced the speakers, which include Ruth Pologe, eastern advertising and publicity director of American International Pictures, and a trio of newspaper and radio film writers and promotion experts.

Samuel Hirsch, film and legit critic of the Boston Herald, will speak at the session, as will Jack Hamilton, amusement page advertising chief of the Boston Globe, and Herb Levin, promotion director of radio station WICE, Providence, R. I.

The session starts with a continental breakfast at 9:30 a.m., and includes a pre-luncheon cocktail party and lunch. More than 175 motion picture people from Maine, New Hampshire, Vermont, Rhode Island, and Massachusetts are expected to attend. Carl Goldman, executive secretary of TONE, and legislative counsel, is coordinator for the meeting.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., FEB. 6

Levin Answers Charges By MGM Management

NEW YORK — MGM's dissident director, Philip J. Levin, is determined to keep his end up in the current proxy contest between his Stockholders' Committee and MGM's incumbent management. His recent bulletin, latest of numerous mailings to stockholders from both sides, answered various charges made against him by MGM board chairman Robert H. O'Brien.

The bulletin stated that O'Brien was wrong in saying that Levin initially suggested the acquiring of two businesses by MGM, a hotel-casino and a race track. The casino suggestion, according to Levin, was made by Philip Roth, on O'Brien's director slate. The race track, Levin points out, was later sold for 20 per cent more than the price proposed to MGM.

O'Brien's charge that Levin never suggested any other acquisitions was said to be false. Levin claims that he suggested the acquiring of various radio and television broadcasting companies; he pointed out that while O'Brien was in office, MGM has not made a singular corporate acquisition.

The charge that five members of Levin's slate have had experience in proxy fights was answered with the results of three of those members' efforts. Two companies were involved, and as a result of the two victorious battles, their common stocks increased sharply in value, Levin stated.

Levin concluded the bulletin with accusations that O'Brien failed to answer certain charges against him concerning his record, failed to answer the case against him, and failed to justify his recent increases in salary and other benefits. "Instead," Levin charges, ". . . he tries to get your vote by innuendo and unfounded personal attacks." Levin stated that O'Brien has not given MGM the leadership it needs and deserves, and therefore has forfeited his right to the stockholders' support.

Levin has also issued a "program for progress," which lists the objectives of his board of directors, if they acquire control of MGM. It stated that the company has a great potential and that O'Brien's administration has failed to develop that potential in the past and shows no signs of doing so in the future.

The objectives of the Levin slate include fuller recognition of the unrealized value of MGM's film library; greater utilization of the company's California real estate; modernization and consolidation of the company's distribution network; avoidance of premature release of features to television; greater utilization of the company's production facilities; and corporate acquisitions for the company which, as has been stated, has previously not made any significant ones in the past.

Levin once more brought out the fact that his slate has a greater financial investment in MGM than any other single group, and said that this gives them the best incentive to seek to improve the company's profitability, to bring out its latent values, and to increase the market value of its stock. He pointed out that none of O'Brien's slate have currently increased their financial investment in the company. The stockholders' meeting, at which holders will elect a board of directors for MGM, is scheduled for Feb. 23.



Here at the pre-production cocktail party of Aubrey Schenck's "To Kill A Dragon," held in Beverly Hills, are Fernando Lamas, left, one of the film's stars, and Herb Jaffe, UA vice-president in charge of west coast operations.

NGC Opens Three

LOS ANGELES—Continuing its $50 million theatre expansion program, National General Corporation was set to open three new houses, it is announced by William H. Thedford and Dan A. Polier, vice-presidents and co-directors of theatre operations.

Making its debut with an invitational premiere (Feb. 7) in the Pacific Coast division is the $600,000 Fox Chris-Town Theatre, Phoenix, Ariz. The 956-seat house will be managed by Phil Quinn, who moves up from the Fox Vista in Phoenix.

On Thursday (Feb. 9), two openings are scheduled, one again in the Pacific Coast division and again in Arizona, and the other in the Mountain-Midwest division in downstate Illinois.

The $500,000 Fox Buena Vista makes its bow in Tucson, Ariz., with an invitational premiere, while on the same evening the $500,000 Fox Country Fair Theatre opens in Champaign, Ill.

Clyde C. Griffin, manager for the Fox Tucson, has been appointed to helm the new 802-seat Buena Vista, while William Rector, manager of the Fox Theatre in Joplin, Mo., has been given the managerial reins of the 848-seat Country Fair.

Horne Joins Crown Int.

BEVERLY HILLS, CALIF.—David Horne was named as Crown International Pictures' foreign sales representative by Newton P. "Red" Jacobs, president. Jacobs stated this was another important step in C.I.P.'s expansion program, which now has offices and distributors in every distribution center in the United States and Canada.

Horne, who from 1963 to 1966 held the position of foreign vice-president of American International Pictures, also held important foreign posts with Warner Bros., RKO, and Allied Artists. He will headquarter in New York.

Gen. Cinema Elects Two

BOSTON—The election by the board of directors of Herbert J. Hurwitz as assistant vice-president and William D. Zellen as controller of General Cinema Corporation was announced by Richard A. Smith, president.

Corwin Tackles Industry Problems

Blind Bids, Late Reviews Hit In Tex. D-I Speech; NATO Chief Proposes Plan To Counter TV Showings

DALLAS—Sherril C. Corwin, president of the National Association of Theatre Owners, recently addressed the annual convention of the Texas Drive-In Theatre Owners Association. In his speech, he took a strong stand on a number of industry problems and suggested various new proposals.

He spoke of the current attendance recession at theatres which, of late, has been caused by the offering of free movies (presently six a week) by network television at prime evening time. He outlined measures by which film companies could profit from television showings while preserving the exhiibtors. These measures, he said, had been explained by him to Jack Valenti, head of the M.P.A., who has been asked to discuss them with the major film companies. They include the holding of feature films for three years before releasing them to television; the withholding of the names of specific films to be released to television so that theatre-goers won't be discouraged from paying admission prices by the prospect of seeing the same film on television later; and the requiring that television networks run one-minute spots advertising first-run films as part of the contract to televise a particular film. Corwin has suggested these measures in previous talks. He pointed out in his current address that the success of a film on television is closely tied in with its initial success at the boxoffice. If television's film-showing practices hurt the theatre exhibitor, they will inevitably hurt the network. He believes the feature films made especially for first-run television release to be of only minor importance because they command neither the money nor the rating of the films that have been a success in the nation's theatres.

Corwin praised the success of the new trend in road shows. He made specific mention of monetary success of "The Sound of Music" and "Dr. Zhivago," and encouraged theatremen, if their community is large enough to support and justify such a showing, to climb on the band wagon. He then spoke of the current campaigns against Daylight Saving Time, mentioning some failures and prospects for success in various states.

Another topic upon which he dwelt was the growing unification of theatre owners' organizations and their influence in matters which concern theatremen. He then expressed hope that the upcoming National Movie Month will be a success and pointed out the necessity of concentrated promotional effort by theatremen at large to make it so. Mention was then made of a proposed subsidy plan similar to England's Eady Plan. Nat Feldman, chairman of the NATO Product Subsidy Committee, was said to be preparing a report on the feasability of implementing such a subsidy plan. Problems created by 16 millimeter competition, especially in campus towns, were said to be under consideration by the Non-Theatrical Competition Committee, headed by Fred Danz of Seattle, and Corwin advised theatremen who faced such problems to keep Danz informed of them.

"Blind booking is as great an evil as blind bidding," said Corwin, as he spoke on the plight which makes theatre trade publications unable to review films long enough beforehand to enable exhibitors to properly evaluate them before the final booking. He recommended that special screenings be arranged for trade press critics, who should be given the right to publish reviews immediately. He said that the reduction in advertising space purchased by film distributors in the trade magazines, combined with this inability to properly report on films, could mar the services of the publications upon which theatremen so strongly depend.

Corwin recommended that NATO's "Showman of the World" award, last awarded to the late Walt Disney, be retired in place of an annual "Walt Disney Award," to be presented to the individual in distribution, exhibition, or production who has made the greatest contribution to the integrity, excellence, and imagery of the industry. The value that the Disney organization gave to the Showman's Award, indicated on the initial page of that organization's recent fiscal report, caused Corwin to speculate that the award may be someday equivalent to the Irving Thalberg Award, which is sparingly given by the Academy of Motion Picture Arts and Sciences to producers for unusual achievement.

Concerning small theatres, he reported that he received every courtesy in his meetings with distributors in regard to theatres grossing less than $1,000 a week. He assured his audience that distributors do not want to lose these runs and are not disinterested in them. He then gave warning of the danger that a potential tax holds upon admissions. He called the possibility of such a tax a "potential menace," which he said "'is most likely to appear in the guise of a sales tax, which would include a tax on your admissions or a tax on your film rentals." He cautioned the assembly to be on the alert for any such bill introduced in state legislatures, and urged them to make themselves heard by their legislative representatives. He said that although theatremen are often in competition, they should unite on matters such as these and be heard with a common voice, so that threats to the industry as a whole can be countered.

Although this may be the first billion dollar year in the industry since 1957, he said, there is a deep cause for concern because, although Americans are spending more for recreation, exhibitors are taking a smaller percentage of the amusement dollar. He therefore recommended that exhibitors "take a position of strength in correcting some of the inequities that continue to exist." He referred to the blind bidding practice that has become more widespread in recent years, and advised that the Department of Justice has given the go-ahead for distribution to confer on this matter. He continued, "I can assure you, you will be kept informed of the results of these historic sessions."

He concluded his address with a note of satisfaction on the growing unification of regional theatre organizations, several of which have changed their names to include the words "National Association of Theatre Owners." He said that he will continue to meet with exhibitors everywhere to espouse the idea of one unified national organization to meet each crisis as it arises.

ACE Films Holders Vote To Dissolve Firm

NEW YORK—Stockholders of ACE Films recently voted in favor of a proposal to dissolve that company. The measure was proposed by the firm's board of directors and agreed upon by the stockholders at a special meeting at the company's headquarters here. The vote was 148,000 shares in favor, 26,000 against, and 29,000 not voting.

By March 1, the stockholders will get back 30 percent of their investment, with the balance to follow if and when assets are turned into cash.

ACE Films was organized in 1962 for the purpose of providing financial assistance to proposed films so that additional product could be turned out. The dissolution of the company was said to be called for due to its inactivity and its failure to progress toward its proposed goals. ACE Films originally intended to sell stock on the open market, but this project never got underway due to the lack of adequate financing.

Busy Sherrill Corwin Hosts New Theatre Bow

LOS ANGELES—Sherrill C. Corwin's new Camelot Theatre in Palm Springs bowed with triple-header opening ceremonies. The Metropolitan Theatres Corp. president hosted distribution and production executives at dinner preceding a presentation of the luxurious showcase. They were shown a special 45-minute featurette demonstrating Dimensions 150 with which the theatre is equipped. This included scenes shown first in normal wide screen ratio and then in D-150 of excerpts from "Sound of Music," "Agony and The Ecstasy," and "My Fair Lady." A reel of "Those Magnificent Men in Their Flying Machines" was also shown in D-150.

The following day (Feb. 3), there was a cocktail party for Palm Springs civic officials, the press and tv and radio representatives, followed by a screening of the special D-150 presentation.

The premiere of the Camelot's first attraction took place Feb. 4 with a $100 per couple benefit for the United Fund honoring Frederick Loewe and Louise Nicoletti, the Palm Springs Fund's "Woman of the Year." There was a Mayor's cocktail party before the premiere for the scores of stars and celebrities and later an after-theatre champagne supper at the new Panorama Room of Palm Springs Airport. The opening attraction was the first showing in D-150 of "Dr. Zhivago."

The Camelot is the first new hard-top built in Palm Springs in over a quarter of a century and embodies the very newest in technological developments and design. The screen surface measures 68 ft. by 32 ft. in the fully draped auditorium with 630 seats. The theatre has an upper level housing luxurious lounges and an art gallery. It was designed by Mayer and Kanner Architects, A.I.A. and the interior decor was created by Ben Mayer and Associates.

The premiere was covered by tv newsreels and radio.

MGM Proxy Battle More Intense; O'Brien States Case Against Levin

NEW YORK—In his affidavit in opposition to the application for an injunction presented by Philip J. Levin, Robert H. O'Brien, president of Metro-Goldwyn-Mayer, revealed some of the fundamental policy differences between the management of M-G-M, headed by O'Brien, and the dissidents, headed by Levin. Argument was scheduled in U.S. District Court, Southern District, Judge Sylvester Ryan, with Louis Nizer, attorney for the defendant.

Metro-Goldwyn-Mayer had, on Aug. 31, 1966, total assets of $251,132,000. Gross income for the fiscal year was approximately $185,000,000. Levin is leading an all-out proxy fight to gain control of the company.

"Perhaps the most significant differences between management and Mr. Levin," the affidavit states, "relate to the feature picture production program of the company." Levin has advocated a yearly output of up to 50 pictures. According to O'Brien's affidavit, "this program is unrealistic, unworkable and wholly unsuited for the markets toward which MGM's feature programming is directed. Squarely opposed to this is the management position with a balanced program of approximately 25 pictures per year, with pictures of a top category (from $5,000,000 to $8,000,000) and the balance ranging in cost down to approximately $500,000."

Another important policy difference relates to the method of releasing feature pictures to television. Levin has been advocating what he calls a slow release of pictures to tv. The difference between his position and that of management was climaxed in his vote against two CBS network contracts, which were submitted to the board of directors at a special meeting on Sept. 29, 1966. CBS has contracted to pay $52,800,000 to MGM over five years, beginning in September, 1967.

"Mr. Levin has raised a serious issue in opposing the manner in which the cost of feature pictures is amortized," the affidavit states. Levin opposed the position of management in allocating part of the cost of pictures to later television income. According to him, this has the effect of improperly increasing present earnings. On the other hand, it is the position of management and of its independent certified public accountants, Arthur Andersen & Co., that in order to treat with the conditions as they exist today, it is proper and necessary to apply part of the amortization of the cost of the picture against the later television income.

Levin has stated that he opposed increasing the cash dividend of the company while the company is utilizing bank loans to provide working capital. Management's position was diametrically opposed, and the dividend was increased over Levin's opposition.

Levin has voted against many motion picture production projects presented to the board for approval during the past year (including all projects involving the producer of "Doctor Zhivago" even after it became evident that this would be an enormously successful picture), and Levin urged a variety of policy reasons as the basis for voting against these projects.

As he continued to vote against projects recommended by management to the board for approval, it became evident that there were irreconcilable policy differences as to the way in which MGM should be managed; and this in the light of the fact that Levin's entire business life has been devoted to areas of activity wholly unrelated and unconnected with the motion picture industry. His only connection with this business has been his activity as director of MGM for less than two years and member of the executive committee for one year, management maintains.

Another basic policy difference between the management slate and Levin's slate in the current contest is whether a company such as MGM requires management by officers and directors deeply versed in the many ramifications of the entertainment industry.

The company's record, since O'Brien became president and chief executive officer of MGM in January, 1963, has involved a turnaround of MGM's income from a loss of $17,479,000 in fiscal year ended Aug. 31, 1963, to a profit of $10,221,000 in fiscal year 1966. This record of achievement was possible only because of the depth of experience amassed by MGM's present board of directors and chief executives, according to O'Brien.

The necessity for extensive and deep experience in the entertainment industry, which management asserts is almost totally lacking in Levin's proposed director slate, is described in

(*Continued on page* 17)

MGM Seeks Zoning Okay For Proposed Studio Site

HOLLYWOOD—Having completed preliminary designs for a proposed new motion picture studio, Metro-Goldwyn-Mayer, Inc., applied formally to the county of Ventura for rezoning of the property in Janss/Conejo that it currently has under option. MGM emphasizes that the filing of this application is for the purpose of determining that proper zoning will be granted. This must be determined before the MGM board can make its final decisions with respect to excercise of its option and to the building of a studio.

WB Net Income Rises In First Quarter Report

WILMINGTON, DEL.—The annual meeting of Warner Bros. Pictures, Inc., was held here, with more than 88 percent of the outstanding stock represented in person or by proxy.

The stockholders reelected Jack L. Warner, Albert Warner, Benjamin Kalmenson, Charles Allen, Jr., and Serge Semenenko directors for a term of two years. The remainder of the board consists of Waddill Catchings, R. W. Perkins, and T. J. Martin, whose terms expire in 1968.

A statement was read at the meeting covering the financial report of the company for the first three months of the current fiscal year.

Consolidated net income was $1,671,000, representing 34 cents per share on the 4,877,552 shares of common stock outstanding. The consolidated net income for the corresponding period last year amounted to $1,578,000, which represented 32 cents per share.

Film rental income from theatrical exhibition amounted to $13,759,000; from television exhibition, $7,388,000; record, music and other income, $6,666,000; dividends from foreign subsidiaries not consolidated, $37,000; and profit from sales of capital assets, $1,000.

Net current assets at Nov. 26, 1966, were $51,238,000, and debt due after one year was $7,808,000, compared with $50,788,000 and $7,457,000, respectively, at Aug. 31, 1966.

The chairman Judge George T. Coulson, stated:

"It is too early to determine the operating results of the second quarter, which ends Feb. 25, 1967, but it is estimated that the net profit will be not less than the first quarter.

"This year, 1967, is a particularly significant one for our company. It is an anniversary year, the 40th since Warner Bros. pioneered in 'talking pictures.' It was in October, 1927, the 'The Jazz Singer' opened in New York, beginning a new era in entertainment. To celebrate this anniversary, our company is filming a great new musical, 'Camelot,' which will have its world premiere on Oct. 25 this year at the Warner Theatre in New York."

He also detailed Warners' current and upcoming production program and the activities of other subsidiaries and divisions.



Here, at a meeting of the new Greater New Orleans Theatre Association are (seated, l-r) Bob Ragsdale, Jim de Neve, C. Claire Woods, Don B. Woods, Earl Perry, Bill Alexander, Jules Seven, Doyle Maynard, T. G. Solomon, Levere C. Montgomery (president), Mrs. Betty Woolner, Arthur Barnett, Izzy Lazarus, Ed Mortimore, Page Baker, Ben Bicknell, Frank Henson, and Bob Boovey. Standing (l-r) are Asa Booksh, Buck Prewitt, Mrs. Gene Barnette, E. Clarke Montgomery, John Roberts, Mrs. S. A. Wright, Louis Dugas, George Lokker, John Milane, and E. T. Calongne.

Gulf & Western Plans Expansion For Telemeter

NEW YORK—A major expansion program is being planned for International Telemeter Corporation, which will henceforth be operated as a subsidiary of Gulf & Western Industries, Inc., Paramount Pictures Corporation's parent organization.

As the first move in the broadening of Telemeter's activities in pay television, closed-circuit tv and community antenna systems, William C. Rubenstein, has been elected president of the company, replacing Leslie Winik. Rubenstein will work under the direction of David N. Judelson, executive vice-president and chairman of the executive committee of Gulf & Western, who is in charge of the corporation's manufacturing operations.

In the new blueprint of future operations, Telemeter will increase its research and development activities, and will continue to completion its program in pay television, both for over-the-air and cable transmission. In addition, the manufacturing and technical resources of Gulf & Western will enable Telemeter for the first time to produce its own devices for CATV and pay tv.

Rubenstein was formerly vice-president in charge of research and development for Telemeter. He has been with the company for 15 years.

MGM Pacts Production Team

HOLLYWOOD — Metro-Goldwyn-Mayer has signed a four picture deal with the respective production companies of director John Frankenheimer and producer Edward Lewis.

The four properties are "The Fixer," based on the novel by Bernard Malmud, with Dalton Trumbo writing the screenplay, which Frankenheimer will direct and Lewis produce; "The Lady Gay," an original western musical, being written by William Inge, also to be produced by Lewis; "The Gypsy Moths," a modern adventure drama adapted from the novel by James Drought, being scripted by William Hanley, which will be produced by Hal Landers and Bobby Roberts, directed by Frankenheimer, with Lewis as executive producer; and "The Extraordinary Seaman," starring David Niven, with a screenplay by Philip Rock from his novel. Frankenheimer will direct and Lewis will produce. Picture will be co-produced by Jack Cushingham.

Frankenheimer and Lewis were previously associated on such films as "Seconds" and "Seven Days In May."

Court Hears Merger Protests

WILMINGTON, DEL.—Delaware's Chancery Court has granted the petition of one Universal Pictures Company stockholder for appraisal of his shares and denied another owner's similar petition, both resulting from Universal's merger into Universal City Studios, Inc., last March.

Chancellor William Duffy, Jr., ruled that the Delaware legal requirement of a "demand" for payment had not been met by the declaration of Carl Marks & Co., New York City, that Universal Pictures' offer of $75 a share was "most unrealistic" and that the Marks firm would do everything in its power to prevent "confiscation" of its property.

The Chancellor held, on the other hand, that stockholder Joseph Keane, Jersey City, N.J., did comply with requirements of demand and 20-day time limit for objecting to a merger.

Hollywood Starts Biting Its Nails As Oscar Race Enters Final Phase



Gabe Sumner (right), United Artists national director of advertising and publicity, and James C. Katz, UA director of publicity, display advertising material on "The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade" at a recent meeting at the New York home office.

By MARK GIBBONS

HOLLYWOOD — It's Oscar Derby time again, and they'll soon be off and running in filmdom's greatest sweepstakes — the annual Academy Awards. This Friday (Feb. 10), all of the nominating ballots must be in by 5 pm at the headquarters of the Academy of Motion Picture Arts and Sciences.

Next follows the second greatest period of anxiety that afflicts Lotusland year after year. For nine fingernail-biting days, the question will be: Who are the five nominees in each category? *That* question will be answered on Feb. 20 when the official candidates are posted. Then the fun begins with excitement mounting and the tension getting tenser clear up to the evening of April 10—Oscar Night—in the civic auditorium at Santa Monica. In the interim, the campaign to garner votes for the best picture, best actor, best director, actress, scenarist, music score, supporting players, *ad infinitum* will rage full throttle.

This year, the final ballots go in the mail March 22, and the polls close on March 31. In that date, the campaigning ends for obvious reasons, and then for nine more days the second and greatest period of anxiety and tension will smother Hollywood like smog.

There is just one category where a healthy hint will be given as to who might cop the Oscar—best director. However, it is not necessarily a best bet as past years have shown. The Directors Guild of America already has announced the 10 preliminary nominees for Best Motion Picture Director of the Year. Announcement of the five final nominees including the winner will be made at the DGA's annual awards dinners Saturday (Feb. 11) at the New York Hilton Hotel and the Beverly Hilton here. But to repeat, it does not necessarily follow that the DGA champ will be the same gent who embraces an Oscar on April 10. Still, the five finalists provide a reasonable omen. The 10 preliminary nominees for the DGA award:

Richard Brooks, "The Professionals" (Columbia); John Frankenheimer, "Grand Prix" (MGM); Lewis Gilbert, "Alfie" (Paramount); James Hill, "Born Free" (Columbia); Norman Jewison, "The Russians Are Coming the Russians Are Coming" (Mirisch-UA); Claude Lelouch, "A Man and A Woman" (Allied Artists); Silvio Narizzano, "Georgy Girl" (Columbia); Mike Nichols, "Who's Afraid of Virginia Woolf?" (Warners); Robert Wise, "The Sand Pebbles" (20th Century-Fox); Fred Zinnemann, "A Man For All Seasons" (Columbia).

While the denizens of movieland are sweating out the final results, that sophisticated coterie of newspaper columnists and wisecracking tv and radio commentators have a field day with jibes and jabs at the Academy Awards, dubbing the Oscar race a "popularity contest, not a true evaluation of cultural merit." Perhaps it is true that the voting in past years has occasionally resulted in unexpected, perhaps even questionable decisions, but in years of covering the cinema beat, this reporter has yet to meet an exhibitor who does not place strong boxoffice value on a film with one or more Oscar credits, From Feb. 20 until the night of the awards, theatre marquees across the nation will be flashing the titles of pictures in the running for that little gold statuette.

Film Exchange Workers Agree To New Contract

NEW YORK—A wage increase of 10 dollars per week, in two annual steps, has been negotiated by the I.A.T.S.E. for film exchange workers throughout the United States.

The agreement, announced by Richard F. Walsh, president of the union, provides weekly raises of six dollars, retroactive to Dec. 1, 1966, to be followed by another four-dollar raise on Dec. 1 of this year.

Also increased in two steps were employer payments into the I.A.T.S.E. National Pension Fund, which went from $4.50 to $5.25 per week on Jan. 1 and will rise to $5.62½ on July 1 of this year. It is anticipated that these increases will enable the maximum retirement benefit to be raised well above the present $80 per month.

Other gains made under the new contract include:

Three weeks of annual vacation after 10 years of employment, instead of 11.

Three weeks of severance pay after three years of service, instead of after four years, with the severance schedule then graduating up to 15 weeks after 26 years, instead of 28.

Two hours off for voting on state and national election days, and up to five days off with pay in the event of a death in the immediate family.

Increase in Blue Cross-Blue Shield coverage from 21 to 120 days.

The agreement is for two years. Companies coming under it are M-G-M, Paramount, 20th Century-Fox, United Artists, Universal, Columbia, Buena Vista, National Film Service, Bonded Film Service, and National Screen Service.

ABC Declares Dividend

NEW YORK—The board of directors of ABC Consolidated Corporation declared a regular quarterly dividend of 20 cents a share, payable Feb. 24 to shareholders of record Feb. 9. In 1966, dividends totaled 80 cents a share.

Ben Sack Marks 15th Anniversary As Hub Showman With Gala Premiere

BOSTON—In the most spectacular of the many glittering Hollywood style premieres which have been staged at the several Sack Theatres over the years, Boston's motion picture magnate Ben Sack marked the 15th anniversary of Sack Theatres at the new Cheri Twin with the gala premiere of "A Man For All Seasons" on roadshow.

An elite black-tie audience of 800, led by Mayor John F. Collins and other city and state officials, British Consul General F. Selby, leading television and radio personalities, and distinguished members of Boston's social, intellectual, and business community, were feted at a champagne reception in the tastefully decored lobby of the new Cheri prior to the performance. After the premiere showing, Sack hosted a supper party for 800 guests at the Sidney Hill Country Club in Chestnut Hill, Newton, Mass.

At the party following the premiere, messages of congratulations which poured in from all over the country—from major distributors, trade press publishers, studio executives, and political officials—were read. Leaders of civic organizations and business organizations presented Sack with plaques on his 15 years as a showman.

With kleig lights set up at the theatre, guests, including executive producer of the film William N. Graf and top executives of Columbia Pictures from New York and Hollywood, were introduced to the crowd from a huge bandstand erected in front of the theatre while television cameras recorded.

Newspaper writers conducted interviews with the celebrities at the theatre, and radio reporters covered the events live. Inside the theatre, guests were treated to a champagne reception hosted by Mr. and Mrs. Sack, with champagne bottle corks popping to the accompaniment of strolling violins. A huge anniversary cake simulating the facades and marquees of the seven Sack Theatres in Boston adorned the lobby.

Theatre magnate Sack was the recipient of scores of citations and plaques and telegrams of congratulations. Mayor John F. Collins presented Sack with the following proclamation at the dinner party:

"Whereas Ben Sack had the vision, the courage, and the faith in the City of Boston to expend substantial amounts of risk capital and endless time and energy in the resuscitation of the motion picture industry in Boston and

"Whereas Ben Sack and the seven Sack Theatres in Boston have made it possible for Bostonians and visitors to the city of Boston to enjoy the finest in motion picture entertainment in the most comfortable luxurious, and elegant surroundings and

"Whereas Ben Sack and the Sack Theatres celebrate the fifteenth anniversary of the Sack Theatres in Boston on Tuesday, January 31st, it is hereby proclaimed that the aforesaid Tuesday, January 31st, 1967, shall be Sack Theatres Day in Boston and all Bostonians are hereby requested to salute Ben Sack, who is truly 'A Man For All Seasons'."

In adidtion to the tributes, Sack also won the distinction of being the first exhibitor in Boston to be the subject of a newspaper editorial.

The Boston Record American on Saturday, Jan. 21, ran the following editorial under a heading of "Anniversary":

"Next Tuesday marks a major milestone for Ben Sack, Boston's dominant showman and the biggest individual theatre operator in the city. The seven Sack Theatres in Boston will celebrate the 15th anniversary of their founder's entry into Boston show business. The occasion will be highlighted by the black tie New England premiere of 'A Man For All Seasons.' Most appropriately, the title of that movie serves as a tribute to Ben Sack. He has been exactly that for Boston's entertainment industry these past 15 years."



Samantha Eggar receives a nominating award for Anouk Aimee for "best actress" in Allied Artists' "A Man and A Woman" by the Hollywood Foreign Press Association, at the recent nominating cocktail party at the Ambassador Hotel, Los Angeles.

Exhib Found Innocent In Mass. Obscenity Trial

GREENFIELD, MASS. — Superior Court Judge John W. Coddaire has handed down verdicts of innocent in a jury-waived trial concerning alleged obscenity in Eve Films attraction, "Lorna."

Robert Zerenski, Pioneer Drive-In, Orange, Mass., had been charged with possession of an obscene film, exhibition of an obscene film, and possession of an obscene film for exhibition to minors under 18 years of age.

The judge said he felt "constrained and obliged" to render an innocent finding on the first two charges because of recent Supreme Court rulings dealing with obscenity.

On the third charge—or exhibiting to a minor—Judge Coddaire remarked that he had reasonable doubt as to evidence of guilt.

When Massachusetts State Police took the "Lorna" print from the Zerenski drive-in, it had only one more night to run before the theatre closed for the winter.

Cooper To UA Pub Post

NEW YORK—Saul Cooper has been appointed United Artists' supervisor of production publicity for Great Britain and Continental Europe, it was announced by Fred Goldberg, UA vice-president. Cooper is making his headquarters in Paris. He replaces Charles P. Juroe, recently resigned.

Cooper began his film industry career working for the Lynn Farnol public relations office. He subsequently held staff and executive positions with several of the major motion picture companies.

Show-A-Rama Taps Saxon As Top Supporting Actor

KANSAS CITY—An award to John Saxon as the best supporting actor of the year will be made by Show-A-Rama X at the exhibitor gathering at the Hotel Muehlebach Feb. 27–March 2. The executive committee nominated Saxon for his outstanding performance in Universal's "The Appaloosa."

Glen Dickinson, Jr., president of the United Motion Picture Association, said Saxon has stated he will be in Kansas City to receive the honor.

Serving on the executive committee with Dickinson are Richard Orear, Commonwealth Theatres; Fred Souttar, Fox Midwest Theatres; James Cook, Maryville, Mo.; Beverly Miller, Miller Theatres; Abbott Sher, Exhibitors Film Delivery; and Douglas Lightner, Commonwealth. Leon Hoofnagle, district manager for Commonwealth, and Richard Conley, district manager for Fox Midwest, are teamed as co-chairmen.

In an unusual arrangement, the convention will go en masse to the Midland Theatre for the Wednesday morning session, beginning with a continental breakfast and with Stanley Durwood, president of the circuit which operates the theatre, as master of ceremonies. The session on "Motion Picture Product Presentation" promises to provide some of the most useful information of the entire program, as at least 10 major distribs are set to provide details on spring and summer releases.

Scheduled to participate in the product information section are American International, Buena Vista, Columbia, Embassy, Metro, Paramount, Twentieth-Fox, United Artists, Universal, and Warner Brothers. Snacks with the concessionaires in the theatre equipment and concession display in the exhibition hall of Hotel Muehlebach will be the luncheon for the day.

The special award to Saxon followed the previous nod by the exhibitors to Richard Brooks, who is to receive an accolade as "Director of the Year." Still to be announced is the award for "The Star of the Year," and that will be forthcoming shortly, said the co-chairmen.

All of the 14 committees working on the show are burning midnight oil on final arrangements. The show is virtually a full-time job for a host of theatre men and film row executives here, as each year it seeks to surpass previous years in interest and attendance, Conley explained.

As the show returns to its point of origination this year, there is no sparing of expense and effort to make sure that it tops all previous performances, Hoofnagle explained.

After being originated by the exhibitor organization here 10 years ago and being held here for eight years, it was moved to Denver in 1966 when there no longer were large enough accommodations. Opening of the huge new Muehlebach convention center provides the necessary elbow room for staging the big show, its many meetings, and trade show. Hence, the move back to Kansas City for 1967.

JF Circuit Aids Hospital

BALTIMORE, MD. — The JF Theatres' circuit office here announced the grand total accrued from audience collections for the benefit of the Will Rogers Memorial Hospital and O'Donnell Research Laboratory fund amounts to $5,182.32.

A check will be presented to the hospital by Jack Fruchtman, president of JF Theatres, Inc.

LOOK
AHEAD TO
THE DAY OF

THE NIGHT OF THE GENERALS



n the boldness of its story, it tells what the scree

n the newness of its entertainment, it is like no oth

n the bigness of its concept, it enhances the famo

n the greatness of its talent it brings together a

. and headed by Peter O'Toole, Omar Sharif (the sta

COLUMBIA PICTURES presents THE SAM SPIEGEL / ANATOLE LITVAK Production of

THE NIGHT OF THE GENERALS



starring

PETER O'TOOLE · OMAR SHARIF · TOM COURTENA

ADAPTED FOR THE SCREEN BY JOSEPH KESSEL AND PAUL DEHN • ADDITIONAL DIALOGUE BY PAUL DEHN • MUSIC BY MAURICE JARRE • PRODUCED BY SAM SPIE

WORLD-WIDE PREMIERES: LONDON JANUARY 27 · NEW YORK FEBRUARY

FOLLOWED IN FEBRUARY BY AMSTERDAM, RO

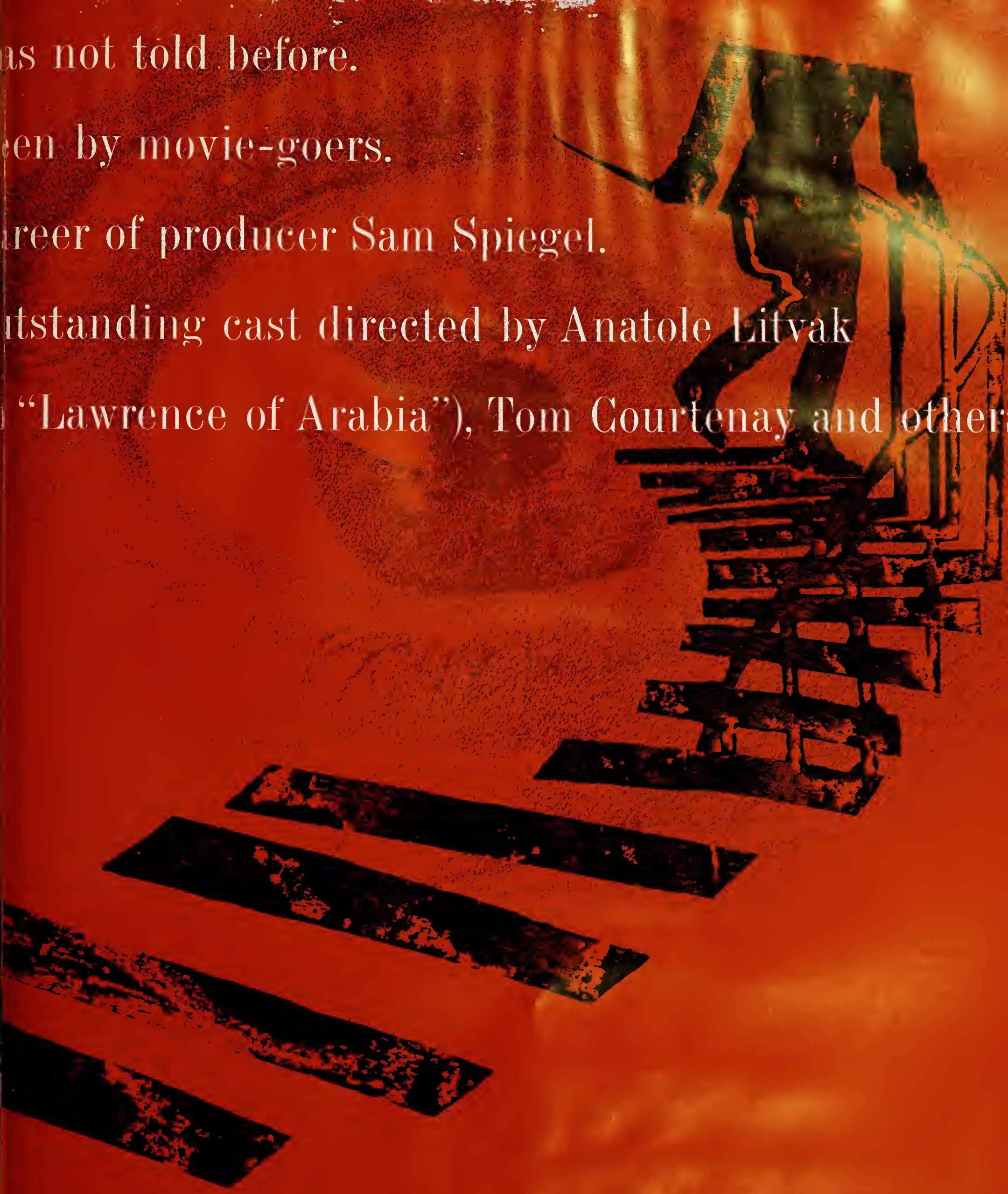
as not told before.

een by movie-goers.

areer of producer Sam Spiegel.

utstanding cast directed by Anatole Litvak

"Lawrence of Arabia"), Tom Courtenay and other



ONALD PLEASENCE · JOANNA PETTET · PHILIPPE NOIRET

ED BY ANATOLE LITVAK • A HORIZON-FILMSONOR CO-PRODUCTION • FILMED IN PANAVISION® • TECHNICOLOR®

Soundtrack album on Colgems Records.

SHINGTON FEBRUARY 3 · TORONTO FEBRUARY 9 · LOS ANGELES FEBRUARY

CKHOLM, AND CAPITALS AROUND THE WORLD!

Corwin Asks TEDA/TESMA For New Technical Advances And Automation

FT. LAUDERDALE, FLA.—Declaring that the prosperity of the theatre equipment and supply industry is meshed with the well-being of exhibition, Sherrill C. Corwin, president of the National Association of Theatre Owners, asked the sixth annual conference of the Theatre Equipment Dealers Association and the Theatre Equipment and Supply Manufacturers Association (TEDA/TESMA) to accelerate the development of technological advances in the theatre equipment field.

He said, "It is strange that there has been no spectacular advance since the advent of Cinerama and Cinemascope that would encourage or even demand that we exhibitors rebuild or re-equip a theatre simply for technological reasons. For two generations of entertainment-seeking patrons who have seen a crystal set grow to a communications satellite placed in space, there have been no truly earth-shaking changes in our industry to keep pace with the world around us."

Asking the dealers and manufacturers to pardon him for being critical, the NATO leader pointed out that "except for a bigger picture, better lighting and a more comfortable theatre, the equipment and supply industry has not made a tremendous contribution to create the theatre of the 21st Century."

Calling for the development of an automated theatre, Corwin said, "Find, if you will, some new advance in the film industry of such magnitude as the video tape recorder which revolutionized television. The automation which has so changed broadcasting is an area where our creators have sadly lagged. How much ingenuity and effort would it require in this computerized 'space age' to bring into being and to perfect an automated theatre?

"Certainly this is within the realm of distinct possibility and it would be a great step forward for exhibition. We no longer build three, four and five thousand seat palaces. Our new theatres, ranging from 500 to 1200 seats and geared for today's moviegoing habits and tastes, would seem to lend themselves admirably to automation. Theatre operation would then be simplified and improved at lower costs and greater efficiency. It would not mean the elimination of a projectionist. Instead, perhaps there would be a 'control chief' located at a console or similar equipment in the auditorium."

Corwin also deplored the absence of a set of technical standards "that we can accept as gospel and work accordingly." He said, "There was a time when the Motion Picture Council in Hollywood provided such a service. With its demise, it seems to me that the only place we can now go is the Society of Motion Picture Engineers. That group has rendered a great service to the industry and we should ask them to set down a set of standards from which we can achieve industry-wide perfection."

Along the same lines, he suggested the creation and circulation of a manual for exhibitors and projectionists, similar to that created and distributed in the United Kingdom. This would be prepared for all theatres with general information on all aspects of theatre operation.

Continuing his suggestions to TEDA/TESMA, Corwin submitted, "There is room for improvement and innovation in the matter of service to your best customer, the exhibitor. It would be of tremendous value to theatre owners if equipment and supply manufacturers and dealers provided the type of servicing such as theatres currently receive from RCA in the sound field."

He termed this "preventive maintenance" a much needed and logical function. "It could be provided," he said, "through some type of periodic visits from trained trouble shooters who are experts in their particular fields. Equipment deteriorates at an accelerating rate and 'preventive maintenance' plus regular inspection would spot trouble before it becomes serious and extremely costly. It would be akin to the 5000-mile check on your car. Another advantage would be the opportunity for skilled personnel to educate exhibitors and projectionists in the operation of equipment and the latest methods of care and servicing."

Corwin called for closer rapport between exhibition and manufacturers and supply dealers. He suggested that dealers and manufacturers "mingle more freely in exhibitor circles, so that they would become truly familiar with theatre owners' problems." He quipped, "As it is now, we showmen seldom see you except at Variety Clubs, trade shows or when we're building or re-equipping. Let me assure you, we find your company pleasant and interesting, so come see us more often."

The NATO president touched on a matter which he said was of great concern to exhibition—the high interest rates on loans for equipment and refurbishing. He suggested, "You should devise a method, when the tight money market gets considerably easier, whereby the exhibitor will not have to pay usurious rates in order to purchase new equipment for his existing theatre or a new theatre he may plan to build. An easing of interest rates consistent with good business practice could well see an avalanche of new customers who want desperately to improve their theatres, but cannot stand the unconscionable extra costs to which they must submit in order to complete the work that must be done."

Corwin closed with an enthusiastic look at the future, saying, "We are in a great business together and there is no limit to theatre grosses that lie ahead. One 'Sound of Music' has shown us the massive untapped audiences that are waiting to be invited to our new and newly equipped theatres which we will plan together. NATO, as one unified exhibitor organization, can work with you in providing for our patrons of tomorrow an atmosphere in our theatres that will compete vigorously for their leisure time which we seek so devotedly."

Tex. Solons Respond To Anti-DST Effort

AUSTIN, TEX.—A spokesman for Texas theatre owners, chief opponents of daylight savings time, said that he had found no opposition to legislation which would keep the state from turning the clock.

John D. Reed, attorney representing Texas theatres, said 50 per cent of the legislature was definitely opposed to daylight savings time and the other half had not committed themselves.

State Rep. Will Smith of Beaumont was expected to introduce legislation that would exempt Texas from the new federal daylight saving time law.

N.C. Theatres Continue Fight On Daylight Time

RALEIGH, N.C.—The North Carolina Association of Theatre Owners, Inc., has voted to make a "determined effort" to keep North Carolina on standard time and will wage a concerted fight during the coming session of the State Legislature to keep Daylight Savings Time out of the state.

This was revealed by W. G. Enloe of Raleigh, district manager of North Carolina Theatres and a director of the state organization.

A new federal law designed to make Daylight Savings Time uniform through the nation will go into effect in April unless the State Legislature, which convenes in February, adopts legislation exempting North Carolina from the federal law.

Enloe said a number of other states, including South Carolina, Georgia, Florida, and Tennessee, will stay on standard time, and "North Carolina will by no means be an island when the Legislature exempts it from the federal law."

Many North Carolina legislators this time appear ready for the state to go on Daylight Time and have shown little enthusiasm for legislation exempting the state from the federal law.

In past years, the Legislature has gone along with theatre interests and farmers in killing proposed legislation which would have put the state on Daylight Time. This time, however, the State Farm Bureau has announced that it will take no stand on the issue, and many feel that without the support of the farmers the theatres may be fighting a losing cause.

Enloe said major support for legislation exempting the state from Daylight Time will come from parents, especially mothers of school children who will have to get their children ready to leave for school in the dark to reach their classes by the opening bell.

"Geographic facts evidently meant little to Congress, which seemed bent on calling the time for lockstep conformity by the southern states," he said. "Once people of North Carolina learn that Daylight Time is not a panacea and fails to live up to advance notices, they will refuse to go along with this colossal nuisance."

Ohio Seems Destined For Daylight Time In '67

COLUMBUS, O.—Daylight Saving Time seems assured for Ohio, beginning April 30, following a 5–3 vote in the Ohio Senate Agriculture-State Agencies committee which killed a bill to exempt the state from Daylight Saving Time.

Action of the Senate committee means it would be useless for the House committee to act. Even if the House approved EST, the measure would die in the Senate. The committee decision came after two nights of hearings.

Establishment of EST can mean a loss of $2,800,000 in the $20 million annual payroll of theatres in Ohio, said Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, in testimony before the committee. He cited votes in past years against DST in Cincinnati, Toledo, and Columbus.

Committee action does not mean that Ohio will remain on DST forever, according to information given the lawmakers by James Hanson of the Ohio Legislative Service Commission. Hanson said a bill to exempt the state from DST had to be effective by April 30 but that this does not preclude voting an exemption for 1968 or by any legislature in years following.

PRINTED IN U. S. A

Raleigh, N.C., Theatre Appeals Suit Dismissal

RALEIGH, N. C.—A former operator of the Colony here asked the U.S. Fourth Circuit Court of Appeals to review a suit in which he charged other Raleigh motion picture houses and distributors with forming "a local conspiracy to monopolize the distribution of motion picture films for exhibition in Raleigh."

James Seago filed the appeal in U. S. District Court from a recent decision of U. S. District Judge John D. Larkins in dismissing the action on grounds of insufficient evidence to prosecute the theatres and film distributors charged with the alleged conspiracy.

Seago claimed that the Ambassador, Varsity, Village, Tower Drive-In, and State, all chain owned, had formed the conspiracy and were monopolizing and restraining interstate commerce in the distribution of motion pictures in Raleigh in violation of the Sherman Anti-Trust Act, and that their actions had caused him to suffer monetary damage.

Judge Larkins, in dismissing the suit, said he had been unable to find sufficient grounds on which to prosecute the theatres and film distributors.

The action was filed against North Carolina Theatres, Inc., Wilby-Kincey Service Corporation, Metro-Goldwyn-Mayer, Inc., Twentieth Century Fox Film Corporation, Universal Film Exchange, Inc., Warner Brothers Pictures Distributing Corporation, United Artists Corporation, Allied Artists Southern Distributing Corporation, and Key Theatres, Inc.

E-K Appoints Four

ROCHESTER, N.Y. — Four appointments in the motion picture and education markets division of Eastman Kodak Company have been announced by Donald E. Hyndman, general manager of the division.

Ethan M. Stifle, sales manager of the division for the company's midwestern region in Chicago, has been appointed Kodak director of sales development for motion picture industry markets.

John H. Maynard, supervisor of sales and engineering services for the division's midwestern region, will succeed Stifle.

William A. Koch, a sales and engineering representative for the division's midwestern region, will succeed Maynard.

Leonard F. Coleman, director of international services for the division's midwestern region, will succeed Koch.

Coburn Forms Indie Firm

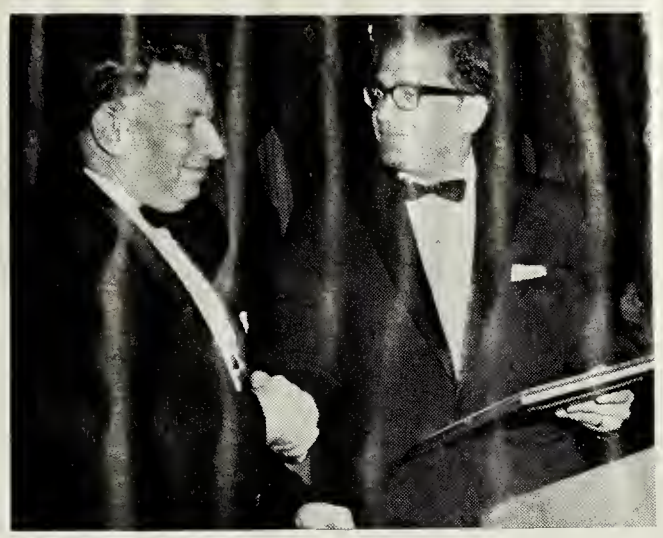
HOLLYWOOD — Actor James Coburn has formed an independent film company, Panpiper Productions, and the first picture under the Panpiper banner will be "T.P.A.," an original screenplay by Theodore Flicker, who also will direct for Paramount release. Coburn will star and Howard Koch will act as executive producer. Stanley Rubin will produce starting April 1.

Lastfogel Aids Relief Fund

LOS ANGELES—Abe Lastfogel, president of the William Morris Agency, has donated $10,000 to the Motion Picture Relief Fund, it was announced by George L. Bagnall, Fund president.

Lastfogel's contribution has been marked for the Fund's 15-year $40-million endowment and building campaign, headed by Gregory Peck, for expansion of the Motion Picture Country House and Hospital.

'Man,' 'Georgy,' 'Shop,' Disney Receive Catholic Film Awards



Michael F. Mayer (left), executive director of the IFIDA, was honored with a special citation for his services to that organization at its recent International Film Awards Dinner from Trans-Lux president Richard Brandt.

NEW YORK—The second annual film awards of the National Catholic Office for Motion Pictures were announced and presented here last week.

The awards, given to those films "whose artistic vision and expression best embody authentic human values," were presented in the following categories:

BEST FILM FOR GENERAL AUDIENCES: "A Man For All Seasons" (Columbia Pictures).

BEST FILM FOR MATURE AUDIENCES: "Georgy Girl" (Columbia Pictures).

BEST FOREIGN LANGUAGE FILM: "The Shop on Main Street" (Prominent Films).

NCOMP awarded its 1966 special Citation of Merit to Buena Vista Distributing Co., Inc., "in acknowledgment of the many enduring achievements of Walt Disney (1901–1966) in providing motion picture entertainment for general audiences and in recognition of his artistic and technical contribution in the fields of animation, documentary and narrative cinema."

At a reception held at the Lotos Club in New York, His Excellency, Bishop Christopher J. Weldon, chairman of the United States Bishops Committee for Motion Pictures, made the presentation of awards.

In attendance at the Awards Reception were major executives of the motion picture industry, prominent film artists and critics, educators, and religious representatives from the three major faiths.

Fred Zinnemann accepted the award for "A Man For All Seasons," which he produced and directed. Miss Lynn Redgrave accepted the award for "Georgy Girl," in which she stars. Accepting the award for "The Shop on Main Street" was Madame Marie Demarais, president of Eurofilm, Ltd., owners of the Czech production. Irving Ludwig, president of Buena Vista, accepted the Citation of Merit on behalf of his company and its late founder, Walt Disney.

"These awards call attention to one of the most important aspects of the work of the National Catholic Office for Motion Pictures," Bishop Weldon observed. "That is, our ever-developing program of giving positive support to worthy films. These annual awards serve to demonstrate that Catholics, as part of the movie-going public, share in the responsibility to promote and patronize films which are genuinely creative as well as entertaining. The awards are also intended to give recognition and to show the appreciation of the Church to all those involved in the production of films which have achieved an outstanding degree of excellence in their respective categories."

Kopf To Capital Theatres As Md.-Va. Supervisor

YOUNGSTOWN, O.—Herman Kopf, former district manager with Schine Theatres in Maryland and more recently manager of the Wicomico Theatre in Salisbury, Md., for Panther Theatres, has joined Capital Theatres, it was announced by Lou Hart, general manager.

Kopf will take over supervision of the Capital Theatres in the Maryland and Virginia territories. He will succeed Andrew Benya, who has been appointed manager of the Beltway Plaza Theatre in Greenbelt, Md. Charles Nightingale, manager of the Beltway Plaza, will be moved to the Andrews Manor Theatre, which had been managed by Paul Mickel, Airman in the United States Air Force. Mickel, who had been handling the theatre on a part-time basis, will be retained in another capacity.

In joining the organization, Kopf will be associated with a number of former Schine executives who have come into administrative positions with Capital Theatres, successors to the former Broumas Theatres. Capital headquarters are at present in Youngstown, with a division office at Silver Spring, Md.

Levy Joins Para. Team

NEW YORK — Charles Levy has joined Paramount Pictures as head of a special marketing and merchandising unit on Ivan Tors projects, it was announced by Joseph Friedman, vice-president and director of advertising and public relations.

Levy, who was formerly advertising and publicity director for Walt Disney's Buena Vista Distribution Company, will be assisted in the Tors projects by Mike Weinberg.

Odeon Opens Newest

TORONTO—Frank H. Fisher, vice-president and general manager, Odeon Theatres (Canada) Limited, announced the opening of its 11th Odeon-Morton theatre in the Odeon Centre, Regina.

The Centre is the ninth theatre to be built or acquired by the Odeon-Morton partnership in the past four years.

Theatre Given To Foundation

FORT WORTH, TEX.—The Houston Endowment, a philanthropic organization established by the late Jesse H. Jones of Houston, has given the spacious Worth Theatre to the Forth Worth Foundation, Inc., a non profit institution created in 1965 to support cultural activities. The 2,389 seat theatre is the city's largest and was built by Jones in 1927. The theatre is currently being operated under a lease by the Interstate Theatres Circuit, Inc. The theatre and the 18 story Worth Hotel, also gifted to the foundation, are valued at more than $1,850,000.

Giant Merchandising Effort Backs Metropolitan N.Y. "Zhivago" Dates

NEW YORK — Metro-Goldwyn-Mayer's outstanding roadshow attraction, "Doctor Zhivago," will open in 25 specially selected theatres throughout the New York area today (Feb. 8). For these engagements, MGM has developed one of the most thorough merchandising campaigns for a motion picture, representing 65,100,000 advertising impressions in a two week period.

This unique campaign, created by Dan S. Terrell and his staff, has two major approaches covering newspaper, radio, television, and subway advertising material. The first encompasses major advertising outlets in New York City, daily newspapers, prime time television and radio programs, and subway posters.

The second is specifically tailored for the suburban audience, with special ads appearing in local newspapers and radio spots running on local stations. Both approaches are complementary and are aimed at saturating the vast New York market.

Newspaper ads will appear in 16 daily newspapers, running from 50-line ads to full-page. Some ads will list all engagements and others will be localized. A total of 81 newspaper ads will appear in the first two-week period. Readership is estimated at 14,000,000 each day.

Twenty television spots will be seen on WNBC-TV. These are divided between 16 60-second spots and four 20-second spots, and will be shown during highly rated programs, viewed by 10,000,000 people every day.

Thirty-second and 20-second radio messages will total 142 in number. They will be heard over four metropolitan stations as well as five suburban outlets, to reach 12,000,000 people daily. 900 subway posters will also be displayed during the two-week period.

This "Doctor Zhivago" campaign will be augmented on the personal level by the 100 circuit heads, executives, theatre managers, and publicity personnel who attended the recent extensive "Doctor Zhivago" merchandising meeting.

The acclaimed David Lean film terminated its record-breaking 57-week reserved-seat engagement at Loew's Capitol here on Jan. 29 after grossing $2,100,000. This select-theatre break marks the film's second non-roadshow booking pattern in the country. The first was in Chicago, where after grossing more than $1,000,000 in its 38-week hardticket run at the Bismarck Palace, The Carlo Ponti production registered an additional $757,853 in its nine-theatre break. The film is currently in its 14th week in four of the original nine situations. Similar campaigns are planned elsewhere.

Reade Films To Four Star

NEW YORK — Four Star International, Inc. has been named to handle foreign distribution of a large portion of the feature film library of The Walter Reade Organization, according to an agreement reached by the two organizations.

Announcement of the pact was made jointly by Walter Reade, Jr., president of The Walter Reade Organization, and Thomas J. McDermott, president of Four Star Television.

Distribution of Reade pictures abroad will cover theatrical and television fields and will be supervised by Manny Reiner, executive vice-president of Four Star International, through the company's representatives in 31 countries.

Paramount Acquires Interest In French Theatre Circuit

NEW YORK—In an important step towards establishing a predominant position in motion picture exhibition throughout Europe, Paramount Pictures Corporation, through its overseas subsidiary, Paramount Films of France, has acquired a 50 percent interest in E.C.P.P.—Athos Films, one of the leading and most successful theatre chains in France. Athos Films is the distribution and production arm of the company.

The resources of Paramount and its parent company, Gulf & Western Industries, will provide a broad base from which E.C.P.P. (Exploitation Cinematographique Paris-Province) will continue to acquire and operate new theatres in France and the rest of Europe. As in the United States, where new theatre construction has boomed in recent years, the Continent is seen as having unusual growth potential for the type of modern, conveniently-situated theatres pioneered in France by E.C.P.P.'s Samy and Jo Siritzky.

Kate Cameron Feted

NEW YORK—Kate Cameron, retiring motion picture editor of the New York Daily News, was honored at a luncheon at the Regency Hotel given by a group of her friends active in all branches of the motion picture industry.

Ernest Emerling, vice-president of Loew's Theatres, recalled incidents in the early thirties when Kate Cameron joined the News.

Robert S. Ferguson, vice-president of Columbia Pictures, spoke for the advertising and publicity directors committee of the Motion Picture Association of America and presented Miss Cameron with a gift in honor of the occasion. He concluded his remarks quoting Shakespeare's "Taming of the Shrew"—"Kiss me Kate." Miss Cameron responded by thanking all present and bestowing Four Stars on each of the guests.

Manager Sues City Reps Over Obscenity Arrests

WEST DES MOINES, IA. — A $250,000 damage suit has been filed against five West Des Moines policemen and the city of West Des Moines in connection with the arrest of a manager of the Lyric Cinema in West Des Moines. Leland Mercer, manager of the theatre, filed the suit.

The theatre was closed by police Jan. 13 and Mercer and two other employees were arrested and charged with showing an obscene film. In separate action, Mercer and John Chappell, owner of the theatre, asked that the license of the theatre be restored.

Mayor Henry C. Gering revoked the theatre license the day after the arrests, and the city council upheld the action on Jan. 16.

The damage suit contends the police, without provocation, probable cause, or a warrant, arrested Mercer, searched and fingerprinted him, interrogated him, and did not tell him of his rights. As a result of the arrest, Mercer claims he has been subjected to public ridicule, public ignominy, and has lost his standing in the community. The suit asks for $25,000 actual damages and $200,000 for exemplary damages.

The police watched the showing of "The Unsatisfied" for about 20 minutes, decided it was obscene, and closed the theatre.

Miller To AIP Pub Post

NEW YORK—Tom Miller has joined the publicity staff of American International Pictures. Working out of the company's New York offices, Miller will be AIP's contact for motion picture and television trade publications and newspaper and wire services.

Prior to joining AIP, Miller was associated with MGM as assistant to Haven Falconer, east coast production manager, and was previously with The New Yorker Magazine. Miller is replacing Allan C. Lobsenz, now engaged in free-lance writing assignments.

McIntyre To Para. Account

NEW YORK—Robert McIntyre has joined Lennen & Newell, Inc., as a senior vice-president and management account supervisor on the Paramount Pictures Corporation account, it is announced by Adolph J. Toigo, president of the advertising agency.

McIntyre replaces Philip Solmon, who has retired.



Mayor Lindsay of New York welcomes the principals of "Wait Until Dark" to the city at the St. Lukes Place location in Greenwich Village. Seen here are (l-r) Mel Ferrer, Terence Young, John Lindsay, Jr., Audrey Hepburn, Mayor Lindsay, Anne Lindsay.

MGM Proxy Battle

Continued

the accompanying Memorandum of Law. This difference in personnel, O'Brien says, has always been considered to be "not a matter of personalities, but of policy."

The facts as to the background and past of Levin's fellow committee members, Messrs. Wilder and Horwitz, are of substantial significance with respect to the motion now before this court, says management. "The effort of MGM management to bring home the facts to the stockholders is not an attempt to preserve corporation position or salaries. It is rather an attempt to protect and defend fundamental corporate policies against a group of insurgents and dissidents whose past records demonstrate not only inexperience in the motion picture industry, but the acquisition of corporations to achieve their own personal aims."

Earlier, O'Brien issued a denunciation of Levin in a message to stockholders which accompanied a further bid for proxy votes in favor of the company's present management. O'Brien held that the Levin slate includes five men who are experienced in proxy battles (each one having partook in at least one proxy fight in the past five years), a motion picture producer whose last five pictures lost money, and eight candidates who did not own a share of MGM stock prior to Dec. 5, 1966. The candidates are said to be represented by a "stockholders committee" of 12 members, five of whom owned no MGM stock before December.

O'Brien also charged that Levin was not dropped from the slate of proposed directors, but had filed notice beforehand that he intended to form his own slate, and was not included on the management's slate for this reason. Reviewing Levin's record, O'Brien recalled Levin's observation that "Dr. Zhivago" would be a difficult film to sell or make money on, and pointed out that it may become the fourth greatest grosser in film history. He called Levin's failure to outline any program of what he intends to do if he acquires management of the company a "glaring omission" in his statements.

O'Brien adds that it is unusual for anyone to attempt to oust an incumbent management when a company has enjoyed as much success in recent years as has MGM. Mention was made of the current increases of MGM stock's value and dividends. O'Brien said that in the last three years under the present management, Levin's holdings (10 per cent of the outstanding common stock) have increased $7,000,000 in value.



Sonny and Cher, who star in Steve Broidy's "Good Times," arrive in New York for promotional activities in behalf of the Columbia release, prior to takeoff for Europe to attend premieres in principal cities.

The NEW YORK Scene

By Mel Konecoff

DIVERSIFICATION NOTE: BOB O'BRIEN, MGM HEAD, IS BEING GIVEN A rough time by an opposing group of stockholders interested in becoming the new holders of the company's destiny despite its highly successful track record of late. O'Brien, in a note to shareholders, revealed, among other things, that Philip J. Levin, the dissident director and head of the opposition, proposed during the 24 months that he had been a member of the board that the company purchase a gambling casino-hotel in Las Vegas as well as a New Jersey race track. If these proposals had come to pass, just think what might have transpired.

At the MGM Hacienda in Las Vegas, the company could have played host to exhibitors from across the country for trade showings of upcoming product while at the same time flipping double or nothing as regards playdate terms. The roulette tables could have featured heads of the stars in current films instead of numbers. Imagine placing a 10 dollar chip on Rod Taylor or Lee Marvin. The backs of playing cards could feature scenes from upcoming pictures. The backboard off which the dice bounced could have had a scene from "Grand Prix" in wide, wide Cinerama. The slot machines could have paid off the jackpot when three Leo The Lions locked in view. Someday, who knows but the whole studio could have been transferred here with the stages used as filming areas and the nearby sand dunes and Boulder Dam for outdoor epics. Exhibitors could have been given due bills on the hotel instead of adjustments when necessary, etc., etc. Oh yes, tv sets in the rooms would show only MGM-made series.

At the track of the stars in good, old New Jersey, all horses would have been renamed after stars and new talent. Thus there would have been a "Doctor Zhivago Handicap" featuring only top money makers, as well as a maiden race, which would have spotlighted newly-signed talent. There could have been novelty races featuring other animals than horses, with the pictures or tv shows they were in getting all the promotional play. Think of all the extra-profit items that could have resulted—rings made from horsehair; horseshoes sold as lucky pieces; manure packaged as fertilizer; etc. The company's 32 exchanges could double as betting parlors with exhibitors placing a couple of bucks on their favorite nag while booking their favorite pictures. Special windows would be in order in each office, and a direct line could keep abreast of the latest odds and the winners. There could be a grand sweepstakes with the winners entitled to three free days at the Las Vegas subsidiary.

Oh, we tell you, the possibilities are almost limitless, and when Bob O'Brien is reelected, he should at least consider all this wonderful stuff.

LID FLIPPER: AT THE MOMENT UA IS QUITE FRANK TO ADMIT THAT IT doesn't know how big will be the reception to "The Persecution And Assassination Of Jean-Paul Marat As Performed By The Inmates Of The Asylum Of Charenton Under The Direction Of The Marquis De Sade." To help things along, a 16-minute featurette has been put together to be shown to interested university and club groups, literary teas, etc.—to anyone that wants to look at it, almost. It will have to serve as a substitute for the feature, which will not be previewed anywhere.

The short explores "Marat/Sade," showing its makers, the techniques of filming and production including the extensive use of the hand-held 35mm camera, the planning, etc., that went into the exposure of the more than 100,000 feet of film. The Burt Sloane script also makes the determination that there is little difference in madness from one century to another, and examples given include the self-burnings of monks, the race riots, the destruction by weapons, etc., found in contemporary society.

The film is scheduled to open in several experimental situations near universities, and being tried is a system of reserved performances assuring seats to all ticket purchasers but no admittance after the film's start—even if it means giving the latecomer another ticket for a different performance. The results will determine the film's playoff in the future. Other aids will be a tour by director Peter Brook and the use of university papers for ads and promotions.

PERSONA NON GRATA: OBVIOUSLY, FLORIDA AUTHORITIES DIDN'T SEE our weather report of last week for the Walt Disney office wanted us to fly down on a quickie one-day trip to Orlando on a Florida State Development Commission plane to see the site of the new Disney recreational project. We couldn't go—besides they might have caught up with us, and we might not have been given a ride back.

PEEK: WE STUMBLED INTO THE UA PROJECTION ROOM THE OTHER DAY, and now we're probably the only one outside the company mishpucha (an old Ute expression meaning family) to have seen a rough trailer on the new James Bond (Sean Connery) upcoming feature, "You Only Live Twice." It sort of makes the tongue hang out to see the picture.

THE METROPOLITAN SCENE: PRIZE-WINNING PHOTOGRAPHS OF 28TH annual Newspaper National Snapshot Awards contest are on display at Radio City Music Hall. . . . Paramount publicity executive Hy Hollinger writes from Blenheim Palace in England, home of the Duke of Marlborough and birthplace of Winston Churchill, that he was having a ball watching them shoot "Half A Sixpence" there. An unexpected visitor was Sen. Robert F. Kennedy, who was led onto the set by the Duke, interrupting a "take" so that he could introduce the Senator to star Tommy Steele. . . . Standing room at the compilation film presentation and an overflow reception crowd were in order at the inauguration of the retrospective film series honoring Ginger Rogers at the Gallery of Modern Art. The series is in two parts. The compilation had highlights from a number of her 73 movies. . . . Joe Maharam is being honored by Cinema Lodge via a special luncheon tribute on Feb. 16 at the Hotel Warwick. . . . Morris Alin, after 28 years with Universal Pictures as editor, writer, and publicist, has turned author, having scripted "John Fitzgerald Kennedy," a recorded tribute to the late President, with Jim Ameche and the Glen Osser orchestra.

LONDON Observations

By Jock MacGregor

TWO NEW THEATRE PROJECTS PREVIEWED ON ONE DAY. THAT'S POST war history!

At lunch time, Bryan Quilter proudly unveiled the Marble Arch Odeon which replaces a former theatre and as part of a $6,000,000 Rank skyscraper development is at first floor level. I doubt if his claim—"the world's finest"—is challenged. With 790 stalls—each row tiered at an exceptional angle and 36 inch intervals to give clear views of the 17 foot deep screen that gives up to a 63 x 30 foot D-150 picture—and 576 circle seats, it is sheer luxury. I even feel the $2.45 back stalls are better than the $2.80 front circle. The $1.05 front stalls with a minimum 50 feet to the screen are a positive bargain.

It is the first theatre to offer both D-150 and Cinemation (See MPE, Sept. 28) and one of the few here with refrigeration as well as heating to keep audiences comfortable. Three Cinemeccanica Victoria 8 35/70mm projectors, Ashcraft Super-Corelite arcs, "Red Spot" rectificer units, and every conceivable aid to better presentation have been installed. Sixteen speakers are behind the screen and 17 in the auditorium. Rank Audio Visual has provided equipment and furnishings.

The boxoffice is at street level, and escalators carry patrons to the foyer. A bar has been designed for quick service, with gadgets to fascinate serious drinkers, but the authorities have stupidly ruled that alcohol may only be served during roadshows—fortunately, the opening feature, "Forum," is such a presentation. As I left, however, I was conscious that no provision had been made to plug future shows. Blank wall spaces, particularly in the escalator "tunnel," scream out to tell departing patrons that the second attraction will be "The Honey Pot."

In the evening, I drove to Bishops Stortford, which isn't really so far, but I had only been there once before—and then only because I had got lost with my armored car troop during the war. Granada have taken over the cinema, given it an extensive facelift to bring it up to their exacting standards, and were reopening under their name with "My Fair Lady." John Gregory and John Arm from head office acted as hosts and were able to introduce "Doctor Zhivago" star Rita Tushingham and other artists to a packed audience. Again, it would seem that a renovated and jazzed up theatre will bring life to movies in a quiet town. Among trade personalities present were Rank's Frank Poole, Columbia's Jack Henderson, and Warner-Pathe's Arnold Barber.

WHETHER IT IS RIGHT OR NOT IS BEYOND THE POINT, BUT THE BRITISH press is pretty rigid in its handling of movie reviews. Monday through Wednesday mornings and afternoons are the accepted times for press shows. This caters for the regular critics' features on Thursdays or Fridays and for Sunday papers to treat show business as an "away" page for setting up on Fridays at the latest. Periodically, a producer tries to change the pattern and usually ends up a loser. Not only are newspaper staffs inconvenienced by re-scheduling, but they are apt to wonder what is behind it.

Sam Spiegel, wanting something different to launch the first Franco-British co-production, "The Night of the Generals," decided on a Sunday premiere. Discovering it would clash with a legit show, he moved it to Friday, considered traditionally a bad night for such events as Saturday papers are smaller and sports-dominated. The press show was not held until Friday afternoon though only less important sub-titled films had been previewed at the usual times. It is also understood that editors were requested that reviews should not be carried on Saturday. (Actually, a Daily Telegraph deputy critic's notice was published next morning.)

In consequence, there was conjecture in the Odeon foyers before the premiere as to the reasons for this action. Matters were improved by some who had been invited to the ensuing party exposing considerable upmanship by offering transport to those who had not been—including Columbia personnel. That magic air of expectancy associated with such occasions was greatly dissipated. Next morning, the popular press carried photos of guests, disproving that Friday night is out. Most Sunday papers did rejig arrangments to carry reviews, which were fulsome rather than eulogistic and offered few "quotes." Neither the 7,000,000 circulation News of the World nor The Observer reviewed the film. Weston Taylor in the former devoted his entire show page, save for two paragraphs for legit theatre notices, to tv. Monday's papers can have brought little joy. Some did not carry reviews even then and were presumably holding them for their usual weekly features. Nothing seems to have been gained by the change. Nevertheless, weekend business at the Odeon was near record breaking.

IT WAS LIKE AN INTERNATIONAL PRODUCERS MEETING AT SIEGI'S CLUB when Carl Foreman hosted a party to welcome Martin Juroe to his High Road-Open Road setup. Carl surprised guests by revealing that he is going into Cinerama for "McKenna's Gold," which will reunite his "Guns of Navarone" team with him scripting and producing, Dimitri Tiomkin co-producing and composing the music, and J. Lee Thompson directing. Despite overtures to film this epic of America's west in Russia and elsewhere in Europe, he will shoot it where it is set and headquarter in Hollywood for the first time in years. Columbia will release. . . . Congratulations to Ron Lee on becoming joint managing director, Cinerama Ltd., and John Terry on being reappointed National Film Finance Corporation managing director for a further two years. . . . Phil Gersdorf, handling the American publicity for "Far From The Madding Crowd" being made by the "Darling" team to be released in the U.S. by MGM—is tickled pink that the "Look" March 21 issue will carry eight pages in color and an in-depth interview with star Julie Christie. . . . Overheard in the Carlton foyer where "Countess of Hong Kong" is playing, a gent in welcoming his date apologetically explained that he had heard the reviews were bad: "Oh, don't worry about them, darling," came the pert reply. "Chaplin has denied them." . . . London Independent Producers is setting a precedent by distributing Joseph Losey's "Accident" itself. It has fixed a Leicester Square Theatre gala preme and a Rank circuit release. . . . "The Family Way" in its pre-releases is doing business to quicken the pulse of all true showmen. . . . Checks of the 1966 top grossing pictures in America reveal that all did not repeat their success here. Some only played as supports.

Mayer Foundation Aids Student Film-Making

HOLLYWOOD — Chancellor Franklin D. Murphy of UCLA announced that the university's department of theatre arts has been given $30,000 for student film-making by the Louis B. Mayer Foundation. Murphy said at a press conference that this is not only the largest sum ever donated to student film-making but also the first time a foundation of any consequence has acknowledged the status of film as art.

"The motion picture is an art form regardless of how it has been used or abused," Murphy said. "Its potential is as great as in any other art form." To this was added the comment of Prof. Colin Young, department of theatre arts chairman: "It's extraordinary to think that it has taken from the late 90's to the late 60's for the teaching of the making of motion pictures in the academic community to be aceepted. We now have the best-supported film school in the country financially and academically."

Representing the foundation at UCLA's press conference were its vice-president, Daniel Selznick, grandson of the pioneer motion picture executive, and its secretary-treasurer, Myron Fox. Its president is Benjamin Swig.

Heart Award To Benny

LOS ANGELES—Jack Benny will receive this year's Heart Award at the 25th Annual Heart Inaugural Ball of the Variety Club of Southern California to be held Feb. 18 at the Century Plaza Hotel, it was announced by ball chairman Mike Frankovich.

The comedian's whole-hearted support of show business charities during his lengthy career as an entertainer gained him this year's award, according to officers of the organization which devotes itself to such philanthropic causes as the Variety Boys Club of East Los Angeles, Children's Heart Center, UCLA, and Sunshine Coaches for Crippled Children.

Tech. Promotes Two

HOLLYWOOD—Geoffrey E. Norman has been named assistant plant manager of the Technicolor Motion Picture Division USA, it was announced by A. P. Lofquist, Jr., vice-president and general manager. Norman succeeds Robert G. Buckley, who was recently promoted to plant manager.

It was also announced that Armand Paul has been named plant superintendent for 8mm production.



Swedish director Ingmar Bergman (standing) is seen here at the start of the production of his latest film, United Artists' "Hour of the Wolf," along with (l-r) Gertrud Fridh, Max von Sydow, George Rydeberg, and Liv Ullman.

ALBANY

A revival of the Albany Variety Club is the goal of Stanley Warner publicity director Charles A. Smakwitz. An officer of the New York Tent, he received a commission to start a revival campaign at the international convention in London last June. . . . The special selective engagements of "The Sound of Music" at local Fabian and Panther theatres and others have again been extended. . . . The Amsterdam chapter of Hadassa sponsored one-day showings of "Born Free" at Brandt's Try-on, Amsterdam, for the benefit of the Youth Aliyah in Israel. Various local companies purchased tickets for use by handicapped school children and senior citizens. Manager O. F. O'Kelly arranged the tieups. . . . Henry Mancini, composer of the scores for many top motion pictures, appeared with his 40-piece orchestra at R.P.I. Field House in Troy. . . . Mrs. Dona Gray, formerly cashier and then assistant manager under the old Schine circuit, was promoted by the Panther Corporation to manager of the Glove, Gloversville. She has publicly asked patrons which films they like and do not like. She told them, "I will do my best to book those you want." . . . The Krim Foundation, Inc., registered with the Department of State here to operate as a non-profit group, with offices in New York. Also, Krim-Benjamin Foundation, Inc., headquartered in the metropolis, changed its name to the Benjamin Family Foundation, Inc. The firm of Phillips, Nizer, Benjamin and Krim were attorneys in both instances.

BUFFALO

A large crowd of industryites from all parts of the Buffalo exchange area is expected to attend the annual combined installation and banquet of the 1967 officers and directors of the Variety Club, Tent 7, and Women of Variety Feb. 11 at the Statler-Hilton. Peter G. Becker and his Crew and Miss Mary E. Pappalardo and her officers will take the oath of office. Melvyn Berman, first assistant chief barker, and Albert J. Petrella, 1966 chief barker, are co-chairmen of the event. . . . The gala premiere of "Grand Prix," has been set at the Monroe for Feb. 8. A New York MGM man says that the footage shot at the Watkins Glen track last summer ended on the cutting room floor. . . . Some unusual showmanship was involved in the western N.Y. premiere of "Is Paris Burning?" at the Colvin in Kenmore, managed by Emil Noah. At 4:30 in the afternoon, the film was delivered to the Colvin via the WYSL helicopter which landed in the theatre's parking lot. Forming a welcoming committee were Dipson circuit officials, headed by Frank B. Quinlivan, Buffalo area district manager; Jerry Westergren, Buffalo area ad-publicity chief and manager of the Amherst theatre; Kenmore Mayor H. Walker Hawthorne; and other Kenmore officials. The Colvin had been closed the day of the premiere, preparing for the evening opening, including the installation of new Ashcraft Lamps, supplied by Jerry George, National Theatre Supply. . . . The Cinerama production of "Grand Prix" will have its Rochester premiere in the Monroe Feb. 8, with prices ranging from $1.50 to $3. Gloria Stein is in charge of group sales information. The Monroe is a Panther operation. . . . Dewey Michaels, veteran Buffalo showman, and operator for many years of the Palace, the city's last stronghold of burlesque-film entertainment, now believes that the house will continue in operation until April 1 at least. The house has been listed as coming down in January to make way for Buffalo's renewal program. Meanwhile, Michaels is continuing to look for a site for the new Palace. . . . Charlie Funk, 20th Century-Fox Buffalo area advertising-publicity representative, is one busy guy as he confers with exhibitors on his company's forthcoming blockbusters. He met with Frank B. Quinlivan, Jerry Westergren, and Emil Noah, all Dipson executives, on promotion plans for "The Sand Pebbles," tentatively booked in the Colvin on March 1. . . . Raymond J. Hoehn, long time member of the Stage Employes Local 10, died suddenly. Hoehn had been a stage worker in many Buffalo theatres throughout the years, including the Cinema and Center.



David Smerling (left) is presented the chief barker's gavel of Tent 26 of the Variety Club of Illinois by canvasman Henry Plitt. This begins Smerling's second term in office.

CINCINNATI

MGM's "Grand Prix" opened at the Capitol before a full house sponsored by the Goodyear Tire and Rubber Co. for the benefit of the Home for the Mentally Retarded. Preceding the premiere was a 30-car parade of racing cars driven by members of the Sports Car Association of Greater Cincinnati. . . . Albee Theatre, which has been presenting special cultural attractions during the past several years, is offering the Royal Ballet's "Romeo and Juliet" Feb. 15–16, and the D'Oyly Opera Co.'s "The Mikado" March 8–9. It is anticipated that a number of philanthropic organizations will take advantage of these specials for their various projects. . . . IATSE Local F-37 at an annual meeting reelected Tony Knollman, 20th-Fox sales manager, as president and business agent; Nate Mutnick, MGM booker, vice-president; and Ann Keck, Warners secretary, secretary-treasurer. Paul Enright, 20th-Fox booker, was elected guardian, and secretaries Helen Dodd, UA; Vicky Scheidand and Terry Gruner, 20th-Fox, trustees. Walter Merganthal and Wilbur Hetherington, UA bookers, were elected to the executive board. . . . New secretaries in the Film colony are Sue Miller, Interstate Theatre Services, and Debby Wampler, Tri-State Theatre Services. . . . Interstate Theatre Services is booking and buying for the Grand Theatre, War, W. Va. . . . Central division sales managers Lou Marks, MGM, and Herbert Gillis, Paramount, were Film Row visitors, as were exhibitors James Law, Princeton, W. Va.; Waller Rodes, Lexington, Ky.; J. C. Weddle, Lawrenceburg, Ind.; and Mike Chakeres, Springfield, O.

COLUMBUS, O.

Ohio Valley Region of the Sports Car Club of America will sponsor opening night Feb. 15 of the Cinerama racing spectacle, "Grand Prix," at Grand Cinerama. . . . Opening night of "The Bible" Feb. 15 at Northland Cinema will be sponsored by the Cres Club of Western Electric. . . . Manager Ed McGlone, RKO Palace, booked the two-day engagement of the Royal Ballet in "Romeo and Juliet" Feb. 15 and 16. . . . Manager Charles Sugarman of Cinema East ended the successful run of "Alfie" after seven weeks. . . . Despite the addition of seven de luxe suburban theatres here in the past two and a half years, downtown still is the prime area for entertainment action, avers manager Ed McGlone, RKO Palace. He plugged the downtown area with a three-column topline, "Come where the ACTION is . . . DOWNTOWN!," for an ad for the dual billing of "Warning Shot" and "Red Tomahawk." The ad carried an underline plugging the Palace relay of the Clay-Terrell heavyweight championship fight. . . . Jim McCafferty, acting theatre editor of the Columbus Dispatch, has been named entertainment editor of the daily and Sunday newspaper. McCafferty joined the Dispatch theatre page staff as Samuel T. Wilson's assistant in September, 1963. Wilson, who served nearly 32 years as film, theatre, and music critic of the Dispatch, recently retired. Named assistants in the entertainment department are Beverly Graham, acting radio-television editor of the Dispatch, and John Huddy, city news staff. Donald Houk, copy editor, has been appointed radio-television editor.

DALLAS

Southern Methodist University students of German have a new teaching aid in their language laboratories—100 West German newsreels, titled "Deautschlandspiegal." The newsreels were donated by the West German Consulate in Houston. They cover events in German politics, fashion, cultural life, and travel, dating from 1963. . . . A nominating committee was named at the January business meeting of the Dallas Women of the Motion Picture Industry to propose officers of the Dallas WOMPI for the 1967–68 term. . . . Katherine Brown of Columbia Pictures has undergone surgery in Methodist Hospital and is on the road to recovery. . . . Rosemary Williams, secretary at 20th Century-Fox film exchange, has resigned her position to enter private industry. . . . Bruce Brown, who produced the surfing documentary, "The Endless Summer," revealed that he was working on his next project, a documentary on sword fishing. . . . Virgil Miers, Dallas Times Herald amusements staff, has listed his high grossing pictures in Dallas for 1966 in the order of their boxoffice intake. "The Sound of Music" is in number one spot and is the grand winner the second year in a row. Others in order include "Doctor Zhivago," "Who's Afraid of Virginia Woolf," "Thunderball," "The Russians Are Coming The Russians Are Coming," "That Darn Cat," "The Blue Max," "A Patch of Blue," "Lt. Robin Crusoe USN," " Torn Curtain," "The Ugly Dachshund," "Battle of the Bulge," "Nevada Smith," "The Silencers," "The Spy Who Came In From The Cold," "The Loved One," "The Professionals," "Harper," "Stagecoach," "The Glass Bottom Boat," "Boy, Did I Get the Wrong Number," "Our Man Flint," "A Thousand Clowns," return of "The Ten Commandments," and "The Fortune Cookie."

DENVER

This year, the Rocky Mountain Motion Picture Association annual Convention will be held at the famous Broadmoor in Colorado Springs. Dates set are May 2, 3, and 4. Fred Knill has been made general chairman, and with the able assistance of many top showmen of the region has started to put together what is hoped to be the greatest exhibitor-distributor get-together of the Rocky Mountain west.

"The Forward Look for '67" is the convention's slogan, and in addition to varied plans for work sessions, the entertainment and recreational side of conventioneering is not being neglected. In fact, because of the proximity to Colorado Springs of so many fine sightseeing and tourist attractions as well as the Broadmoor's famous zoo, superb golf course, and nearby ski areas, work sessions will be confined to the morning hours, according to Knill, leaving the afternoons free for recreation. Among the planned opportunities for scenic trips will be a visit to the United States Air Force Academy, and the first 30 persons to register may be guests on a conducted tour of NORAD, the North American Air Defense center deep in the heart of solid granite Cheyenne Mountain. . . . Jim Dooley, projectionist at the International 70 and president of Motion Picture Operators Local 230 for the past 26 years, has tendered his resignation as president of the union effective Feb. 14, but will continue on in an advisory capacity. He is expected to be succeeded by Al Lawter, member of the Local since 1953 and a former theatre manager. . . . Bill Hastings has been transferred from the management of General Cinema Corp. Villa Italia to that company's new 1500 seat house, the Cherry Creek Cinema scheduled to open Feb. 16. Jerry Sobern, Hasting's assistant at the Villa Italia, has been named manager of that house, and Bill Gillespie, who worked with Hastings when he managed the RKO International 70, will be house manager of the new Cherry Creek. . . . The Chamber of Commerce of Grant, Neb., will operate the Grant Theatre there. Bill Long is taking care of the buying and booking for the house. . . . Easter Sunday is the target date set for the opening of Broomfield's new drive-in theatre, 600 car job of latest design for the thriving suburban community near Denver. Leonard Steele and Stanley Summers will operate the drive-in, to be called the Nor-West. . . . Completely remodeled and reseated, the Lux, Grants, N.M., has been opened with an "art" policy by J. C. West, who also owns the West, another hardtop, and the Trail Drive-In there. . . . Gillette, Wyo., has a new 188 seater, the Pronghorn, just opened by Bill Semple. . . . After completely demolishing her car in a recent accident, Nancy Cribbs is back at her desk, somewhat bruised, at Western Service and Supply Co.

HOUSTON

Hugh O'Brian, motion picture actor and television star, was in Houston to broadcast from ringside on the Mutual Radio Network from the Cassius Clay-Ernie Terrell fight. Also scheduled to be at ringside for the heavyweight classic was Jack Valenti, president, Motion Picture Association of America. . . . French movie starlet Rachel Kaspi was a brief visitor in Houston enroute from Acapulco to New Orleans. . . . As a special feature during the premiere showing of "The Sand Pebbles" at the Gaylynn, the scene taken at the site of the Battleship Texas was shown before the film opened. As a special feature at the showing, the KILT disc jockeys were on stage, and the crowning of Miss Chinese New Year 4665 was held preceding the picture. . . . Comedian Don Knotts, the man who plays the title role in "The Reluctant Astronaut," attended the world premiere showing here.

MEMPHIS

Newspaper attention was given to the art gallery in the lobby of the new Whitehaven Cinema. George M. Smith, manager of the



Actress Tippi Hedren gets some pointers on Italian art similar to those ruined in the recent Florence floods at the Los Angeles County Art Museum from art critic Henry J. Seldis, chairman of the Southern California Chapter of the Committee to Rescue Italian Art. Miss Hedren stars in Universal's "A Countess From Hong Kong," the premiere proceeds of which will go to the restoring and saving of thousands of art objects.

Cinema chain house, and Mrs. Margaret Beeson, cashier, were pictured with the pictures as a background. . . . Loew's State plans to have the Daytona Beach 500 race Feb. 26 by closed circuit live television for three hours. Admission is at regular prices. . . . Variety Club Tent 20 is in the process of selecting Miss Variety of 1967. She will help the club take part in the 40th anniversary of its founding. The Memphis Tent built and supports the local Variety Club Children's Heart Institute. Miss Variety will be named at the annual Heart Ball on Feb. 18. . . . "The Restless Ones" was selected as the best "Family-Movie-of-the-Month" by Memphis Better Films Council, Miss Josephine Allensworth, president. "The Poppy Is Also A Flower" was chosen as the best "Adult-Movie-of-the-Month." . . . WOMPI held their first 1967 meeting at the Variety Club, with president Marianne Bartlett appointing Lois Evans as chairman of the nominating committee. Serving on the committee are Lois Boyd, Margaret Irby, Lurlene Carothers, and Mary Baker. Guests were Mrs. Marjorie Malin, Augusta, Ark., exhibitor, and Miss Linda Bolan, Howco, Memphis. . . . Raymond Abraham is now operating Roxy, Clarksdale, Miss. . . . Booker T. Theatre, Cleveland, Miss., and 41 Drive-In, Amory, Miss., have closed. . . . Tommy Brown stated that the Capitol and Capri, Murray, Ky., have closed. . . . Tom Wade has reopened the Lindy, Linden, Tenn. . . . In Arkansas, Ford Theatre, Rector, opened on Jan. 28. Malvern Drive-In, Malvern, closed in late January; Wren Drive-In, Crossett, has reopened; and Skylark Drive-In, Pocahontas, has closed.

MIAMI, FLA.

The Bay Harbor Theatre had a booth at the Miami Home and Products Show at the Miami Beach Auditorium for a promotional display on "The Bible," tickets to which were sold at the booth. . . . Richard F. Wolfson, senior vice-president, Wometco Enterprises, Inc., was appointed to the board of directors of the Miami-Dade County Chamber of Commerce. . . . Stanley M. Ostrow, manager, Ritz, Tampa, Fla., was found guilty of allowing performers to conduct themselves "in an indecent manner" by baring their breasts. Two burlesque performers and Ostrow were fined a total of $1200 by Judge Robert Johnson of Municipal Court. . . . Miami Beach's famed Collins Avenue was temporarily renamed "Hotel Row" during the three-day visit of some 200 international press representatives here for the screening of Warner Bros. "Hotel." Beginning with a "Meet the Stars" cocktail party in the Ocean Lounge of the Eden Roc Hotel, the press went on to a gala dinner and entertainment as guests of the Technicolor Corporation. The Eden Roc Cabana Club was the scene of a six-hour tv interview opportunity with stars and director Richard Quine present. Prior to the World Press Premiere at Florida State Theatres' new Sunny Isles Twin Theatre, a motorcade brought the guests from the Eden Roc. After viewing the film, the motorcade returned south again where the press boarded the boat "Biscayne Belle" for a New Orleans buffet and cruise along the Inter-Coastal Waterway. The final morning of the weekend, the world press representatives were guests of the Florida Development Commission at a "Florida Breakfast" and mass interview of the stars, including Merle Oberon and Catherine Spaak. . . . The 32nd annual meeting of the Wometco Employees' Federal Credit Union was called for Feb. 13 in Miami.

NEW HAVEN-HARTFORD

Sperie P. Perakos, vice-president and general manager of Perakos Theatre Associates, Independent Connecticut circuit, attended a Yale University New Haven campus convocation as a member of the Alumni Board's Film Committee. The motion picture, "To Be A Man," filmed on Yale locations, was screened. . . . Franklin E. Ferguson, general manager of the Maurice Bailey Theatres, New Haven, was a New York business visitor. . . . Ernest A. Grecula, general manager, Connecticut Cinema, Inc., completed extensive remodeling of the first-run Art Cinema, Hartford, including modernization of marquee, complete recarpeting, and changing of interior decor. . . . Suburban Development Corporation, Hartford, is bringing the Enfield, Conn., Planning and Zoning Commission into the Court of Common Pleas Feb. 7 for failure to approve a shopping center site plan. Suburban, headed by Robert Burnham, West Hartford, charged that postponement of action constituted an illegal act. The center's plans include a motion picture theatre. Only theatre in that northern Connecticut town at present is the Perakos Enfield Cinema (formerly the Strand), recently remodeled at a cost of $250,000. . . . Milton R. Bass has resigned as program manager of WMHT-TV, Schenectady, N.Y., to resume duties as entertainment editor and columnist, Pittsfield, Mass., Eagle, afternoon daily. . . . In Springfield, Mass., negotiations for takeover of the Art Theatre Guild-operated Cinema X, first-run art theatre here, by Esquire Theatres of America Inc., reported near finalization some weeks ago, have collapsed. Saul Shiffrin, vice-president of the Scottsboro, Ariz., headquartered Art Theatre Guild, said the company will continue to lease the Cinema X, which is owned by Hartford real estate interests. . . . Allen M. Widem, Hartford Times amusement editor, has been reelected secretary of the Hartford Fine Arts Commission.

NEW ORLEANS

The southern premiere of Irving S. Yeaworth's "Way Out" is scheduled to be held at Gulf State's Sena Mall Cinema, New Orleans, Feb. 23. Gulf States held a special preview of the film for educators of both the parochial and the public school system. Also present were representatives of area communications media. The response of all present to the pic-

ture was said to be excellent, and complete endorsement was given. A group sales arrangement has been set up to work in conjunction with various institutions of learning in the metropolitan area. Three of the picture's young stars are expected to arrive here Feb. 19 for week-long premiere activities, which will include visits to area high schools and colleges and appearances on radio and tv. . . . Local talent agents Pete Dassinger and Wilma Francis, standbys for motion picture producers when films are shot in this area, plan to set up local chapters of the Screen Actors Guild and the Screen Extras Guild. The parent guild requires 30 card-carrying members of each to qualify for charter, so Dassinger is currently asking all such members in town to contact him if interested. Several have already taken advantage of the opportunity. . . . Producer William Castle gave talks at two Catholic high schools as a promotional effort in relation to his premiering film, "The Busy Body." He told students about the variety and the potential of careers in the motion picture industry. A question and answer session followed. He found the students a receptive audience. . . . Clarion Herald entertainment editor Joseph Larose is among the group of Catholic critics and educators who have been invited by the National Catholic Office for Motion Pictures to select 1966 movies for its annual awards. The awards will be announced in the coming months. . . . David Porter, city manager for Paramount Gulf Theatres' Saenger and Rex in Pensacola, Fla., is one of the five theatre managers who will be honored for outstanding showmanship in 1966 at the Show-A-Rama in Kansas City. . . . J. M. Heard, owner-operator of several theatres in northern Louisiana, has closed indefinitely the Strand in Haynesville. His other theatre operations include the Strands in Jena and West Monroe and the Rialto in the latter location. . . . Buck Prewitt, Head of Gulf States Theatres publicity and advertising section, and Harry Thomas, head of the circuit's theatre construction and remodeling, were in Hattiesburg, Miss., to look in on the operation of the recently acquired Rebel Theatre and to draw up plans for a face-lifting of the film house.

PHILADELPHIA

Further announcements in the hard ticket situation was the next attraction at the Stanley, "Thoroughly Modern Millie," to follow the current roadshow engagement of "Hawaii." Incidentally, Mike Weiss, Universal publicist, has been selected to enlarge his territory for setting up campaigns on "Millie," and Murray Yuter will take over Philadelphia assignments while Mike makes for the hinterlands. . . . Frank Hauss, business agent for New Jersey operator's union, attended an important meeting with his union bosses and has photos to prove it. His son, Alan, has been appointed to head up an entertainment post at Rutgers University in Camden. He was formerly teacher at Cherry Hill High School and handled the projection chores in theatres in the territories. . . . The Fox Theatre sneak previewed "How To Succeed In Business Without Really Trying" and "Hurry Sundown," both in the same week, getting a good response from the public. . . . Columbia's "A Man For All Seasons" has been taken out of the hard ticket policy for this area and will be run on a continuous performance policy at the World and Bryn Mawr in a dual booking. . . . Stanley Warner Theatres had a two day engagement with a matinee and evening performance each day of "Madame Butterfly" for its Stanton and eight other theatres scattered throughout the Delaware Valley area. It is being followed up with the same policy for "Julius Caesar," scheduled for Feb. 8 and 9. . . . Dave Horowitz, who will be remembered by his many former co-workers with Stanley Warner when he performed managerial chores at the Mastbaum and Stanley Theatres, suffered a fatal heart attack. After leaving the theatres, he formed his own company for photography and commercial advertising, which he ran successfully until his demise. . . . Sol Abramoff was appointed president of Atlantic Theatres, Inc., by Gustave Amsterdam, the post formerly held by the late Izzy Epstein. Abramoff will take charge of affairs in the operations of the South Jersey theatres owned by the circuit. . . . The Trans Lux will follow with "Blow-Up" after the run of "Funeral in Berlin" ends Feb. 14.

SALT LAKE CITY

Proceeds from the first showing of "The Bible" at the Utah Theatre have gone to the Utah Heart Association. A local critic in the Desert News wrote of the drama in which Abraham nearly sacrifices his son, Isaac, as the most compelling episode in "The Bible." The critic (whose byline just reads "The Moviegoer") wrote that it is one of the segments that makes the 20th Century-Fox release a forceful film. . . . Three Salt Lake area civic organizations participated in the sponsorship of the Villa Cinerama premiere of "Grand Prix." The opening night premiere, Feb. 1, was sponsored by the local Kiwanis Club for the benefit of the Kiwanis-Felt Youth Center, the Feb. 2 premiere was sponsored by the Holladay-Cottonwood Jaycees and the Utah Region Sports Car Club of America for the benefit of the Holladay Children's Center. . . . Atty. Gen. Phil L. Hansen recently debated the constitutionality of anti-obscenity laws at the Highland High School auditorium. His opponent was James Clancy, Los Angeles, a leading national authority on obscenity laws. . . . "The Sound of Music" recently concluded its record breaking showing at the Utah Theatre. The final week turned out to be a record-breaker in its own right.

SAN ANTONIO

The San Antonio Fire Department went to the assistance for some 3,000 illiterate Mexicans and their need for a gas operated generator to run a movie projector. Arthur and Oblata Avrutis, an American couple who run a medical clinic in the isolated community of Charachua, said they have films and the projector, but no power to run the projector to show the films with which they hope to educate the people. A story of their plight appeared in a local newspaper, and firemen of Station 4 decided to help the couple. They received approval from the Fire Chief who started the fund with a $5 donation. At last report, $186.83 had been raised. The needed motor is available here to the firemen for $335. . . . A forum discussion on self regulation by film makers was held at the luncheon of the San Antonio Motion Picture Council in the Wayfarer Motel. Panelists were the Rev. C. Don Baugh, the Rev. Erwin Juraschek, and the Rev. Will Schaefer. Rabbi Amram Prero was the moderator. . . . Ted Waggoner, manager of Cinema I and Cinema II, North Star Mall, a General Cinema Corp. operation, is convalescing following surgery. . . . Joan Freeman was in to promote Universal's "The Reluctant Astronaut." During her stay, she was made an official HemisFair 1968 ambassador by Frank Manupelli, executive vice-president of the fair.



Robert Blake (left) and Scott Wilson, two relatively unknown actors, have been chosen to portray killers Perry Smith and Dick Hickock in the forthcoming Columbia release, "In Cold Blood," based on Truman Capote's novel. They are shown with photographs of the real killers.

Universal Int. Ups Black

NEW YORK—The appointment of Alex F. Black as director of publicity for Universal International Films was announced by vice-president and foreign general manager, Americo Aboaf. Universal International Films is the foreign distribution subsidiary of Universal Pictures.

Black, who previously served as assistant to director of foreign publicity Fortunat Baronat, will take over the publicity post while Baronat will continue in charge of foreign language titling and the overseas newsreel.

Kamber Joins Du-Art

NEW YORK—Bernard M. Kamber was named vice-president in charge of sales for Du-Art Film Laboratories, Inc., and Du-Art Color Corporation, it was announced by Irwin Young, president of both companies.

Kamber, who recently resigned as president of Cinex Distributing Corp., distributors of black and white raw stock film, headed his own public relations firm for many years and represented many of the industry's leading independent film companies, including Hecht-Hill-Lancaster and Ivan Tors Productions.

WB Moves L.A. Office

BEVERLY HILLS, CALIF.—Warner Bros.' Los Angeles film exchange is occupying new headquarters in Beverly Hills. The branch moved from 3460 Wilshire Boulevard, Los Angeles, to 291 S. La Cienega, Suite 401, Beverly Hills, Calif. 90211. Milton Charnas is branch manager.

SEATTLE

More than 400 guests attended the annual Seattle Chamber of Commerce "Salute to the Arts and Entertainment Industry" luncheon. Remarks included those of Allan Sherman, comedian, who was made a commodore in the Seattle Seafair Fleet; Milton Katims, conductor and musical director of the Seattle Symphony and Seattle's Man of the Year; and Fred Danz, head of Sterling Theatres. Danz pointed out that 5,000 persons are employed in Seattle alone in the entertainment industry. Zollie Volchok, president of Variety Clubs International, said the club had contributed $30,000 in the past year to its charity, the Heart Clinic at the Children's Orthopedic Hospital. Among other guests were Glynn Ross, general director of the Seattle Opera, and Peter Donnelly, assistant general manager of the Seattle Repertory. Ralph Grossman served as toastmaster.

NATO Tag For N.Y. Unit

BUFFALO—It's official! Sidney J. Cohen has been advised that the board of directors of the National Association of Theatre Owners, Inc., at a meeting held in San Juan, Puerto Rico, authorized the Allied Theatre Owners of New York State, Inc., to use the name National Association of Theatre Owners of New York State. Cohen is president of the N.Y. association, and the authorization document came from Joseph G. Alterman, executive director of NATO.

Exhib "Man Of Year"

IRVING, TEX.—This city's "Outstanding Young Man for 1966" is Jerry Meagher, president of Meagher Enterprises, a theatre chain. The local Junior Chamber of Commerce selected Meagher from a field of seven nominees. Meagher was cited for "charitable activities and business achievements."



Clint Eastwood (center) who stars in United Artists' "A Fistful of Dollars," joined in WMEX radio's cerebral palsy campaign in Boston during his recent visit there to promote the picture. Pictured with him are Maxwell L. Richmond (left), president of WMEX, and Herbert Connolley, chairman of the 1967 Cerebral Palsy Campaign.

Dollinger Heads Tent 35

NEW YORK—Irving Dollinger, vice-president of Triangle Theatres, Inc., has been re-elected chief barker of Variety Club, Tent 35. Dollinger served as chief barker in 1966. Other 1967 officers are first assistant, E. David Rosen; second assistant, Charles A. Smakwitz; dough guy, Charles Boasberg; property master, Edward C. Finneran.

Mrs. Bernard Myerson has been elected President of the Variety Club Women for 1967. She succeeds Mrs. Nat Nathanson, who served in that capacity last year. The Variety Club Women also elected Mrs. Nat Fellman, vice-president; Mrs. Philip Harling, vice-president; Mrs. Jay Western, vice-president; Mrs. Jack Yellin, vice-president; Miss Claire Roth, corresponding secretary; Mrs. Saul Susnow, recording secretary; Mrs. Saal Gottlieb, social secretary; Mrs. Robert R. Deitch, treasurer.

Oscar Trailer From NSS

NEW YORK—The Motion Picture Academy of Arts and Sciences has again designated National Screen Service to distribute its special new Academy Awards trailer heralding the Oscar telecast on Monday, April 10. This color trailer starring Bob Hope will run approximately 45 feet.

In addition, NSS will prepare a special one-sheet and mat announcing the Academy Awards telecast. The Academy is currently circularizing all major circuits throughout the country to submit their requirements for trailers and accessories to be shipped on or about March 1.

"Dutchman" To Continental

NEW YORK—"Dutchman," the film version of the award winning play by LeRoi Jones, will be distributed in the United States and Canada by Continental, a division of the Walter Reade Organization. Gene Persson, producer of the film, and Walter Reade, Jr., president of the Walter Reade Organization, disclosed the distribution agreement.

7 Arts TV Ups Ramos

NEW YORK—Vicente Ramos has been appointed director of international sales for Seven Arts Television, it was announced by Richard A. Harper, vice-president, syndicated sales. Ramos previously was in charge of sales for Latin America and Southern Europe.

Directors Win Long Fight On Guild Loyalty Oath

NEW YORK—Six television and screen directors, assisted by the American Civil Liberties Union, won their long fight to be admitted to the Directors Guild of America without swearing to the non-subversive oath which was required by the Guild constitution. Judge Richard H. Levet, United States District Court for the Southern District of New York, entered a final order directing their admission to membership and the cancellation of the oath requirement.

The District Court ruling implemented a decision of the Court of Appeals for the Second Circuit last July, which was greeted by experts in the fields of labor law and civil liberties as an unusual and landmark ruling—invalidating an anti-subversive oath by a private organization for the first time in a U.S. court. The United States Supreme Court left the decision in force by refusing the Guild's application for review.

The six plaintiffs were described by the Court of Appeals as "film and television directors of long standing who . . . attacked the DGA oath solely as a matter of principle." They are Leo Hurwitz, who handled the tv coverage of the Adolf Eichmann trial; Lee R. Bobker; Robert Braverman; Gene Searchinger, who has directed films for the United States Information Agency; Darrell Random; and Hilary T. Harris, winner of a 1962 Academy Award for the Best Short Subject.

The directors had all been members, and some had been founders, of an east coast union of screen and television directors which merged about a year ago with the Directors Guild, the larger west coast union.

The merger agreement stipulated that the New York-based group would hold membership in the Directors Guild on the condition that they swear they are not and never have been Communist Party members and do not support the overthrow of the government by unconstitutional means.

In argument before the Court of Appeals, Nanette Dembitz, appearing for the six directors on behalf of the Civil Liberties Union, pointed out that the merger gave the Directors Guild a monopolistic position as collective bargaining representative for the film and television directors employed by all the major and most of the minor producers in the United States. She argued that the old theory that a union is like a social club, with absolute discretion as to whom to admit to membership, is outmoded, particularly when it has monopolistic power.

An individual has a right, she further argued, to participate in the union that helps determine his working conditions. In opposition, the Guild argued that the directors could get no redress in the courts for their exclusion from the union unless they could show they had actually lost work as a result.

A noteworthy feature of the Court of Appeals decision, according to experts in the field, was its endorsement of the position that a person arbitrarily denied admission to a union can resort to the courts—previously it had been generally held that a person could recover damages if he was expelled from a union without good cause but that the union could refuse to admit anyone it pleased.

Another major aspect of the Court's action was its acceptance of the ACLU argument that the standards applied by the United States Supreme Court to oaths imposed by cities and states should also be applied to the oath imposed by the Guild.

CLARK TRANSFER, INC.

Terminals:

- **BOSTON, MASS.**
  100 Gibson Street, Dorchester 617-282-2099
- **NEW YORK, N. Y.**
  610 W. 47th Street 212-246-0815
- **NORFOLK, VA.**
  316 South Main Street 703-545-3832
- **PHILADELPHIA, PA. (Executive Offices)**
  829 North 29th Street 215-232-3100
- **RICHMOND, VA.**
  312 South 17th Street 703-648-6083
- **TAMAQUA (Hometown), PA.**
  RD #2 717-668-1727
- **WASHINGTON, D. C.**
  3194 Bladensburg Road, N.E. 202-526-4800

PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.
240 N. 13th St. • PHILADELPHIA, PA. 19107
35 Years of Theatre Construction and Maintenance

BLUMBERG BROS., Inc.
Everything for the Theatre
WALNUT 5-7240-41 1305-07 VINE STREET PHILADELPHIA, PA. 19107

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



FEB. 8, 1967 SECTION TWO
VOL. 76, No. 25

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyallscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Technlscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6601 **EL CID**—D—181m.—(STE; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue
6603 **LEMONADE JOE**—C—90m.—Carl Flala, Olga Schoberova—5397 (5-11-66)—Frantic western spoof has its moments—European-made; dubbed in English
6609 **MAN AND A WOMAN, A**—D—102m.—(EC)—Anouk Aimee, Jean-Louis Trintignant—5425 (7-20-66)—Highly enjoyable import fresh from Cannes triumph—French-made; English titles
6606 **MOONWOLF**—MD—85m.—Carl Moehner, Ann Savo—5397 (5-11-66)—Program filler for the duallers—Foreign-made
6605 **OH, THOSE MOST SECRET AGENTS**—C—96m.—(EC)—Franco and Ciccio—5461 (10-19-66)—Fair comedy for the duallers—Italian-made; Dubbed in English
6607 **ONCE UPON AN ISLAND—(CRAZY PARADISE)**—C—95m.—(EC)—Hans W. Petersen—5433 (8-17-66)—Generally amusing import for art set—Danish-made—English titles
6604 **PARTY'S OVER, THE**—D—94m.—Oliver Reed, Louise Sorel, Eddie Albert—5397 (5-11-66)—Moody "beatnik" drama is intermittently interesting—English-made
6611 **RUN FOR YOUR WIFE**—CD—97m.—(TS; TC)—Ugo Tognazzi, Rhonda Fleming—5477 (12-14-66)—Novel comedy-drama—Dubbed in English.
6512 **TERROR IN THE CITY**—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

COMING

ARMAGEDDON 1975—(C)—Denny Miller, Ruta Lee
BIKINI PARADISE—(C)
6608 **DISK-O-TEK HOLIDAY**—(C)—Freddy & The Dreamers
6610 **HOT ROD HULLABALOO**—81m.—John Arnold
ISLAND OF THE DOOMED—(C)—Cameron Mitchell
NIGHTMARE CASTLE—Barbara Steele
6701 **TALL WOMEN, THE**—(EC)—Anne Baxter, Maria Perschy
THAT MAN GEORGE—(C)—George Hamilton

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6612 **BANG, BANG, YOU'RE DEAD**—MD—92m.—(C)—Tony Randall, Senta Berger, Terry-Thomas—5437 (8-31-66)—Enjoyable spy romp—Filmed abroad
6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering
6601 **DIRTY GAME, THE**—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot—5393 (4-27-66)—Interesting espionage thriller—Filmed abroad
6617 **DR. GOLDFOOT AND THE GIRL BOMBS**—C—85m.—(TC)—Vincent Price, Fabian, Laura Antonelli—5473 (11-30-66)—Incredible—Filmed in Italy (partially dubbed)
6605 **FIREBALL 500**—MDM—91m.—(PV; PC)—Frankie Avalon, Annette Funicello, Fabian—5413 (6-22-66)—Racing car thrills for teen-agers
6608 **FRANKENSTEIN CONQUERS THE WORLD**—MD—87m.—(C; S)—Nick Adams—5453 (9-21-66)—Adequate Japanese monster meller—Japanese made
6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house
6609 **GIRL GETTERS, THE**—D—93m.—Oliver Reed, Jane Merrow—5398 (5-11-66)—Well-made tale of resort romances—English-made
6603 **GREAT SPY CHASE, THE**—CMD—87m.—Lino Ventura, Bernard Blair—5398 (5-11-66)—Cute spoof of spies in action—Filmed abroad; dubed in English
6623 **HALLUCINATION GENERATION**—D—85m.—George Montgomery—5477 (12-14-66)—Slow-moving but exploitable shocker on LSD theme—Filmed in Spain.
6615 **LA DOLCE VITA**—D—175m.—Marcello Mastroianni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue
6613 **MACABRO**—NOV—90m.—(TC)—Narrated by Marvin Miller—5425 (7-20-66)—More footage on the "Mondo Cane" order
6622 **NASHVILLE REBEL**—MU—91m.—(TC; TS)—Tex Ritter, Sonny James—5473 (11-30-66)—Country music entry better in some areas than others
6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry
6607 **TARZAN AND THE VALLEY OF GOLD**—MD—100m.—(PV; EC)—Mike Henry, Nancy Kovack, David Opatashu—5453 (9-21-66)—Satisfactory Tarzan entry
6620 **TRUNK TO CAIRO**—MD—80m.—(C)—Audie Murphy, George Sanders, Marianne Koch—5493 (2-1-67)—For the lower half of the program—Filmed abroad
6602 **WHAT'S UP TIGER LILY?**—C—80m.—(C)—Woody Allen—5457 (10-5-66)—Woody Allen's mad dialogue generates chuckles—Japanese-made; dubbed in English
6611 **WILD ANGELS, THE**—MD—90m.—(PV; PC)—Peter Fonda, Nancy Sinatra—5417 (7-6-66)—Unpleasant doings of motorcycle gang slanted for teens

COMING

DEVIL'S ANGELS—(PV; C)—John Cassavetes, Beverly Adams
GLASS SPHINX, THE—(PV; C)—Robert Taylor, Anita Ekberg
HATFIELDS AND McCOYS, THE—(PV; C)—Don Knotts, Phyllis Diller
HOUSE OF DOLLS—(C)—Vincent Price, Martha Hyer
MILLION EYES OF SU-MURU—(TS; C)—Frankie Avalon, Shirley Eaton
ONLY WAY TO FLY, THE—(PV; C)—Burl Ives, Troy Donohue, Daliah Lavi
6621 **PSYCHO-CIRCUS**—(C)—Christopher Lee
RIOT ON SUNSET STRIP—Aldo Ray, Michael Evans, Mimsy Farmer
6702 **THUNDER ALLEY**—(PV; C)—Annette Funicello, Fabian
6614 **VIOLENT JOURNEY**—Anthony Perkins, Salome Jens
VOYAGE TO THE PREHISTORIC PLANET—(C)—Basil Rathbone
6619 **WAR—ITALIAN STYLE**—Buster Keaton

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. National Catholic Office for Motion Pictures classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

After The Fox ..... A2 UA
●After You, Comrade ..... Cont.
Africa Addio ..... For.
Alfie ..... A4 Par.
All The Other Girls Do ..... For.
All The Way (The Joker Is Wild)-Re. ..... B Para.
Alphabet Murders, The ..... A2 MGM
Alvarez Kelly ..... A3 Col.
Ambush Bay ..... A3 UA
American Dream, An ..... B WB
And Now Miguel ..... A1 U
Any Wednesday ..... A3 WB
Appaloosa, The ..... A2 U
Arabesque ..... A3 U
●Arizona Bushwackers ..... Para.

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

- Armageddon 1975 ..... AA
Around the World Under the Sea ..... A1 MGM
Aroused ..... Misc.
Arrivederci, Baby! ..... B Par.
Assault On A Queen ..... A2 Par
- Assignment, The ..... WB

B

Bambi-Re. ..... A1 BV
- Band of Gold ..... Col.
Bang, Bang You're Dead ..... A3 AIP
- Banning ..... U
- Barefoot In the Park ..... Par.
Batman ..... A1 Fox
- Battle Beneath the Earth ..... MGM
- Battle Horns, The ..... U
- Beach Red ..... UA
- Beautiful Swindlers, The ..... B Cont.
Bellboy, The-Re. ..... A2 Par.
Beau Geste ..... A1 U
Bible, The ..... A1 Fox
- Bigmouth, The ..... Col.
Big Hand for the Little Lady, A A2 WB
- Biggest Bundle of Them All, The . MGM
- Bikini Paradise ..... AA
Billy The Kid Vs Dracula ..... A1 EMB
Birds Do It ..... A1 Col.
- Blackbeard's Ghost ..... BV
Blindfold ..... A2 U
Blood Bath ..... AI
Blow-Up ..... C For.
Blue Max, The ..... B Fox
Blues For Lovers ..... A3 Fox
- Bobo, The ..... WB
Boishoi Ballet 67 ..... A1 Par.
- Bonnie And Clyde ..... WB
Born Free ..... A1 Col.
Boy Cried Murder, The ..... A2 U
Boy, Did I Get A Wrong Number A3 UA
Brides of Dracua, The-Re. ..... A2 U
Brides of Fu Manchu, The .... A2 For.
- Bullwhip Griffin ..... BV
Busy Body, The ..... A3 Par.
Butterfield 8-Re. ..... B MGM

C

- Camelot ..... WB
- Caper Of The Golden Bulls, The .. Emb.
- Caprice ..... Fox
- Casino Royale ..... Col.
Cast A Giant Shadow ..... A3 UA
Cat, The ..... A1 EMB
Cat On A Hot Tin Roof-Re. .. A3 MGM
Cave Of The Living Dead ..... For.
Chafed Elbows ..... Misc.
Chamber Of Horrors ..... A3 WB
- Champagne Murders, The ..... U
- Charlie Bubbles ..... U
Christmas That Almost Wasn't, The ..... A1 For.
- Chubasco ..... WB
- Chuka ..... Par.
Cinerama's Russian Adventure . A1 Misc.
- Circus Of Blood ..... Col.
Cloportes ..... C For.
Clouds Over Israel ..... For.
- C'Mon, Let's Live A Little ..... A2 Par.
Come Blow Your Horn-Re. .... A3 Para.
- Comedians, The ..... MGM
- Comedy Man, The ..... Cont.
Come Spy With Me ..... A2 Fox
Contest Girl ..... A3 Cont.
- Corrupt Ones, The ..... WB
- Cool Hand Luke ..... WB
- Cool Ones ..... WB
- Countdown ..... WB
Counterfeit Constable, The .... A2 For.
- Countess From Hong Kong, A . U
Covenant With Death, A ..... B WB
- Cowboy In Africa ..... Para.
Crazy Quilt ..... A3 Cont.
- Criss-Cross ..... U
Cul-De-Sac ..... C For.

D

- Dandy In Aspic, A ..... Col.
- Dangerous Island ..... Par.
- Dark of the Sun ..... MGM
- Day The Fish Came Out, The ..... Fox
Daydreamer, The ..... A1 Emb.
Dead Heat On A Merry-Go-Round ..... A3 Col.
Deadlier Than The Male ..... B U
Deadly Affair, The ..... A3 Col.
Deadly Bees, The ..... A2 Par.
- Death Rides A Horse ..... UA
Death Watch ..... Misc.
Defector, The ..... A2 For.
- Department K ..... Col.
- Devil in Love, The ..... WB
- Devil's Angels ..... AIP
Devil's Own, The ..... A3 Fox
- Dirty Dozen, The ..... MGM
Dirty Game, The ..... A3 AI
- Disk-O-Tek Holiday ..... AA
- Divorce Amercan Style ..... Col.
- Doctor Dolittle ..... Fox
- Doctor, You've Got To Be Kidding ..... B MGM
- Dr. Faustus ..... Col.
Dr. Goldfoot and the Girl Bombs .. AIP
Dr. Who and the Daleks ..... A1 Cont.
Doctor Zhivago ..... A2 MGM
- Don't Just Stand There ..... U
- Don't Make Waves ..... MGM

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

184 **BAMBI**—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue
187 **FIGHTING PRINCE OF DONEGAL, THE**—MD—112m.—(TC)—Peter McEnery, Susan Hempshire—5437 (8-31-66)—Good adventure entry with Disney label—English-made
188 **FOLLOW ME BOYS**—CD—131m.—(TC)—Fred MacMurray, Vera Miles—5461 (10-19-66)—Fine family entertainment
186 **LT. ROBIN CRUSOE, U.S.N.**—C—115m.—(TC)—Dick Van Dyke, Nancy Kwan—5409 (6-8-66)—Disney, Van Dyke special should draw family audience
MONKEYS, GO HOME—C—101m.—(TC)—Maurice Chevalier, Dean Jones, Yvette Mimieux—5493 (2-1-67)—Amusing comedy for the family

COMING

BLACKBEARD'S GHOST—(TC)—Peter Ustinov, Dean Jones, Suzanne Pleshette
185 **BULLWHIP GRIFFIN**—(TC)—Suzanne Pleshette, Karl Malden Roddy McDowall
FAMILY BAND, THE—(TC)—John Davidson, Lesley Ann Warren, Walter Brennan
GNOMOBILE, THE—Walter Brennan, Tom Lowell
HAPPIEST MILLIONAIRE, THE—(TC)—Fred MacMurray, Tommy Steele, Greer Garson
JUNGLE BOOK, THE—(TC)—Cartoon Feature

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

67012 **ALVAREZ KELLY**—MD—116m.—(PV; EC)—William Holden, Richard Widmark, Janice Rule—5457 (10-5-66)—Good action entry
67005 **BIRDS DO IT**—C—95m.—(EC)—Soupy Sales, Tab Hunter, Doris Dowling—5433 (8-17-66)—Unbelievable
66028 **BORN FREE**—D—94m.—(PV; EC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family
DEADLY AFFAIR, THE—D—106m.—(TC)—James Mason, Simone Signoret, Maximilian Schell—5493 (2-1-67)—Good spy thriller—Filmed in England
67013 **DEAD HEAT ON A MERRY-GO-ROUND**—D—104m.—(PC)—James Coburn, Camilla Sparv—5461 (10-19-66)—Well-made, intriguing entry
EVERY DAY IS A HOLIDAY—CD—76m.—(TC)—Karisol, Angel Peralta—5417 (7-6-66)—Okay programmer—(Spanish-made)
67016 **GEORGY GIRL**—CD—100m.—James Mason, Alan Bates, Lynn Redgrave—5462 (10-19-66)—Very good entry for mature audiences—English-made
GOAL!—DOC—106m.—(TS; TC)—5481 (12-28-66)—Limited to sports fans—English-made
66030 **GUNS OF NAVARONE, THE**—MD—157m.—(EC; CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue
67007 **KISS THE GIRLS AND MAKE THEM DIE**—MD—101m.—(TC)—Michael Connors, Dorothy Provine, Terry-Thomas—5489 (1-18-67)—Colorful tale of spies in action—Filmed abroad
67001 **LOST COMMAND**—MD—129m.—(PV; PC)—Anthony Quinn, Alain Delon, Michele Morgan—5405 (5-25-66)—Interesting action entry—Filmed abroad
67006 **MAN CALLED FLINTSTONE, THE**—CAR—87m.—(EC)—Joseph Barbera and William Hanna production—5429 (8-3-66)—Secret agent cartoon cute for youngsters and families
MAN FOR ALL SEASONS, A—D—120m.—(TC)—Paul Scofield, Wendy Hiller—5477 (12-14-66)—Impressive, well-made drama should draw considerable acclaim—Filmed in England
67017 **MURDERERS' ROW**—MD—108m.—(TC)—Dean Martin, Ann Margret—5478 (12-14-66)—Matt Helm to the rescue again, accompanied by gals aplenty
66031 **MYSTERY OF THUG ISLAND**—MD—96m.—(EC)—Guy Madison, Inge Schoner, Peter Van Eyck—5413 (6-22-66)—For lower half—Italian-made
67014 **PROFESSIONALS, THE**—MD—117m.—(TC; PV)—Burt Lancaster, Lee Marvin, Claudia Cardinale—5465 (11-2-66)—Good adventure entry
67008 **RAGE**—D—103m.—(EC)—Glenn Ford, Stella Stevens—5473 (11-30-66)—Interesting drama—Filmed in Mexico
66029 **RIDE BEYOND VENGEANCE**—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper
67004 **RINGS AROUND THE WORLD**—NOV.—98m.—(EC)—Narrated by Don Ameche—5453 (9-21-66)—Okay circus film for program—Filmed mostly abroad
66024 **STUDY IN TERROR, A**—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made
67002 **THREE ON A COUCH**—C—109m.—(PC)—Jerry Lewis, Janet Leigh—5409 (6-8-66)—Jerry Lewis is back
66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(PC)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help
67003 **WALK, DON'T RUN**—C—117m.—(PV; TC)—Cary Grant, Samantha Eggar, Jim Hutton—5417 (7-6-66)—Cute comedy has names and angles
67011 **WRONG BOX, THE**—C—105m.—(EC)—John Mills, Ralph Richardson, Michael Caine—5429 (8-3-66)—Fun-filled import is tops in its class—English-made

COMING

BAND OF GOLD—(PV; C)—Dean Martin, Stella Stevens
BIG MOUTH, THE—(C)—Jerry Lewis, Susan Bay
CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
CIRCUS OF BLOOD—(C)—Joan Crawford, Ty Hardin—English-made
DANDY IN ASPIC, A—(C)—Laurence Harvey, Mia Farro—Made in England
DEPARTMENT K—(PV; C)—Stephen Boyd, Camilla Sparv—Filmed abroad
DIVORCE AMERICAN STYLE—(C)—Dick Van Dyke, Debbie Reynolds, Jason Robards
DR. FAUSTUS—(C)—Richard Burton, Elizabeth Taylor
ENTER LAUGHING—(C)—Jose Ferrer, Shelley Winters
40 GUNS TO APACHE PASS—(EC)—Audie Murphy
66026 **FRONTIER HELLCAT**—(CS; C)—Elke Sommer, Stewart Granger
GOOD TIMES—(C)—Sonny and Cher
HAPPENING, THE—(PV; C)—Anthony Quinn, Martha Hyer
IN COLD BLOOD—Robert Blake
LAST OF THE RENEGADES—(CS; C)—Lex Barker
LONG RIDE HOME, THE—(PV; C)—Glenn Ford, George Hamilton, Inger Stevens
LUV—(PV; C)—Jack Lemmon, Peter Falk, Elaine May
MIDSUMMER NIGHT'S DREAM, A—(PV; C)—New York City Ballet Company
NIGHT OF THE GENERALS, THE—(PV; C)—Peter O'Toole, Omar Sharif
SWIMMER, THE—(C)—Burt Lancaster, Barbra Loden, Marge Champion
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
30 IS A DANGEROUS AGE, CYNTHIA—(C)—Dudley Moore, Suzy Kendall—English-made
THUNDER AT THE BORDER—(CS; C)—Rod Cameron
TIGER MAKES OUT, THE—(C)—Eli Wallach, Anne Jackson
TO SIR, WITH LOVE—(C)—Sidney Poitier, Suzy Kendall—English-made
TORTURE GARDEN—(C)—Jack Palance, Burgess Meredith, Beverly Adams—Made in England
66025 **TRAITOR'S GATE**—Gary Raymond, Catherine VonSchell—English-made
WHO'S MINDING THE MINT?—Jim Hutton, Dorothy Provine, Milton Berle
YOUNG AMERICANS—C—Connie Karcher, Rick Ciulei

CONTINENTAL (WALTER READE ORGANIZATION)

CONTEST GIRL—D—99m.—CS; C)—Janette Scott, Ian Hendry—5398 (5-11-66)—Interesting import—English-made
CRAZY QUILT—D—75m.—Tom Rosqui, Ina Mela—5465 (11-2-66)—For the art spots
DR. WHO AND THE DALEKS—MD—85m.—(TC; TS)—Peter Cushing, Roy Castle—5405 (5-25-66)—Well made import could trigger popular series—English-made
GULLIVER'S TRAVELS BEYOND THE MOON—CAR—85m.—(C) Produced by Hiroshi Okawa—5398 (5-11-66)—Good for kiddies and family trade—Japanese-made; English dialogue
GYPSY GIRL—D—102m.—(C)—Hayley Mills, Ian McShane—5413 (6-22-66)—Effective art house entry—English-made
JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-13-66)—Moderately interesting import—French-made; English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made melter may have heavy going in U.S.—English-made
SHAMELESS OLD LADY, THE—D—95m.—Sylvie—5465 (11-2-66)—Fine import—French-made; English titles
TIME LOST AND TIME REMEMBERED—D—91m.—Sarah Miles, Cyril Cusack, Julian Glover—5433 (8-17-66)—Touching romance—English-made

COMING

AFTER YOU, COMRADE—Jamie Uys, Bob Courtney
BEAUTIFUL SWINDLERS, THE
COMEDY MAN, THE—Kenneth More, Cecil Parker
OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

604 **BILLY THE KID VS DRACULA**—W—72m.—(PC)—Chuck Courntey, John Carradine, Melinda Plowman—5409 (6-8-66)—Novel western is exploitable
606 **CAT, THE**—MD—87m.—(PC)—Roger Perry, Peggy Ann Garner, Barry Coe, Dwayne Redlin—5418 (7-6-66)—Good programmer
603 **DAYDREAMER, THE**—NOV.—101m.—(EC: Animagic)—Paul O'Keefe, Jack Gilford, Hayley Mills—5418 (7-6-66)—Good entry for families and juveniles
610 **EYE FOR AN EYE, AN**—W—92m.—(PC)—Robert Lansing, Slim Pickens, Gloria Talbott—5409 (6-8-66)—Okay western for the program
618 **IDOL, THE**—D—107m.—Jennifer Jones, Michael Parks, John Leyton—5429 (8-3-66)—Effective drama about today's young people; their problems—English-made
612 **JACK FROST**—FAN.—79m.—(C)—Natasha Sedykh—5462 (10-19-66)—Okay fantasy for the kiddies—Russian-made; Dubbed in English
605 **JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER**—W—82m.—(PC)—John Lupton, Cal Bolder, Narda Onyx—5410 (6-8-66)—Novel western is exploitable
651 **JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS**—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
622 **LOVE AND MARRIAGE**—CMD—106m.—Lando Buzzanca, Renato Tagliani, Eleanora Rossi Drago, Sylva Koscina—5433 (8-17-66)—Mild four-part package for art spots—Italian-made; English titles
611 **MAIN CHANCE, THE**—MD—60m.—Gregoire Aslan, Tracy Reed, Edward De Souza—5413 (6-22-66)—Fair for supporting slot—English-made
608 **MAN CALLED ADAM, A**—DMU—102m.—Sammy Davis, Jr., Louis Armstrong, Cicely Tyson—5418 (7-6-66)—Downbeat tale of Negro musicians has some angles
699 **NIGHTS OF CABIRIA**—D—110m.—Giuletta Masina, Francois Perier—5437 (8-31-66)—Reissue okay for art houses—Italian-made; English titles or dubbed
621 **O.S.S. 117—MISSION FOR A KILLER**—MD—84m.—(C; S)—Frederick Stafford, Mylene Demongeot—5453 (9-21-66)—Okay spy action entry—Filmed abroad
614 **PICTURE MOMMY DEAD**—D—88m.—(PC)—Don Ameche, Martha Hyer, Susan Gordon—5437 (8-31-66)—Suspenseful drama for program
613 **PISTOL FOR RINGO, A**—W—97m.—(TC; TS)—Montgomery Wood, Hally Hammond—5465 (11-2-66)—Fair western Filmed abroad; dubbed in English
609 **PLACE CALLED GLORY, A**—W—92m.—(TS; TC)—Lex Barker, Pierre Brice, Marianne Koch—5430 (8-3-66)—Good western—Filmed abroad
617 **ROMEO AND JULIET**—Bal.—126m.—(C)—Margot Fonteyn, Rudolf Nureyev—5457 (10-5-66)—Fine ballet import for discriminating audiences—English-made
501 **SECRET OF MAGIC ISLAND, THE**—NOV.—65m.—(EC)—Narration by Philip Tonken—5438 (8-31-66)—Reissue is cute bit of fluff strictly for the kiddies—French-made
620 **SHOOT LOUD, LOUDER . . . I DON'T UNDERSTAND**—C—100m.—(PC)—Marcello Mastroianni, Raquel Welch—5481 (12-28-66)—Wacky import for art work—Italian-made—English titles
619 **SPY WITH A COLD NOSE, THE**—C—93m.—(C)—Laurence Harvey, Daliah Lavi, Lionel Jeffries—5481 (12-28-66)—Cute comedy—Filmed in England
607 **TRAMPLERS, THE**—W—105m.—(C)—Joseph Cotten, Gordon Scott, James Mitchum, Ilaria Occhini—5419 (7-6-66) Okay Western—Made in Italy
616 **WHERE THE BULLETS FLY**—MD—88m.—(C)—Tom Adams, Dawn Addams—5474 (11-30-66)—Okay spoof sequel on secret agent theme—English-made

COMING

CAPER OF THE GOLDEN BULLS, THE—(PV; C)—Stephen Boyd, Yvette Mimieux
HELLBENDERS, THE—(CS; C)—Joseph Cotten, Norma Bengell
MAD MONSTER PARTY—(Animagic) Boris Karloff
TERRORNAUTS, THE—(C)—Simon Oates, Zena Marshall
THEY CAME FROM BEYOND SPACE—(C)—Robert Hutton, Jennifer Jayne
615 **WACKY WORLD OF MOTHER GOOSE**—(PC)—Fairy Tale
WOMAN TIMES SEVEN—(C)—Shirley MacLaine, Alan Arkin, Peter Sellers

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
6625 **AROUND THE WORLD UNDER THE SEA**—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6704 **BUTTERFIELD 8**—D—100m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—5438 (8-31-66)—Reissue is absorbing drama for adults
6703 **CAT ON A HOT TIN ROOF**—D—108m.—(MC)—Elizabeth Taylor, Paul Newman—5438 (8-31-66)—Reissue is well-made filmization of play
6650 **DOCTOR ZHIVAGO**—D—197m.—(PV; MC)—Omar Shariff, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
6707 **GIGI**—MU—116m.—(CS; MC)—Leslie Caron, Maurice Chevalier, Louis Jourdan—5438 (8-31-66)—Reissue is delightful entertainment
6627 **GLASS BOTTOM BOAT, THE**—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
6750 **GRAND PRIX**—D—175m.—(CN; PV; MC)—James Garner, Eva Marie Saint, Yves Montand—5482 (12-28-66)—Attractive racing drama enhanced by Cinerama screen
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
6709 **HOTEL PARADISO**—C—96m.—(PV; MC)—Alec Guinness, Gina Lollobrigida—5454 (9-21-66)—Frantic French farce—Made in France
6717 **HOT RODS TO HELL**—MD—92m.—(MC)—Dana Andrews, Jeanne Crain, Mimsy Farmer—5494 (2-1-67)—Juveniles with hot rods for the program
6628 **LADY L**—C—107m.—(PV; EC)—Sophia Loren, Paul Newman, David Niven—5399 (5-11-66)—Attractive entry has angles and names
6710 **LIQUIDATOR, THE**—MD—103m.—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—5454 (9-21-66)—Okay tongue-in-cheek spy entry—Made in England
6701 **MARCO THE MAGNIFICENT**—MD—100m.—(EC)—Horst Buchholz, Anthony Quinn, Omar Sharif, Elsa Martinelli—5425 (7-20-66)—Sweeping spectacle of Marco Polo's trip to China—Foreign-made
6626 **MAYA**—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6706 **MISTER BUDDWING**—D—99m.—James Garner, Jean Simmons, Suzanne Pleshette—5454 (9-21-66)—Moderately successful drama of amnesiac in torment
6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue
6702 **ONE SPY TOO MANY**—MD—102m.—(MC)—Robert Vaughn, David McCallum, Dorothy Provine—5462 (10-19-66)—Men from U.N.C.L.E. back on big screen
6711 **PENELOPE**—C—97m.—(PV; MC)—Natalie Wood, Ian Bannen, Dick Shawn—5466 (11-2-66)—Cute comedy sparkles
6623 **SECRET SEVEN, THE**—MD—94m.—(TS: EC)—Tony Russel, Helga Line—5394 (4-27-66)—Plenty of action for the program—Italian-made
6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music
6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western melter for the action program
6708 **SPINOUT**—CMU—95m.—(PV; MC)—Elvis Presley, Shelley Fabares—5462 (10-19-66)—Presley rides again and it's fun
6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen
6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia
6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity
6714 **25TH HOUR, THE**—D—134m.—(C)—Anthony Quinn, Virna Lisi—5494 (2-1-67)—Impressive drama for selective audiences—Filmed abroad
6712 **VENETIAN AFFAIR, THE**—MD—92m.—(PV; MC)—Robert Vaughn, Elke Sommer—5489 (1-18-67)—Names will help fair spy programmer

Don't Worry, We'll Think Of A Title ..... A1 UA
●Double Man ..... WB
●Double Trouble ..... MGM
Do You Keep A Lion At Home .... For.
Duel At Diablo ..... B UA

●Easy Come, Easy Go ..... Para.
●Eight On The Lam ..... UA
EL CID-Re ..... A1 AA
●El Dorado ..... A3 Par.
El Greco ..... A3 Fox
Endless Summer, The ..... A1 Misc.
Engagement Italiano ..... For.
Enough Rope ..... A3 For.
●Enter Laughing ..... Col.
●Epic of Josie, The ..... U
Eric Soya's '17' ..... For.
Every Day Is A Holiday ..... Col.
Eye for An Eye, An ..... A2 Emb.

Fahrenheit 451 ..... A2 U
Falstaff (Chimes At Midnight) .... For.
●Family Band, The ..... BV
Fantastic Voyage ..... A1 Fox
Fantomas ..... A1 For.
●Far From The Madding Crowd ... MGM
Faster Pussycat, Kill, Kill ..... Misc.
●Fastest Guitar Alive, The ..... MGM
Fighting Prince of Donegal, The . A1 BV
●Finders Keepers ..... UA
Fine Madness, A ..... B WB
Fireball 500 ..... A3 AIP
●Firecreek ..... WB
First To Fight ..... WB
Fistful of Dollars, A ..... UA
●Flim Flam Man, The ..... Fox
Follow Me, Boys ..... A1 BV
●For A Few Dollars More ..... UA
Fortune Cookie, The ..... A3 UA
●Fort Utah ..... A2 Par.
●40 Guns To Apache Pass ..... Col.
Frankenstein Conquers The World ..... A1 AIP
●Frankenstein Created Woman ..... Fox
Frankie and Johnny ..... A2 UA
●Frontier Hellcat ..... A1 Col.
Funeral in Berlin ..... A3 Par.
Funny Thing Happened On the Way To The Forum, A ..... A3 UA

Galia ..... For.
Gambit ..... A1 U
Game Is Over, The ..... C For.
●Games ..... U
●Garden Of Cucumbers, A ..... UA
●Gentle Ben ..... Para.
Georgy Girl ..... A4 Col.
Ghost In the Invisible Bikini ..... AI
Gigi-Re. ..... A3 MGM
●Girl And The General, The ..... MGM
●Girl Called Fathom, A ..... Fox
Girl Getters, The ..... A3 AI
Glass Bottom Boat, The ..... A2 MGM
●Glass Sphinx, The ..... AIP
●Gnomobile, The ..... BV
Goal! ..... A1 Col.
●Good, The Ugly and the Bad, The .. UA
●Good Times ..... Col.
Good Times, Wonderful Times ..... For
Grand Prix ..... A3 MGM
●Great Catherine ..... WB
Great Spy Chase, The ..... A3 AI
Group, The ..... B UA
Guests Are Coming ..... For.
●Guide For The Married Man, A .... Fox
Gulliver's Travels Beyond the Moon ..... A1 Cont.
●Gunfight In Abilene ..... A2 U
Gunpoint ..... A1 U
Guns of Navarone, The-Re. ..... A1 Col.
Gypsy Girl ..... A2 Cont.

●Half A Sixpence ..... Para
Hallucination Generation ..... AIP
Hamlet ..... UA
●Happening, The ..... Col.
●Happiest Millionaire, The ..... BV
●Happily Ever After ..... MGM
●Hatfields and McCoys, The ..... AIP
Hawaii ..... A3 UA
●Hellbenders, The ..... Emb.
Hero's Wife, The ..... For.
●Hills Run Red, The ..... UA
Hold On! ..... A1 MGM
●Hombre ..... Fox
●Honey Pot, The ..... UA
Hotel ..... A3 WB
Hotel Paradiso ..... A3 MGM
●Hot Rod Hullaballoo ..... AA
Hot Rods To Hell ..... A3 MGM
●Hour Of The Wolf ..... UA
●House of Dolls ..... AIP
●How I Won The War ..... UA
How To Steal A Million ..... A1 Fox
●How To Succeed In Business Without Really Trying ..... UA
●Huntsville ..... Par.
●Hurry Sundown ..... Par.

I

I Deal In Danger ..... A1 Fox.
Idol, The ..... A3 Emb.
Incident At Phantom Hill, The ... A1 U
●In Cold Blood ..... Col.
●In Like Flint ..... Fox
●In The Heat Of The Night ..... UA
Intimacy ..... Misc.
●Island Of The Doomed ..... AA
●Island of Terror ..... A3 U
Is Paris Burning? ..... A1 Par.
It Happened Here ..... A2 For.

J

Jack Frost ..... A1 Emb.
Jesse James Meets Frankenstein's Daughter ..... A2 Emb.
John F. Kennedy: Years of Lightning, Day of Drums ... A1 Emb.
Johnny Reno ..... A2 Par.
Johnny Tiger ..... A3 U
●Jokers, The ..... A2 U
Judex ..... A2 Cont.
●Jungle Book, The ..... BV

K

Kaleidoscope ..... A3 WB
Khartoum ..... A1 UA
King Kong Vs Godzilla-Re. ..... A1 U
●King of Hearts, The ..... UA
●King's Pirate, The ..... U
Kiss The Girls And Make Them Die ..... A3 Col.
Knockout #2 ..... Misc.

L

La Dolca Vita-Re ..... A4 AIP
Lady L ..... B MGM
La Visita ..... A3 For.
Las Vegas Hillbillys ..... A1 Misc.
●Last of the Renegades ..... A1 Col.
Last of the Secret Agents, The .. B Par.
●Last Safari, The ..... Par.
●Law and Tombstone, The ..... UA
●Le Voleur ..... UA
●Le Voyage De Silence ..... UA
Lemonade Joe ..... AA
Les Bonne Femmes ..... For.
Let's Kill Uncle ..... A2 U
Lt. Robin Crusoe, U.S.N. ..... A1 BV
Liquidator, The ..... A3 MGM
●Lollipop Cover ..... A2 Cont.
●Long Ride Home, The ..... Col.
Lost Command, The ..... A3 Col.
Love And Marriage ..... C Emb.
Loves Of A Blonde, The ..... C For.
Loving Couples ..... C For.
●Luv ..... Col.

M

Macabro ..... AIP
●Mad Monster Party ..... EMB
Madame X ..... A3 U
Mademoiselle ..... C For.
Magnificent Concubine, The ..... For.
Main Chance, The ..... A3 Emb.
Man And A Woman, A ..... AA
Man Called Adam, A ..... A3 Emb.
Man Called Flintstone, The .... A1 Col.
Man Could Get Killed, A ..... A2 U
Man For All Seasons, A ..... A1 Col.
Mandragola ..... C For.
●Marat/Sade ..... UA
Marco, The Magnificent ..... A2 MGM
Marine Battleground ..... For.
Masculine Feminine ..... C For.
●Matchless ..... UA
Maya ..... A1 MGM
McGuire, Go Home ..... A3 Cont.
●Meanwhile, Far From The Front .... U
●Midsummer Night's Dream, A .... Col.
●Million Eyes Of Su-Muru ..... AIP
Mister Buddwing ..... A3 MGM
Modesty Blaise ..... A3 Fox
Monkeys Go Home ..... BV
Moonwolf ..... AA
Morgan ..... A3 For.
●Mummy's Shroud, The ..... Fox
Munster Go Home ..... A1 U
Murder Game, The ..... Fox
Murderers' Row ..... B Col.
My Fair Lady ..... A1 WB
Mystery of Thug Island, The ... A2 Col.
Mystifiers, The ..... For.

N

Naked Among The Wolves ..... For.
Naked Prey, The ..... A3 Par.
●Naked Runner, The ..... WB
Namu, The Killer Whale ..... A1 UA
Nashville Rebel ..... AIP
●Navajo Joe ..... UA
Navy vs. The Night Monsters, The. Misc.

COMING

BATTLE BENEATH THE EARTH—(TC)—Kerwin Mathews, Viviane Ventura—English-made
BIGGEST BUNDLE OF THEM ALL, THE—(PV; C)—Robert Wagner, Raquel Welch
COMEDIANS, THE—Richard Burton, Elizabeth Taylor, Alec Guinness
DARK OF THE SUN—Rod Taylor, Jimmy Brown, Yvette Mimieux
DIRTY DOZEN, THE—(PV; C)—Lee Marvin, Charles Bronson, Clint Walker, Ernest Borgnine
6719 DOCTOR, YOU'VE GOT TO BE KIDDING—(PV; MC)—Sandra Dee, George Hamilton, Celeste Holm
DON'T MAKE WAVES—(MC)—Tony Curtis, Claudia Cardinale
DOUBLE TROUBLE—(PV; MC)—Elvis Presley, Annette Day
FAR FROM THE MADDING CROWD—(PV; C)—Julie Christie, Terence Stamp—English-made
FASTEST GUITAR ALIVE, THE—Roy Orbison, Sammy Jackson, Joan Freeman
GIRL AND THE GENERAL, THE—(C)—Rod Steiger, Virna Lisi
6718 HAPPILY EVER AFTER—(TC)—Sophia Loren, Omar Sharif
PISTOLERO—(PV; MC)—Glenn Ford, Angie Dickinson
POINT BLANK—Lee Marvin
SCORPIO LETTERS, THE—(MC)—Alex Cord, Shirley Eaton
6705 13—Deborah Kerr, David Niven
6716 THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
2001—A SPACE ODYSSEY—(Cinerama; C)—Gary Lockwood, Keir Dullea
6715 VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran
WELCOME TO HARD TIMES—(WS; C)—Henry Fonda, Janice Rule

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6604 ALFIE—CD—114m.—(TS; TC)—Michael Caine, Shelley Winters, Vivien Merchant—5438 (8-31-66)—High rating comedy drama should delight adult audiences—English-made
R6536 ALL THE WAY (THE JOKER IS WILD)—D—126m.—(VV)—Frank Sinatra, Mitzi Gaynor—5394—(4-27-66)—Joe E. Lewis biography is entertaining—Reissue
6608 ARRIVEDERCI BABY—C—105m.—(PV; TC)—Tony Curtis, Rosanna Schiaffino, Lionel Jeffries—5482 (12-28-66)—Amusing comedy on the "black" side
6533 ASSAULT ON A QUEEN—MD—106m.—(TC; PV)—Frank Sinatra, Virna Lisi, Tony Franciosa—5414 (6-22-66)—Entry has angles that can sell well
R6529 BELLBOY, THE—C—72m.—Jerry Lewis—5399 (5-11-66)—Mildly amusing Jerry Lewis entry—Reissue
6605 BOLSHOI BALLET '67—Bal.—75m.—(TC)—Bolshoi Ballet—5458 (10-5-66)—Good ballet entry
6628 BUSY BODY, THE—C—101m.(TS; TC)—Sid Caesar, Robert Ryan, Anne Baxter—5494 (2-1-67)—Cute comedy with name value
R6535 COME BLOW YOUR HORN—C—115m.—(PV; TC)—Frank Sinatra, Lee J. Cobb, Molly Picon—5394 (4-27-66)—Very funny comedy should roll to top returns—Reissue
6619 DEADLY BEES, THE—D—84m.—(TC)—Suzanna Leigh, Frank Finlay—5495 (2-1-67)—Fairly interesting programmer—Filmed in England
6609 FUNERAL IN BERLIN—D—102m.—(PV; TC)—Michael Caine, Eva Renzi—5478 (12-14-66)—Engrossing espionage yarn should do well—Filmed abroad
6603 IS PARIS BURNING?—MD—173m.—(PV)—Leslie Caron, Orson Welles, Gert Frobe, Kirk Douglas, Glenn Ford—5469 (11-16-66) Survival of French capital during World War II is an impressive entry—Filmed abroad; dubbed in English
6523 JOHNNY RENO—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"
6527 LAST OF THE SECRET AGENTS, THE?—C—90m.—(TC)—Marty Allen, Steve Rossi, Nancy Sinatra—5399 (5-11-66)—Generally amusing comedy
6525 NAKED PREY, THE—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action
6532 NEVADA SMITH—W—128m.—(PV; C)—Steve McQueen, Karl Malden, Suzanne Pleshette—5410 (6-8-66)—Good western has names and action
6526 NIGHT OF THE GRIZZLY, THE—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13-66)—Good adventure film
R6537 ONE-EYED JACKS—W—141m.—(TC)—Marlon Brando, Karl Malden, Katy Jurado—5395 (4-27-66)—Impressive western—Reissue
6531 PARADISE, HAWAIIAN STYLE—MU—91m.—(TC)—Elvis Presley, Suzanna Leigh—5410 (6-8-66)—Presley sings again
6530 PSYCHOPATH, THE—MD—83m.—(TS; TC)—Patrick Wymark, Margaret Johnston—5399 (5-11-66)—Fairly interesting thriller—Filmed abroad
6610 RED TOMAHAWK—D—82m.—(C)—Howard Keel, Joan Caulfield—5489 (1-18-67)—Okay programmer
6606 SECONDS—D—106m.—Rock Hudson, Salome Jens—5455 (9-21-66)—Offbeat drama is a shocker
R6522 SHANE—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue
6607 SWINGER, THE—CMU—81m.—(TC)—Ann-Margret, Tony Franciosa—5466 (11-2-66)—Flimsy farce has cute moments
R6524 TEN COMMANDMENTS, THE—D—219m.—(VV; TC)—Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue
6534 THIS PROPERTY IS CONDEMNED—D—110m.—(TC)—Natalie Wood, Robert Redford, Kate Reid—5414 (6-22-66)—Steamy Tennessee Williams story of the south
R6528 VISIT TO A SMALL PLANET—C—85m.—Jerry Lewis—5399 (5-11-66)—Amusing Jerry Lewis comedy—Reissue
6620 VULTURE, THE—D—91m.—Robert Hutton, Broderick Crawford, Diane Clare—5495 (2-1-67)—Lower half exploitation entry
6602 WACO—W—85m.—(TS; TC)—Howard Keel, Jane Russell, Terry Moore—5438 (8-31-66)—Okay action entry for program
6601 WARNING SHOT—D—100m.—(TC)—David Janssen, Ed Begley, Joan Collins—5490 (1-18-67)—Interesting murder mystery

COMING

ARIZONA BUSHWACKERS—(TS; TC)—Howard Keel, Yvonne DeCarlo
6626 BAREFOOT IN THE PARK—(C)—Jane Fonda, Robert Redford
6624 CHUKA—(TC)—Rod Taylor, John Mills
C'MON, LET'S LIVE A LITTLE—(TS; TC)—Bobby Vee, Jackie DeShannon
6623 COWBOY IN AFRICA—(C)—Hugh O'Brian, John Mills, Adrienne Corri
DANGEROUS ISLAND—(C)—Richard Greene, Luke Halpin
6615 EASY COME, EASY GO—(TC)—Elvis Presley, Dodie Marshall
6625 EL DORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
FORT UTAH—(TC)—John Ireland, Virginia Mayo
GENTLE BEN—(C)—Dennis Weaver, Vera Miles
HALF A SIXPENCE—(PV; TC)—Tommy Steele, Julia Foster
HUNTSVILLE—(TS; TC)—George Montgomery, Yvonne De Carlo
6616 HURRY SUNDOWN—(TC)—Michael Caine, Jane Fonda
LAST SAFARI, THE—Stewart Granger
6614 OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters
PETER GUNN—(TC)—Craig Stevens, Laura Devon
6611 SPIRIT IS WILLING, THE—(TC)—Sid Caesar, Vera Miles, Cass Daley
UNKILLABLES, THE—(C)—Lloyd Bridges, Joan Blackman
6627 WATERHOLE NO. 3—(C)—James Coburn, Margaret Blye
WILL PENNY—(TC)—Charlton Heston, Joan Hackett

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

616 BATMAN—NOV.—105m.—(DC)—Adam West, Burt Ward, Lee Meriwether—5426 (7-20-66)—Wham, pow, sock—Holy Grosses
677 BIBLE, THE—D—174m.—(D-150; DC)—Michael Parks, Richard Harris, John Huston, Stephen Boyd, Ava Gardner—5458 (10-5-66)—Highly impressive screen translation of the Bible—Filmed abroad
666 BLUE MAX, THE—D—156m.—(CS; DC)—George Peppard, James Mason, Ursula Andress—5414 (6-22-66)—Highly interesting adventure
621 BLUES FOR LOVERS—D—89m.—Ray Charles, Tom Bell, Mary Peach—5439 (8-31-66)—Good programmer—English-made
COME SPY WITH ME—MD—85m.—(CS; DC)—Troy Donahue, Andrea Dromm—5490 (1-18-67)—Spies in scuba gear for program.
703 DEVIL'S OWN, THE—D—90m.—(DC)—Joan Fontaine, Kay Welsh—5482 (12-28-66)—Okay programmer for horror fans—English-made
620 EL GRECO—BIOD—95m.—(DC)—Mel Ferrer, Rosanna Schiaffino—5455 (9-21-66)—Colorful tale of famous artist—Filmed abroad
619 FANTASTIC VOYAGE—SF—100m.—(CS; DC)—Stephen Boyd, Raquel Welch, Edmund O'Brien—5434 (8-17-66)—Original science fiction entry is intriguing
615 HOW TO STEAL A MILLION—C—127m.—(PV; DC)—Audrey Hepburn, Peter O'Toole, Hugh Griffith—5419 (7-6-66)—Fine comedy is lively entertainment
625 I DEAL IN DANGER—MD—89m.—(DC)—Robert Goulet, Christine Carere—5463 (10-19-66)—Television presentation is okay programmer
611 MODESTY BLAISE—MD—119m.—(DC)—Monica Vitti, Terence Stamp, Dirk Bogarde—5400 (5-11-66)—Real wild entertainment in the spy category—English-made

606 **MURDER GAME, THE**—MD—75m.—Ken Scott, Maria Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made

PREHISTORIC WOMEN—MD—91m.—(C)—Martine Beswick, Edina Ronay, Michael Latimer—5495 (2-1-67)—Exploitation entry for program—Filmed in England

701 **QUILLER MEMORANDUM, THE**—D—105m.—(PV; DC)—George Segal, Alec Guinness, Senta Berger—5478 (12-14-66)—Interesting suspense drama—Filmed abroad

608 **RASPUTIN—THE MAD MONK**—D—92m.—(CS; DC)—Christopher Lee, Barbara Shelley—5395 (4-27-66)—Exploitable offering—English-made

609 **REPTILE, THE**—MD—90m.—(DC)—Noel Willman, Jennifer Daniels—5400 (5-11-66)—Exploitable programmer—English-made

688 **SAND PEBBLES, THE**—D—191m.—(PV; DC)—Steve McQueen, Richard Attenborough, Candice Bergen—5482 (12-28-66)—High rating adventure

617 **SMOKY**—D—103m.—(DC)—Fess Parker, Diana Hyland, Katy Jurado—5434 (8-17-66)—Interesting for animal lovers, and family trade

555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad

610 **STAGECOACH**—OD—114m.—(CS; DC)—Ann-Margret, Red Buttons, Michael Connors—5406 (5-25-66)—Interesting, oft-times absorbing western

622 **THAT TENNESSEE BEAT**—DMU—84m.—Earl Richards, Sharon DeBord—5463 (10-19-66)—For the lower half of the program

623 **WAY . . . WAY OUT**—C—101m.—(CS; DC)—Jerry Lewis, Connie Stevens—5466 (11-2-66)—Amusing Lewis entry emphasizes sex

607 **WEEKEND AT DUNKIRK**—D—101m.—(Franscope; DC)—Jean-Paul Belmondo, Catherine Spaak—5406 (5-25-66)—Okay import—Filmed abroad; dubbed in English

COMING

CAPRICE—(CS; DC)—Doris Day, Richard Harris, Ray Walston
DAY THE FISH CAME OUT, THE—Tom Courtenay, Candice Bergen
DOCTOR DOLITTLE—(Todd-AO; DC)—Rex Harrison, Samantha Eggar, Anthony Newley
FLIM-FLAM MAN, THE—(PV; C)—George C. Scott, Michael Sarazin
FRANKENSTEIN CREATED WOMAN—(WS; C)—Peter Cushing
GIRL CALLED FATHOM, A—(CS; DC)—Tony Franciosa, Raquel Welch
GUIDE FOR THE MARRIED MAN, A—(CS; DC)—Walter Matthau, Robert Morse, Inger Stevens
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
IN LIKE FLINT—(CS; DC)—James Coburn, Jean Hale, Lee J. Cobb
MUMMY'S SHROUD, THE—(C)—Andre Morell, Elizabeth Sellars—English-made
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
ST. VALENTINE'S DAY MASSACRE, THE—(CS; DC)—Jason Robards, George Segal
TWO FOR THE ROAD—(C)—Audrey Hepburn, Albert Finney
VIKING QUEEN, THE(WS; C)—Carita, Don Murray

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6620 **AFTER THE FOX**—C—103m.—(PV; DC)—Peter Sellers, Victor Mature, Britt Ekland—5479 (12-14-66)—Uneven comedy has many fun angles—Filmed abroad

6615 **AMBUSH BAY**—MD—109m.—(DC)—Hugh O'Brian, Mickey Rooney, James Mitchum, Tisa Chang—5439 (8-31-66)—Action packed film of Philippine jungle warfare—Schenck-Zabel

6611 **BOY, DID I GET A WRONG NUMBER**—C—99m.—(DC)—Bob Hope, Elke Sommer, Phyllis Diller—5411 (6-8-66)—Moderately amusing nonsense in the Hope style—Small

6606 **CAST A GIANT SHADOW**—MD—136m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action

6608 **DON'T WORRY, WE'LL THINK OF A TITLE**—C—83m.—Morey Amsterdam, Rose Marie, Carmen Phillips—5400 (5-11-66)—Comedy will have to depend on names—Schenck

6609 **DUEL AT DIABLO**—W—103m.—(DC)—James Garner, Sidney Poitier, Bibi Andersson—5406 (5-25-66)—Effective action entry of cavalry vs Apaches

6701 **FISTFUL OF DOLLARS, A**—W—96m.—(TC)—Clint Eastwood, Marianne Koch—5483 (12-28-66)—Good, hard-hitting western—Made abroad—Dubbed in English

6617 **FORTUNE COOKIE, THE**—CD—125m.—(PV)—Jack Lemmon, Walter Matthau, Judi West—5463 (10-19-66)—Entertaining entry has angles

6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small

6619 **FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A**—C—99m.—(DC)—Zero Mostel, Phil Silvers, Buster Keaton, Annette Andre—5458 (10-5-66)—Very funny entertainment

6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Congdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman

6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles

6616 **HAWAII**—D—189m.—(PV; DC)—Julie Andrews, Max Von Sydow, Richard Harris—5459 (10-5-66)—Fine entertainment on grand scale—Mirisch

6610 **KHARTOUM**—AD—135m.—(TC; Ultra-PV Presented in Cinerama)—Charlton Heston, Laurence Olivier—5415 (6-22-66)—Interesting, well-made screen adventure on giant scale—Filmed abroad

6614 **NAMU, THE KILLER WHALE**—(D)—89m.—(DC)—Robert Lansing, Lee Meriwether—5430 (8-3-66)—Fine family film and fascinating nature study—Tors

6618 **RETURN OF THE SEVEN**—MD—95m.—(PV; DC)—Yul Brynner, Robert Fuller, Elisa Montez—5463 (10-19-66)—Okay action entry

6612 **RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE**—C—126m.—(PV; DC)—Carl Reiner, Eva Marie Saint, Alan Arkin—5407 (5-25-66)—A very funny film

6613 **WHAT DID YOU DO IN THE WAR DADDY?**—C—116m.—(PV; DC)—James Coburn, Dick Shawn, Giovanna Ralli—5419 (7-6-66)—Featherweight nonsense among the military—Mirisch

COMING

BEACH RED—(TC; WS)—Cornel Wilde, Jean Wallace, Rip Torn
DEATH RIDES A HORSE—John Phillip Law, Lee Van Cleef—Made in Europe
EIGHT ON THE LAM—(C)—Bob Hope, Phyllis Diller, Jonathan Winters, Jill St. John—Hope
6704 **FINDERS KEEPERS**—C—Cliff Richard, Robert Morley—English-made
FOR A FEW DOLLARS MORE—(C)—Clint Eastwood, Lee Van Cleef
GARDEN OF CUCUMBERS, A—(PV; EC)—Dick Van Dyke, Barbara Feldon
GOOD, THE UGLY AND THE BAD, THE—(C)—Clint Eastwood, Lee VanCleef, Eli Wallach
HILLS RUN RED, THE—(TS; TC)—Tom Hunter, Henry Silva
6702 **HONEY POT, THE**—(C)—Rex Harrison, Susan Hayward, Maggie Smith—Feldman
HOUR OF THE WOLF—Swedish-made—Bergman
HOW I WON THE WAR—(EC)—John Lennon, Michael Crawford
6703 **HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING**—(PV; DC)—Robert Morse, Rudy Vallee—Mirisch
IN THE HEAT OF THE NIGHT—(C)—Sidney Poitier, Rod Steiger—Mirisch
KING OF HEARTS, THE—(C)—Alan Bates, Jean-Claude Brialy
LAW AND TOMBSTONE, THE—(C)—James Garner, Jason Robards—Mirisch
LE VOLEUR (The Thief)—(C)—Jean-Paul Belmondo
LE VOYAGE DE SILENCE—Marc Pico—Made in France
6705 **MARAT/SADE**—(C)—Royal Shakespeare Company
MATCHLESS—Patrick O'Neal, Ira Furstenberg—DeLaurentiis
NAVAJO JOE—(EC; TS)—Burt Reynolds, Tanya Lopert
OPERATION KID BROTHER—(TC)—Neil Connery, Adolfo Celi, Daniela Bianchi
PERSONA—Bibi Andersson—Swedish-made—Bergman
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
SCALPHUNTERS, THE—(PV; TC)—Burt Lancaster, Telly Savalas, Shelley Winters
THUNDERBIRDS ARE GO—(C)—Puppets—English-made
TO KILL A DRAGON—(C)—Jack Palance, Fernando Lamas—Made in Hong Kong
UN HOMME DE TROP—Michel Piccoli, Bruno Cremer—Terrafilm
VIVRE POUR VIVRE—Yves Montand, Annie Girardot, Candice Bergen
WAY WEST, THE—(C)—Kirk Douglas, Robert Mitchum—Hecht
WHISPERERS, THE—Dame Edith Evans, Eric Portman—Seven Pines
YOU ONLY LIVE TWICE—(PV; EC)—Sean Connery, Mie Hama—Eon

UNIVERSAL — DISTRIBUTED DURING THE PAST 12 MONTHS

6613 **AND NOW MIGUEL**—D—95m.—(TC)—Michael Ansara, Pat Cardi, Guy Stockwell—5400 (5-11-66)—Fine entry for youngsters and family trade

6624 **APPALOOSA, THE**—OD—98m.—(TC)—Marlon Brando, Anjanette Comer, John Saxon—5455 (9-21-66)—Interesting adventure yarn

6618 **ARABESQUE**—CD—105m.—(TC; PV)—Gregory Peck, Sophia Loren—5401 (5-11-66)—Lavish, suspenseful comedy-drama has potent cast—Made in England

6620 **BEAU GESTE**—MD—103m.—(TC; TS)—Guy Stockwell, Telly Savales, Doug McClure—5426 (7-20-66)—Remake in acceptable melodrama

6615 **BLINDFOLD**—CMD—102m.—(PV; TC)—Rock Hudson, Claudia Cardinale, Jack Warden—5407 (5-25-66)—Entertaining entry mixes mystery and laughs

6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer

Nevada Smith ..... A3 Par.
Night Games ..... C For.
●Night of the Generals, The ..... Col.
Night of The Grizzly ..... A1 Par.
●Nightmare Castle ..... AA
Nights Of Cabiria-Re. ..... A3 Emb.
90 Degrees In the Shade ..... For.
North By Northwest-Re ..... A3 MGM
Not With My Wife, You Don't .. A3 WB

O

●Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad ..... B Par.
Oh! Those Most Secret Agents .... AA
●Omicron ..... Cont.
One Spy Too Many ..... A2 MGM
Once Upon An Island (Crazy Paradise) ..... AA
One-Eyed Jacks-Re. ..... A3 Para.
●One Million Years B. C. ..... Fox
●Only Way To Fly, The ..... AIP
●Operation Kid Brother ..... UA
O.S.S. 117—Mission For A Killer ..... A2 Emb.
Out of Sight ..... A2 U

P

Pad, The (And How To Use It) .. A3 U
Paradise, Hawaiian Style ..... A1 Par.
Party's Over, The ..... AA
Penelope ..... A3 MGM
●Perils Of Pauline ..... U
●Persona ..... UA
●Peter Gunn ..... Par.
Picture Mommy Dead ..... A3 Emb.
Pilgrimage For Peace ..... Misc.
Pistol For Ringo ..... B Emb.
●Pistolero ..... MGM
Place Called Glory, A ..... A2 Emb.
Plainsman, The ..... A1 U
●Point Blank ..... MGM
Poppy Is Also A Flower, The .. A2 Misc.
Prehistoric Women ..... Fox
●Privilege ..... U
Professionals, The ..... A3 Col.
●Projected Man, The ..... A2 U
●Psycho-Circus ..... AIP
Psychopath, The ..... A2 Par.

Q

Queen of Blood ..... A1 AI
Quiller Memorandum, The ..... A3 Fox

R

Rage ..... A3 Col.
Rasputin—The Mad Monk ..... B Fox
Red Tomahawk ..... A2 Par.
●Reflections In A Golden Eye ..... WB
Reluctant Astronaut, The ..... U
Reptile, The ..... A2 Fox.
Return Of The Seven ..... A3 UA
Ride Beyond, Vengeance ..... A3 Col.
●Ride To Hangman's Tree, The ..... U
Rings Around The World ..... A1 Col.
●Riot On Sunset Strip ..... AIP
Romeo and Juliet ..... A1 Emb.
●Rosie ..... U
●Rough Night In Jericho ..... U
Run For Your Wife ..... AA
Russians Are Coming, The ..... A1 UA

S

●Sailor From Gibraltar ..... UA
●St. Valentine's Day Massacre, The .. Fox
Salto ..... For
Sand Pebbles, The ..... A3 Fox
Sands of Beersheba ..... For
●Scalphunters, The ..... UA
●Scorpio Letters, The ..... MGM
Seconds ..... B Par.
Secret Agent Super Dragon .... A3 For.
Secret Of Magic Island, The-Re. A1 Emb.
Secret Seven, The ..... A1 MGM
Shadow of Evil ..... A3 For.
●Shakespeare Wallah ..... A3 Cont.
Shameless Old Lady, The .... A2 Cont.
Shane-Re ..... A2 Par.
Shoot Loud, Louder, I Don't Understand ..... A3 Emb.
Singing Nun, The ..... A1 MGM
Sleeping Beauty, The ..... A1 For
Smoky ..... A1 Fox
Son Of A Gunfighter ..... A1 MGM
Sound Of Music, The ..... A1 Fox
Spinout ..... A1 MGM
●Spirit Is Willing, The ..... A3 Par.
Spy With A Cold Nose ..... A3 Emb.
Spy With My Face, The ..... B MGM
Stagecoach ..... A2 Fox.
Stop the World—I Want To Get Off ..... A3 WB
Study In Terror, A ..... A3 Col.

Sucker, The ..... A3 For.
Sweet Light In A Dark Room .. A2 For.
Sweet Love, Bitter ..... Misc.
●Swimmer, The ..... Col.
Swinger, The ..... B Par.

T

●Tall Women, The ..... AA
●Taming of the Shrew, The ..... Col.
Tarzan and the Valley of Gold .. A1 AIP
Take It All ..... C For.
Ten Commandments, The-Re ... A1 Par.
10:30 P.M. Summer ..... C For.
Terror In The City ..... A3 AA
●Terronauts, The ..... Emb.
Texas Across The River ..... A1 U
●That Man George ..... AA
That Tennessee Beat ..... A1 Fox
●They Came From Beyond Space .. Emb.
●13 ..... MGM
●30 Is A Dangerous Age, Cynthia .. Col.
This Property Is Condemned .... B Par.
●Thoroughly Modern Mille ..... U
●Three Bites of the Apple ..... MGM
Three On A Couch ..... A3 Col.
●Thunder Alley ..... AIP
●Thunder at the Border ..... Col.
●Thunderbirds Are Go ..... UA
●Tiger Makes Out, The ..... Col.
Tiko and the Shark ..... A1 MGM
Time Lost And Time Remembered ..... A3 Cont.
Tobruk ..... A2 U
●To Kill A Dragon ..... UA
●Torture Garden ..... Col.
●To Sir, With Love ..... Col.
To Trap A Spy ..... A3 MGM
Tokyo Olympiad ..... For.
Tomb Of Torture ..... For.
Torn Curtain ..... B U
●Traitor's Gate ..... A2 Col.
Tramplers, The ..... A2 Emb.
●Triple Cross ..... WB
Trouble With Angels, The ..... A1 Col.
Trunk To Cairo ..... A3 AIP
●2001—A Space Odyssey ..... MGM
25th Hour, The ..... MGM
●Two For The Road ..... Fox

U

●Unkillables, The ..... Par.
●Un Homme De Trop ..... UA
Up To His Ears ..... A3 For.
●Up The Down Staircase ..... WB

V

●Valley of Mystery ..... U
●Vampire Killers, The ..... MGM
Venetian Affairs, The ..... A3 MGM
Very Handy Man, A ..... For.
●Viking Queen, The ..... Fox
●Violent Journey ..... AIP
Visit To A Small Planet-Re. .... A2 Par.
●Vivre Pour Vivre ..... UA
●Voyage To The Prehistoric Planet .. AIP
Vulture, The ..... A1 Par.

W

Waco ..... A2 Par.
●Wacky World of Mother Goose ... Emb.
●Wait Until Dark ..... WB
Walk, Don't Run ..... A3 Col.
●War—Italian Style ..... AIP
●War Wagon, The ..... U
Warning Shot ..... A2 Par.
●Waterhole No. 3 ..... Para.
Way, Way Out ..... B Fox
●Way West, The ..... UA
Weekend At Dunkirk ..... A3 Fox
●Welcome To Hard Times ..... MGM
What Did You Do In The War, Daddy? ..... B UA
What's Up Tiger Lily? ..... C AIP
Where The Bullets Fly ..... A3 Emb.
●Whisperers, The ..... UA
Who's Afraid Of Virginia Woolf? A4 WB
●Who's Minding The Mint? ..... Col.
Wild Angels, The ..... B AIP
●Will Penny ..... Par.
Women Of The Prehistoric Planet . Misc.
●Woman Times Seven ..... Emb.
●World's Greatest Swindles ..... Cont.
●Work Is A Four Letter Word ..... U
Wrong Box, The ..... A2 Col.

Y

●You Only Live Twice ..... UA
●Young Americans ..... Col.
Young Aphrodites ..... For.
●Young Warriors ..... U
Young World, A ..... C For.
You're A Big Boy Now ..... Misc.

6612 **BRIDES OF DRACULA, THE**—MD—85m.—(TC)—Peter Cushing, Martita Hunt—5401 (5-11-66)—Well-made horror entry—English-made; Reissue
6704 **DEADLIER THAN THE MALE**—MD—97m.—(TC)—Richard Johnson, Elke Sommer, Sylva Koscina—5495 (2-1-67)—Tongue-in-cheek spy meller spiced with sex should satisfy fans—Filmed abroad
6702 **FAHRENHEIT 451**—D—111m.—(TC)—Oskar Werner, Julie Christie—5469 (11-16-66)—Futuristic offering on the arty side—Filmed abroad
6701 **GAMBIT**—109m.—(TC)—Shirley MacLaine, Michael Caine, Herbert Lom—5470 (11-16-66)—Good entertainment
6610 **GUNPOINT**—W—86m.—(TC)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
6617 **INCIDENT AT PHANTOM HILL**—W—88m.—(TS; TC)—Robert Fuller, Jocelyn Lane, Dan Duryea—5426 (7-20-66)—Fair western
6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooke—5395 (4-27-66)—Off-beat subject makes for good program
6611 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith—5401 (5-11-66)—Exploitable science fiction entry for program—Japanese-made—Reissue
6623 **LET'S KILL UNCLE**—CMD—92m.—(TC)—Nigel Green, Pat Cardi, Mary Badham—5459 (10-5-66)—Okay for program
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—99m.—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6616 **MUNSTER, GO HOME**—C—96m.—(TC)—Fred Gwynne, Yvonne DeCarlo, Al Lewis—5415 (6-22-66)—Television based subject should find family and juvenile welcome in theatres
6614 **OUT OF SIGHT**—CMU—90m.—(TC, TS)—Jonathan Daly, Karen Jensen, John Lawrence, Rock 'N' Roll Groups—5401 (5-11-66)—Beach type rock 'n' roller for program
6621 **PAD, THE (AND HOW TO USE IT)**—CD—86m.—(TC)—Brian Bedford, James Farentino, Julie Somers—5434 (8-17-66) New faces brighten comedy loaded with pathos
6622 **PLAINSMAN, THE**—OD—92m.—(PC)—Don Murray, Guy Stockwell, Abby Dalton—5430 (8-3-66)—Okay action entry for program
6710 **RELUCTANT ASTRONAUT, THE**—C—102m.—(TC)—Don Knotts, Arthur O'Connell, Jeannette Nolan—5490 (1-18-67)—Cute comedy for youngsters and family
6625 **TEXAS ACROSS THE RIVER**—CD—101m.—(TS; TC)—Dean Martin, Alain Delon, Rosemary Forsyth—5455 (9-21-66)—Very funny entry
6703 **TOBRUK**—MD—110m.—(TC)—Rock Hudson, George Peppard—5483 (12-28-66)—Good action entry
6619 **TORN CURTAIN**—MD—128m.—(TC)—Paul Newman, Julie Andrews—5426 (7-20-66)—Good Hitchcock thriller should be a winner

COMING

BANNING—(TC)—Robert Wagner, Anjanette Comer
BATTLE HORNS, THE—(TC)—Charlton Heston, Maximilian Schell, Kathryn Hays
CHAMPAGNE MURDERS, THE—(TC)—Anthony Perkins, Yvonne Furneaux—Made in France
CHARLIE BUBBLES—(C)—Albert Finney, Liza Minnelli—Made in England
6707 **COUNTESS FROM HONG KONG, A**—(TC)—Marlon Brando, Sophia Loren—Made in England
CRISS-CROSS—(TC)—George Peppard, Raymond Burr
DON'T JUST STAND THERE—(TC)—Robert Wagner
EPIC OF JOSIE, THE—(TC)—Doris Day, Peter Graves
GAMES—(TC)—Simone Signoret, James Caan, Katharine Ross
6711 **GUNFIGHT IN ABILENE**—(TC)—Bobby Darin, Leslie Nielsen
6705 **ISLAND OF TERROR**—(C)—Peter Cushing
JOKERS, THE—(C)—Michael Crawford, Oliver Reed—English-made
KING'S PIRATE, THE—(TC)—Doug McClure, Jill St. John
MEANWHILE, FAR FROM THE FRONT—Paul Newman, Sylva Koscina
PERILS OF PAULINE—(TC)—Pat Boone, Pam Austin
PRIVILEGE—(C)—Jean Shrimpton, Paul Jones—English-made
6706 **PROJECTED MAN, THE**—(TC)—Bryant Haliday, Mary Peach
RIDE TO HANGMAN'S TREE, THE—(TC)—Jack Lord, Melodie Johnson
ROSIE—(TC)—Rosalind Russell, Sandra Dee
ROUGH NIGHT IN JERICHO—(TC)—Dean Martin, George Peppard, Jean Simmons
THOROUGHLY MODERN MILLIE—(TC)—Julie Andrews, James Fox, Mary Tyler Moore
VALLEY OF MYSTERY—(TC)—Richard Egan, Peter Graves
WAR WAGON, THE—(TC)—John Wayne, Kirk Douglas, Joanne Barnes
WORK IS A FOUR LETTER WORD—(C)—David Warner, Cilla Black
YOUNG WARRIORS, THE—(TC)—James Drury, Steve Carlson

WARNER BROS. DISTRIBUTED DURING THE PAST 12 MONTHS

652 **AMERICAN DREAM, AN**—D—107m.—(TC)—Stuart Whitman, Janet Leigh, Eleanor Parker—5439 (8-31-66)—Fairly interesting drama
655 **ANY WEDNESDAY**—C—109m.—(TC)—Jane Fonda, Jason Robards, Dean Jones—5464 (10-19-66)—Cute comedy
559 **BIG HAND FOR THE LITTLE LADY, A**—C—95m.—(TC)—Henry Fonda, Joanne Woodward, Jason Robards—5401 (5-11-66)—Highly entertaining comedy features virtuoso performances
651 **CHAMBER OF HORRORS**—MD—99m.—(TC)—Cesare Danova, Wilfred-Hyde-White, Laura Devon—5439 (8-31-66)—Okay exploitation horror entry with gimmicks
656 **COVENANT WITH DEATH, A**—D—97m.—(TC)—George Maharis, Laura Devon, Katy Jurado—5490 (1-18-67)—Interesting drama should satisfy general audiences
560 **FINE MADNESS, A**—CD—104m.—(TC)—Sean Connery, Joanne Woodward—5402 (5-11-66)—Free-wheeling farce will titillate mature audiences
FIRST TO FIGHT—D—97m.—(PV; TC)—Chad Everett, Marilyn Devin—5498 (2-1-67)—Marine drama has angles
657 **HOTEL**—D—124m.—(TC)—Rod Taylor, Catherine Spaak, Melvyn Douglas—5491 (1-18-67)—Well-made, absorbing drama
653 **KALEIDOSCOPE**—CAD—103m.—(TC)—Warren Beatty, Suzannah York—5456 (9-21-66)—Kooky comedy adventure is highly entertaining—Filmed abroad
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
654 **NOT WITH MY WIFE, YOU DON'T**—C—118m.—(TC)—Tony Curtis, Virna Lisi, George C. Scott—5459 (10-5-66)—Amusing comedy has angles and names
558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
561 **WHO'S AFRAID OF VIRGINIA WOOLF?**—D—129m.—Elizabeth Taylor, Richard Burton—5420 (7-6-66)—Well-made, intriguing adult drama headed for top

COMING

ASSIGNMENT, THE—(PV; C)—Patrick O'Neal, Sir John Gielgud, Joan Hackett, Herbert Lom
BOBO, THE—(C)—Peter Sellers, Britt Ekland, Rossano Brazzi
BONNIE AND CLYDE—(C)—Warren Beatty, Faye Dunaway
CAMELOT—(PV; TC)—Vanessa Redgrave, Richard Harris, Franco Nero
CHUBASCO—(C)—Christopher Jones, Richard Egan, Ann Sothern
COOL HAND LUKE—(PV; C)—Paul Newman, George Kennedy
658 **COOL ONES, THE**—(TC)—Roddy McDowall, Phil Harris, Mrs. Elva Miller
CORRUPT ONES, THE—Robert Stack, Elke Sommer, Nancy Kwan
COUNTDOWN—Robert Duvall, Joanna Moore
DEVIL IN LOVE, THE—Vittorio Gassman, Mickey Rooney, Claudine Auger
DOUBLE MAN, THE—(TC)—Yul Brynner, Britt Ekland, Clive Revill
FIRECREEK—(PV; TC)—James Stewart, Henry Fonda, Inger Stevens
GREAT CATHERINE—(TC)—Peter O'Toole, Jeanne Moreau, Zero Mostel
NAKED RUNNER, THE—(TC)—Frank Sinatra, Nadia Gray
REFLECTIONS IN A GOLDEN EYE—Elizabeth Taylor, Marlon Brando
TRIPLE CROSS—Christopher Plummer, Romy Schneider
UP THE DOWN STAIRCASE—(TC)—Sandy Dennis, Eileen Heckart, Sorell Booke
WAIT UNTIL DARK—(C)—Audrey Hepburn, Alan Arkin, Richard Crenna

MISCELLANEOUS

AROUSED—MD—82m.—Janine Lenon—5474 (11-30-66)—Exploitation murder entry for adults only—Cambist Pictures
CHAFED ELBOWS—NOV—63m.—(C)—George Morgan, Elsie Downey—5491 (1-18-67)—Novelty for some art and specialty spots—Film-Makers
CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow
DEATH WATCH—D—88m.—Leonard Nimoy, Michael Forrest, Paul Mazursky—5427 (7-20-66)—Arty offering with limited appeal—Beverly Pictures
ENDLESS SUMMER, THE—DOC—95m.—(C)—Produced and narrated by Bruce Brown—5420 (7-6-66)—Surfing entry for special audiences—Bruce Brown c/o AIT
FASTER, PUSSYCAT, KILL, KILL!—MD—83m.—Tura Satana, Paul Trinka—5402 (5-11-66)—Unpleasant melodrama has exploitation possibilities—Eve
INTIMACY—D—87m.—Jack Ging, Joan Blackman, Barry Sullivan—5427 (7-20-66)—Fair, off-beat drama for adults—Goldstone Film Ent.

KNOCKOUT #2—DOC.—50m.—Narrated by Kevin Kennedy—5460 (10-5-66)—Good entry for boxing enthusiasts—Trans-Lux
LAS VEGAS HILLBILLYS—CMU—90m.—(PC)—Ferlin Husky, Jane Mansfield, Mamie Van Doren—5402 (5-11-66)—Country music for family program—Woolner
NAVY VS. THE NIGHT MONSTERS, THE—MD—87m.—(C)—Mamie Van Doren, Anthony Eisley—5456 (9-21-66)—Fair science fiction for the program—Realart
PILGRIMAGE FOR PEACE, A—POPE PAUL VI VISITS AMERICA—DOC.—56m.—(TC)—Produced by Joesph L. Roberts—5427 (7-20-66)—Effective documentary—Roberts
POPPY IS ALSO A FLOWER, THE—MD—100m.—(EC)—Stephen Boyd, Trevor Howard, Yul Brynner—5466 (11-2-66)—Exciting tale of police vs. dope smugglers—Comet
SWEET LOVE, BITTER—D—92m.—Dick Gregory, Don Murray, Diane Varsi—5498 (2-1-67)—For art and specialty spots—Film 2 Associates
WOMEN OF THE PREHISTORIC PLANET—MD—87m.—(C)—Wendell Corey, Keith Larsen, Irene Tsu—5460 (10-5-66)—Interesting space odyssey—Realart
YOU'RE A BIG BOY NOW—C—96m.—(C)—Elizabeth Hartman, Geraldine Page—Peter Kastner—5498 (2-1-67)—Off-beat comedy pushes fun and sex—Filmed in New York—Seven Arts

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AFRICA ADDIO—DOC—120m.—(TS; TC)—5486 (12-28-66)—Effective documentary—Foreign-made—Rizzoli
ALL THE OTHER GIRLS DO—D—90m.—Rosemarie Dexter, Jacques Perrin—5470 (11-16-66)—Good import on younger generation abroad—Filmed abroad; English titles—Harlequin Int.
BLOW-UP—D—110m.—(C)—Vanessa Redgrave, David Hemmings, Sarah Miles—5486 (12-28-66)—Interesting off-beat import for mature audiences—English-made—Premier
BRIDES OF FU MANCHU, THE—MD—94m.—(C)—Christopher Lee, Douglas Wilner—5479 (12-14-66)—Exploitable meller—Filmed abroad—Seven Arts
CAVE OF THE LIVING DEAD—MD—87m.—Adrian Hoven, Karin Field—5420 (7-6-66)—Okay horror dualler—Foreign-made; dubbed in English—Trans-Lux
CHRISTMAS THAT ALMOST WASN'T, THE—FAN—95m.—(EC)—Rossano Brazzi, Paul Tripp—5467 (11-2-66)—Best for young audiences—Foreign-made; English dialogue—Childhood Prod.
CLOPORTES—D—102m.—(CS)—Lino Ventura, Charles Aznavour, Irina Demick—5402 (5-11-66)—Interesting import—French-made; English titles—Int. Classics
CLOUDS OVER ISRAEL—D—85m.—Yiftach Spector, Dina Doronne—5420 (7-6-66)—Fair Israeli import—Filmed in Israel; English titles—Cornsweet Prod.
COUNTERFEIT CONSTABLE, THE—C—86m.—(C)—Robert Dhery, Diana Dors—5474 (11-30-66)—Cute comedy—Filmed in England—Seven Arts
CUL-DE-SAC—D—104m.—Donald Pleasance, Francoise Dorleac—5470 (11-16-66)—Off-beat entry for off-beat audiences—Filmed abroad—Sigma III
DEFECTOR, THE—D—106m.—(EC)—Montgomery Clift, Hardy Kruger, Macha Meril—5470 (11-16-66)—Effective, suspenseful drama—Filmed abroad—Seven Arts
DO YOU KEEP A LION AT HOME—NOV—81m.—(C)—Ladislav Ocenasek, Josef Filip—5486 (12-28-66)—Okay children's entry should appeal to matinee trade—Czechoslovakian-made—English titles—Brandon
ENGAGEMENT ITALIANO—CD—85m.—Rossano Brazzi, Annie Girardot—5421 (7-6-66)—Attention holding import—Italian-made; English titles—Sedgeway
ENOUGH ROPE—D—104m.—Gert Frobe, Marina Vlady, Robert Hossein—5403 (5-11-66)—Off-beat import for art spots—Filmed abroad: English titles—Artixo
ERIC SOYA'S '17'—(CD)—87m.—(EC)—Ghita Norby, Ole Soltoft—5491 (1-18-67)—Cute import on age-old theme—Danish-made—English titles—Peppercorn-Wormser
FALSTAFF (Chimes At Midnight)—D—115m.—Orson Welles, Jeanne Moreau—5499 (2-1-67)—Effective classical import—Filmed abroad—Peppercorn-Wormser
FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert
GALIA—D—105m.—Mireille Darc, Venantino Venantini, Francoise Prevost—5486 (12-28-66)—Fair import for the art spots—French-made—English titles—Zenith Int.
GAME IS OVER, THE—D—96m.—(PV; TC)—Jane Fonda, Peter McEnery—5491 (1-18-67)—Beautifully filmed but questionable "adults only" art offering—French-made—English titles—Royal Films Int.
GOOD TIMES, WONDERFUL TIMES—DOC—70m.—Produced and directed by Lionel Rogosin—5430 (8-3-66)—Anti-war preachment has limited possibilities—English-made; Rogosin
GUESTS ARE COMING—CD—110m.—Mitchell Kowal—5499 (2-1-67)—Good import with specialized appeal—Filmed in Poland—English titles—Mitchell Kowal
HERO'S WIFE, THE—D—91m.—Batya Lancet, Gideon Shemer—5467 (11-2-66)—Okay entry for specialty spots and art circuit—Israel made; English titles—Landau-Unger
IT HAPPENED HERE—D—95m.—Pauline Murray, Sebastian Shaw—5451 (8-31-66)—Interesting off-beat subject—English-made—Lopert
LA VISITA—CD—115m.—Sandra Milo, Francois Perier—5451 (8-31-66)—Cute import—Italian-made; English titles—Promenade
LES BONNES FEMMES—D—95m.—Bernadette Lafont, Mario David—5431 (8-3-66)—Interesting import—French-made; English titles—Hakim
LOVES OF A BLONDE, THE—CD—88m.—Hana Brejchova, Vladimir Pucholt—5467 (11-2-66)—Good art house offering—Czech-made; English titles—Prominent
LOVING COUPLES—D—113m.—Harriet Anderssen, Gunnel Lindblom—5467 (11-2-66)—Sex laden entry best for mature audiences at art spots—Swedish-made; English titles—Prominent
MADEMOISELLE—D—103m.—Jeanne Moreau, Ettore Manni, Keith Skinner—5435 (8-17-66)—Sex-motivated adult drama for art spots—Foreign-made—Lopert
MAGNIFICENT CONCUBINE, THE—97m.—(C)—Li Li-hya, Yen Chuan—5431 (8-3-66)—Good Chinese entry—Filmed in China; English titles—Frank Lee
MANDRAGOLA—CD—100m.—Rosanna Schiaffino, Philippe Leroy—5411 (6-8-66)—Strictly for the art set—Italian-made; English titles—Europix Consolidated
MARINE BATTLEGROUND—MD—88m.—Jock Mahoney, Pat Li—5460 (10-5-66)—Strictly for the duallers—Japanese-made; dubbed in English—Manson Dist.
MASCULINE FEMININE—D—104m.—Jean Pierre Leaud, Chantal Goya—5468 (11-2-66)—Imported mish-mash for some of the art spots—French-made; English titles—Royal Films
MORGAN—C—97m.—David Warner, Vanessa Redgrave—5403 (5-11-66)—Ravings and actions of a mental case are not very funny—Cinema V—English-made
MYSTIFIERS, THE—MD—115m.—Jean Rochefort, Michele Mercier—5427 (7-20-66)—Suspenseful crime meller—Franco-Italian co-production; dubbed in English—Goldstone Film Ent.
NAKED AMONG THE WOLVES—D—100m.—Erwin Geschonneck—5499 (2-1-67)—Import for art spots—Filmed abroad—English titles—Lopert
NIGHT GAMES—D—104m.—Ingrid Thulin, Keve Hjelm—5486 (12-28-66)—Adult import for the art and shock spots—Swedish-made—English titles—Mondial
90 DEGREES IN THE SHADE—D—90m.—Anne Heywood, James Booth—5474 (11-30-66)—Fair import faces mild reception—Filmed abroad—Landau/Unger
SALTO—D—104m.—Zbigniew Cybulski—5431 (8-3-66)—Boring import for art spots—Polish-made; English titles—Kanawha
SANDS OF BEERSHEBA—D—90m.—Diane Baker, David Opatoshu, Tom Bell—5405 (5-25-66)—Good adventure entry with topical twist—Filmed in Israel—Landau-Unger
SECRET AGENT SUPER DRAGON—MD—95m.—(TC)—Ray Danton, Margaret Lee—5411 (6-8-66)—Colorful, interest-holding spy entry—Filmed abroad—United Screen Arts
SHADOW OF EVIL—MD—92m.—Kerwin Mathews, Pier Angeli—5487 (12-28-66)—Minor lower half filler—Made abroad—Dubbed in English—Seven Arts
SLEEPING BEAUTY, THE BALLET—90m.—(TC)—Leningrad Kirov Ballet—5403 (5-11-66)—Ballet film fine entry for special presentation—Russian-made—Royal Films Int.
SUCKER, THE—C—101m.—(C)—Bourvil, Louis de Funes—5421 (7-6-66)—Amusing import—French-made; English titles—Royal Films Int
SWEET LIGHT IN A DARK ROOM—D—93m.—Ivan Mistrik, Dana Smutna—5421 (7-6-66)—Interesting import—Czech-made; English titles—Promenade
TAKE IT ALL (A TOUT PRENDRE)—D—99m.—Johanne, Claude Jutra—5421 (7-6-66)—Artistic jumble—Filmed in Canada; English titles and dialogue—Lopert
10:30 P.M. SUMMER—D—89m.—(TC)—Melina Mercouri, Romy Schneider, Peter Finch—5464 (10-19-66)—Arty offering for specialty spots—Filmed abroad—Lopert
TOKYO OLYMPIAD—DOC—93m.—(CS; EC)—Directed by Kon Ichikawa—5476 (11-30-66)—Excellent sports documentary—Japanese-made—Pan World Films
TOMB OF TORTURE—MD—88m.—Annie Albert, Mark Marian—5421 (7-6-66)—Okay horror dualler—English-made; Trans-Lux
UP TO HIS EARS—C—109m.—(EC)—Jean-Paul Belmondo, Ursula Andress—5423 (7-6-66)—Import is a bit on the "much" side—Filmed abroad: English titles—Lopert
VERY HANDY MAN, A—C—95m.—Ugo Tognazzi, Giovanna Ralli—5487 (12-28-66)—Amusing import for art spots—Italian-made—English titles—Rizzoli
YOUNG APHRODITES—D—89m.—Takis Emmanouel, Eleni Prokopiou—5499 (2-1-67)—Okay art house entry—Filmed in Greece—English titles—Janus
YOUNG WORLD, A—D—83m.—Christine Delaroche, Nino Castelnuovo—5415 (6-22-66)—Fair import focusses on the uncertainities of youth—Filmed abroad; English titles—Lopert

THESE THEATRE-TESTED FORMS AVAILABLE TO MOTION PICTURE EXHIBITOR SUBSCRIBERS!

DATE BOOK FORMS:
... Pocket-Size-6 ring (3¾ × 6¾ In.) Dated full year supply $1.00
... Large Size-3 ring (9 × 12 in.) Undated 52 pages .50

SERVICE-KIT SYSTEM:
... Large Size complete set of: Date Book forms, Availability and Playoff Worksheets, Performance Record and Cut-Off sheets, Booking Calendar, Other Dividers 1.30
... Availability and Playoff Worksheets (9 × 12 In.) 10 pages .10
... Performance record and Cut-Off Sheets (9 × 12 in.) 20 pages .25

BINDERS, Plain:
... For Pocket-Size Date Book-6 ring. Soft leatherette. 1.30
... For Service-Kit System, Reviews, Service Section, Stiff leatherette. 1.50

ZIPPER CASE BINDERS, Leather:
... 3-Ring, genuine cowhide. Tax incl. 6.00

BOXOFFICE STATEMENTS:
... Regular theatre. Padded in 50's and punched (5½ × 9 in.). Per pad .30
... Drive-in theatre. Padded in 50s and punched (5½ × 9 in.). Per pad .30

PROGRAM AND RUNNING TIME SCHEDULES:
... For regular and drive-in theatres. Padded in 50's. Per Pad .30

BOOKKEEPING SYSTEM—Books:
... At-A-Glance (coypright) for regular and drive-in theatres. Annual record (9 × 12 in.) 1.75

BUSINESS ANALYSIS SPREADSHEETS:
... Drive-in theatres only. Large sheets (11 × 16 In.) Set of 13 sheets .55

PAYROLL FORMS:
... Weekly for regular and drive-in. Folding flap (8½ × 11 In.). Set of 53 sheets 1.30

EMPLOYEE EARNINGS RECORD CARDS:
... Annual card for each employee (8½ × 11 in.). All deductions. Set of 12 cards. .40

PETTY CASH CONTROL SYSTEM:
... Voucher pads, numbered consecutively. (3 × 5 In.) Per Pad .30
... Weekly envelopes for filling full week's transactions. Set of 50 .65

SERVICE MANUALS FOR TRAINING
... Separate sections on regular and drive-in employees. Each .10

EXHIBITOR BOOK SHOP

317 N. Broad St.
Philadelphia, Pa. 19107

The Shorts Parade

Buena Vista

WALT DISNEY CARTOONS

(TECHNICOLOR) (REISSUES)

31401 Boat Builders
31402 Brave Little Tailor
31403 Olympic Champ
31404 Two Week's Vacation
31405 Man's Best Friend
31406 Pluto's Sweater
31407 Bubble Bee
31408 Blame It On The Samba
31409 Hook, Lion and Sinker
31410 Straight Shooters
31411 A Good Time For A Dime
31412 The Lone Chipmunks

TWO REEL CARTOON SPECIALS (TECHNICOLOR)

139 A Symposium On Popular Songs
179 Freewayphobia
181 Johnny Appleseed (Reissue)
Winnie The Pooh

LIVE ACTION SPECIALS (TECHNICOLOR)

171 Tattooed Police Horse
175 Country Coyote Goes Hollywood
176 Flash, The Teen-Age Otter

Columbia

ONE REEL COLOR SPECIALS

65651 (Sept.) Little Boy Bad
65652 (Feb.) The Ride

COLOR FEATURETTES

65441 (Sept.) Amazing New Zealand
65442 (Nov.) Wonders Of Miami Beach
65443 (Jan.) Fabulous California
65444 (June) Wonders of Kentucky

LOOPY DE LOOP COLOR CARTOONS

65701 (Sept.) Trouble Bruin
65702 (Oct.) Bear Knuckles
65703 (Nov.) Habit Rabbit
65704 (Jan.) Horse Shoo
65705 (Mar.) Pork Chop Phoey
65706 (Apr.) Crow's Fete
65707 (June) Big Mouse Take

MR. MAGOO CARTOONS (Re-issues)

65752 (Sept.) Magoo's Young Manhood
65752 (Oct.) Scoutmaster Magoo
65753 (Nov.) Ragtime Bear
65754 (Dec.) Explosive Mr. Magoo
65755 (Jan.) Spellbound Hound
65756 (Feb.) Magoo's Three Point Landing
65757 (Mar.) Rock Bound Magoo
65758 (Apr.) Magoo's Masquerade

COLOR FAVORITES CARTOONS (Re-issues)

65601 (Sept.) Animal Cracker Circus
65602 (Oct.) Tooth Or Consequences
65603 (Nov.) Little Match Girl
65604 (Dec.) Man On The Flying Trapeze
65605 (Jan.) Glee Worms
65606 (Feb.) Fudget's Budget
65607 (Mar.) Lo The Poor Buffal
65608 (Apr.) Mountain Ears
65609 (May) Rocky Road To Ruin
65610 (June) Black-Board Review

TWO REELERS THE THREE STOOGES (Re-issues)

65401 (Sept.) Hoofs and Goofs
65402 (Oct.) Muscle Up A Little Closer
65403 (Dec.) A Merry Mix-Up
65404 (Jan.) Space Ship Sappy
65405 (Feb.) Guns A Poppin'
65406 (Apr.) Horsing Around
65407 (May) Outer Space Jitters

WORLD OF SPORTS

65501 (Dec.) Champion Stunt Divers
65502 (Feb.) Skiing The Andes
65503 (Mar.) Thousand Island Aquarama
65504 (May) Winged Fury

SERIALS (Re-issues)

65120 (Sept.) Perils Of The Wilderness
65140 (Dec.) The Iron Claw
65160 (Dec.) Adventures Of Captain Africa

Metro-Goldwyn-Mayer

TOM AND JERRY NEW COLOR CARTOONS

4587 Jerry Go-Round
4588 Cats Me-Ouch
4589 O Solar Meow
4590 Guided Mouse—Ille
4591 Cat and Duplicat
4592 Bad Day at Catrock

GOLD MEDAL REPRINTS IN METROCOLOR

6861-W The Midnight Snack
6862-W Part Time Pal
6863-W Hic-Cup Pup
6864-W Push-Button Kitty
6865-W The Doghouse
6866-W Life With Tom
6867-W Bad Luck Blackie
6868-W Doggone Tired
6869-W Little Rural Riding Hood
6870-W Counterfeit Cat
6871-W House of Tomorrow
6872-W Garden Gopher

Paramount

TWO-REEL SPECIALS

B25-1 Air Racing
B25-2 Mirror of Spain
B25-3 The Wandering Wind
B25-4 Smoky Mountain Magic

SPORTS IN ACTION

D25-1 Ski Boom
D25-2 Way Up and Way Out
D25-3 Deep Sea Hunt
D25-4 1966 Indianapolis 500
D25-5 Chop Chop
D25-6 The Winning Strain

HONEY HALFWITCH

C25-1 Shoefiles
C25-2 Baggin' The Dragon
C25-3 From Nags To Witcher
C25-4 Trick Or Cheat
C25-5 The Rocket Racket
C25-6 The Defiant Giant
C25-7 Throne For A Loss

NUDNICK

N25-1 Here's Nudnick
N25-2 Drive On, Nudnick
N25-3 Home Sweet Nudnick
N25-4 Welcome Nudnick
N25-5 Nudnick on the Roof
N25-6 From Nudnick With Love

POPEYE CHAMPIONS

E25-1 Parlez Vous Woo
E25-2 I Don't Scare
E25-3 Nearlyweds
E25-4 The Crystal Brawl
E25-5 Spree Lunch
E25-6 Job For A Gob
E25-7 Insect To Injury
E25-8 Cookin' With Gags

TRAVEL ADVENTURE

T25-1 The Longest Bridge
T25-2 San Francisco
T25-3 Virginia City Centennial
T25-4 By Ways of France
T25-5 Of Sea and Ships

NOVELTOONS

P25-1 Tally-Hokum
P25-2 Op Pop Wham And Bop
P25-3 Sick Transit
P25-4 Space Kid
P25-5 Geronimo and Son
P25-6 Beta the Star Boy
P25-7 The Trip

MODERN MADCAPS

M25-1 Solitary Refinement
M25-2 The Outside Dope
M25-3 Two By Two
M25-4 I Want My Mummy
M25-5 A Balmy Knight
M25-6 A Wedding Knight
M25-7 Blacksheep Blacksmith

20th Century-Fox

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

5501 (Jan.) Gadmouse The Apprentice Good Fairy
5502 (Feb.) The Sky's The Limit
5503 (Mar.) Freight Fright
5504 (Apr.) Don't Spill The Beans
5505 (May) Weather Magic
5506 (June) Darn Barn
5507 (July) Dress Reversal
5508 (Aug.) Robots In Toyland
5509 (Sept.) Git That Guitar
5510 (Oct.) The Third Musketeer
5511 (Nov.) Twinkle Twinkle, Little Telestar
5512 (Dec.) The Toothless Beaver

United Artists

PINK PANTHER COLOR CARTOONS

6553 (Mar.) We Give Pink Stamps
6554 Dial 'P' for Pink
6555 Sink Pink
6556 Pickled Pink
6557 Pink Ice
6558 Shocking Pink
6559 Pinkfinger
6560 Pinktail Fly
6561 Pink Panzer
6562 An Ounce Of Pink
6563 Reel Pink
6651 Bully For Pink
6652 Pink Punch
6653 Pink Piston
6654 Vitamin Pink
6655 Smile Pretty, Say Pink
6656 Pink Blueprint
6657 Pink-A-Boo
6658 Pink, Plunk, Plink
6659 Genie With The Light Pink Fur
6660 Super Pink
6661 Pinknic
6662 Rock-A-Bye Pinky
Pink Panic
6751 In The Pink

THE INSPECTOR SERIES (COLOR)

6668 Reaux, Reaux, Reaux Your Boat
6669 Plastered In Paris
6670 Cock-A-Doodle Deux Deux
6671 Ape Suzette
6672 Pique Poquette Of Paris
6673 Sicque, Sicque, Sicque
6674 Unsafe And Seine
6675 That's No Lady—That's Notre Dame
6676 Toulouse La Trick
Sacre Bleu Cross
6765 Le Quiet Squad
6766 Bomb Voyage

SPECIALS

6480 Chagall (3 reels)
6470 Beatles Come To Town
6471 This Is Jordan (3 reels)
6472 Dave Clark Five
The Rolling Stones
Land of A Thousand Faces
6681 The Skaterdater

Universal

TWO REEL COLOR SPECIALS

4701 The White House
4702 A Salute to the Tall Ships
4703 Football Highlights of 1966

COLOR ADVENTURES (One Reel)

4771 The Two Faces of Kenya
4772 Window on the East
4773 Turkey Au Go-Go
4774 It's for the Birds
4775 Swim or Sink
4776 Bulls of Pamplona

WALTER LANTZ COLOR CARTUNES

4711 Operation Shanghai
4712 Sissy Sheriff
4713 Window Pains
4714 Vicious Viking
4715 Have Gun—Can't Travel
4716 The Nautical Nut
4717 Hot Time on Ice
4718 Hot Diggity Dog
4719 Mouse on the House
4720 House Play
4721 Chilly and the Woodchopper
4722 Secret Agent Woody
4723 Chilly Chums

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

5701 (Sept.) Swing Ding Amigo
5702 (Nov.) Sugar and Spies
5703 (Dec.) A Taste of Catnip

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

5301 (Sept.) Backwoods Bunny
5302 (Oct.) Hare-Less Wolf
5303 (Dec.) To Hare Is Human

ONE-REEL SPECIAL

5850 (Oct.) Hollywood Star Spangled Revue
5501 (Dec.) The Fastest Automobile In The World
5502 (Nov.) Where In The World?

TWO REELS

5001 (Oct.) Bolivia, The Last Frontier

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York, N. Y. 10036.

CONCESSIONS SUPPLIES

A REALLY GOOD COLA CONCENTRATE. Make your own syrup $1.10 gallon. Free concentrate sample. COLD SPRINGS, P.O. Box 82, Three Rivers, Michigan 49093.

EQUIPMENT FOR SALE

MIGHTY 90 LAMPS, Rectifiers, New Japanese Lens, Mirrors, Century Booth. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

DEIBLER TRACKLESS TRAINS, 914 Claflin Road. Phone: Area Code 913-PR 8-5480, Manhattan, Kansas.

WAGNER 10" alum-caste marquee letters and words painted, ready to hang—50% off. Also 17" Bevelite, red. RUBE ROBINOVITZ, 315 E. Sheldon St., Phila, 19120. DA 9-3448, DA 9-8008.

SOUND EQUIPMENT

IT WILL PAY FOR ITSELF! Save bucks. Stop those sound troubles! Buy a UNIVERSAL VISUAL VOLUME MONITOR. Only $69.50 plus shipping. Write STARTRONICS, 1456 North McCadden Place, Hollywood, California 90028.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRES WANTED

THEATRE OR DRIVE-IN to lease. Write BOX 308, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

BUY OR LEASE—Operating or recently closed. Philadelphia, New York, New Jersey, Long Island area. BOX 310, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

THEATRE SEATING

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. SEATING CORP. OF N.Y., 247 Water St., Brooklyn, N.Y. 11201.

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

THEATRES FOR SALE

BEAUTIFUL, 285-car drive-in theatre, year round operation-heaters. Eight plus acres. Scenic canyonlands, southeastern Utah Potash-Uranium-Tourists. County seat. Selling to settle estate. Write CARBON COUNTY ABSTRACT COMPANY, Price, Utah.

THEATRE FOR LEASE

PHILADELPHIA SUBURB. Ideal family operation. Write BOX 309, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WESTFIELD DRIVE-IN THEATRE, Westfield, N.Y. 400 car capacity. Good equipment. Write or phone J. T. CATANIA, Theatre Motel, Westfield, N. Y.

THEATRE ORGAN

WANTED: Theatre Organ—2 manual. Organ builder will remove. State condition, price, specs. MILO SWANSON, 26649 Rose, Westlake, Ohio 44091.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

TOP "KNOW HOW" semi-retired management executive, seeking part-time or relief manager assignment in the Los Angeles area. Best of background and references. **BOX A21, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

HELP WANTED: Theatre managers, preferably experienced, send resume. **BEACH DRIVE-IN THEATRE, c/o Thunderbird Drive-In Theatre, Sunrise Blvd., Ft. Lauderdale, Fla. (21)**

SHOWMAN AVAILABLE February. Experienced indoor-outdoor; advertising-exploitation; supervisor. Prefer independent, small circuit Florida, Hawaii, California, but will go anywhere for right position. Reasonable salary. **BOX A125, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

WANTED: RELIEF MANAGER for two days a week. Theatre in Queens. **SPRINGER THEATRES, INC., 1309 Avenue J, Brooklyn, N. Y. 11230. (125)**

QUALIFIED PROJECTIONIST seeking start in motion picture industry. Position as projectionist and/or manager-trainee. Available March. References. Will relocate. **T. R. POWIS, 7238 Kivler Dr., Jacksonville,**

CREATIVE, DYNAMIC exploitation director for major circuit desires similar position with growth organization, circuit, independent, or distributor, in U.S. or abroad. $16,000 minimum. **BOX A28, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

EXPERIENCED MANAGER wanted, able to handle advertising and promotion. Conventional or drive-in theatre. Good opportunity for advancement. **BOX B28, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

DRIVE-IN assistant manager, full-time, year-round including concession. Good salary, 3 week vacation, benefits. After training can qualify to manage one of our units. Position open Natick, Mass. Send resume, recent photo. **JAMES COLLINS, General Cinema Corp., Shoppers World, Framingham, Mass. 01706. (28)**

AVAILABLE: General-resident manager, Chicago suburb 1400 seat first-run, deluxe theatre, 20 years. Theatre sold Dec., 1964. Know complete theatre operation, ads, public relations. Relocate, available now. **R. A. CHRISMAN, 1533 Maple Ave., Downers Grove, Ill. Phone: 312-969-1090. (28)**

Address all Correspondence to— ***The A—MAN Corner*** **Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107**

Yes . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS
(In Western Hemisphere)

Name . . . . . .

Title . . . . . .

Address . . . . . .

City . . . . . **State** . . . . . .

Clip and Mail Today to
317 N. Broad St., Phila., Pa. 19107

THE NEXT BIG ATTRACTION AT THE RADIO CITY MUSIC HALL!

Some countries
claim him
as a hero—
others condemn
him as a traitor—
but only
the woman
who loves him
knows what he is!



Metro-
Goldwyn-
Mayer
presents
A Carlo
Ponti
Production

Anthony Quinn Virna Lisi

"THE 25th HOUR"

...A love story that rises above the tides of battle!

also starring Gregoire Aslan · Dalio
and Serge Reggiani
special guest star Michael Redgrave

screenplay by
Henri Verneuil · Francois Boyer · Wolf Mankowitz

directed by
Henri Verneuil

produced by
Carlo Ponti

IN **METROCOLOR**

NOW AVAILABLE FROM MGM LIONPOWER

MOTION PICTURE

EXHIBITOR

FEB. 15, 1967

Volume 76 Number 26

IN THREE SECTIONS • THIS IS SECTION ONE



No Merger, Sale In Disney Future

(See Page 7)

Physical Theatre Drive-In Issue

The city of Boston went all out recently to honor exhibitor Ben Sack on his 15th anniversary in show busines and his successful effort to revitalize moviegoing in the downtown area. See story on page 10.

A QUESTION OF RESPONSIBILITY • • • see editorial—page 3

BOX-OFFICE is the name of the game...

so let yourself go with

McCallum

METRO-GOLDWYN-MAYER PRESENTS

AN ALVIN GANZER PRODUCTION

David McCallum

in

THREE BITES OF THE APPLE

TO

ROME

DO what the Romans love... that's amore!



TO

MONTE CARLO

WIN a fortune by mistake!



TO

VENICE

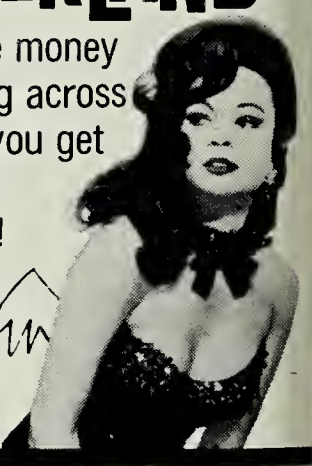
CUDDLE in a gondola with a girl who's out to rob you!



TO

SWITZERLAND

TRY to smuggle money in a stuffed dog across the border. If you get caught go directly to JAIL!



TO

TO



co-starring

Sylva Koscina · Harvey Korman

and

Domenico Modugno · Tammy Grimes

Written by GEORGE WELLS · Produced and directed by ALVIN GANZER

in PANAVISION® and METROCOLOR

NOW AVAILABLE-LIONPOWER FROM MGM

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.; Edward Emanuel, vice-pres.; Albert Erlick, editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 76 • No. 26 February 15, 1967 Our 49th Year

A QUESTION OF RESPONSIBILITY

As filmed entertainment becomes bolder and more adult in nature, tensions between the industry and those forces in every community which must concern themselves with questions of public morality (whatever you take that to mean) grow more pronounced.

We have no patience with individuals (regardless of their official or unofficial positions) who would smear the entire motion picture industry with the reputation applicable to only a few. Likewise, we feel just as strongly that those who would cloak screen filth in an "adult" label deserve the censure of respectable industryites as well as of the communities they disgrace.

Each case, certainly, must be decided on its merits, and our courts are prepared to do just this under existing laws. Disturbing, provocative, truly "adult" motion pictures deserve the same protections under the law as plays or books of a similar nature. The screen should no more have to appeal only to the childish mind than should any other art form or entertainment medium.

Admittedly, there are situations in which a particular theatre crosses the borderline of taste. When that happens, the community's law enforcement authorities move against the theatre, and everyone has his day in court. Unfortunately, in situations where film showings are stopped and arrests follow, the action is often taken against the wrong persons.

Generally, when the servants of the law swoop down on a theatre, they wind up arresting the house manager and the projectionist. Anyone exercising the slightest amount of common sense must realize that neither of these gentlemen have anything at all to do with the fact that the offending film was on the screen. The responsible person is and should be the owner of the offending theatre or whoever signs the film contracts. Unfortunately, the producer of the film is generally beyond local legal action.

Of course, the owner may be miles away from the theatre when the police attack. He may even live in another state. However, to place the onus for the distasteful episode on the manager or the projectionist is unfair and unrealistic. Let either of them refuse to follow the orders of the owner, and he would be immediately discharged. The community can not realistically expect a house manager or a projectionist to make a moral judgment every time he opens his doors or throws a switch in his booth. They work for a living like everyone else, and some aspects of their jobs are more pleasant than others.

House managers are among the industry's most unprotected individuals. There is no national organization designed to protect them from unwarranted attacks or to protect their reputations from harm. Projectionists do at least have the power and influence of the IATSE behind them, and this organization should be ready to go to bat for them in such situations—even if it involves testing the legality of such arrests in court. The community should be aware that quite often, neither the propectionist nor the house manager has seen the film in question until it is shown at the theatre.

Let us move against screen filth—but let us move in the right direction.

ARE ROADSHOWS SOMETHING SPECIAL?

While change is inevitable and much to be desired, policies in any industry should not be discarded until something better is devised to take their place.

Roadshows are an important part of the motion picture industry today and are occupying the screens of an increasing number of prime theatres. They are not an entirely new concept, however. In very early days, the lavish Italian import, "CABIRIA," was shown on a roadshow policy. It was followed by outstanding hits like "BIRTH OF A NATION," "GONE WITH THE WIND," and so on through a long and distinguished list.

These roadshows had certain characteristics in common. They were advertised as special attractions and commanded higher admission prices. They also ran for quite a long time at first-run theatres.

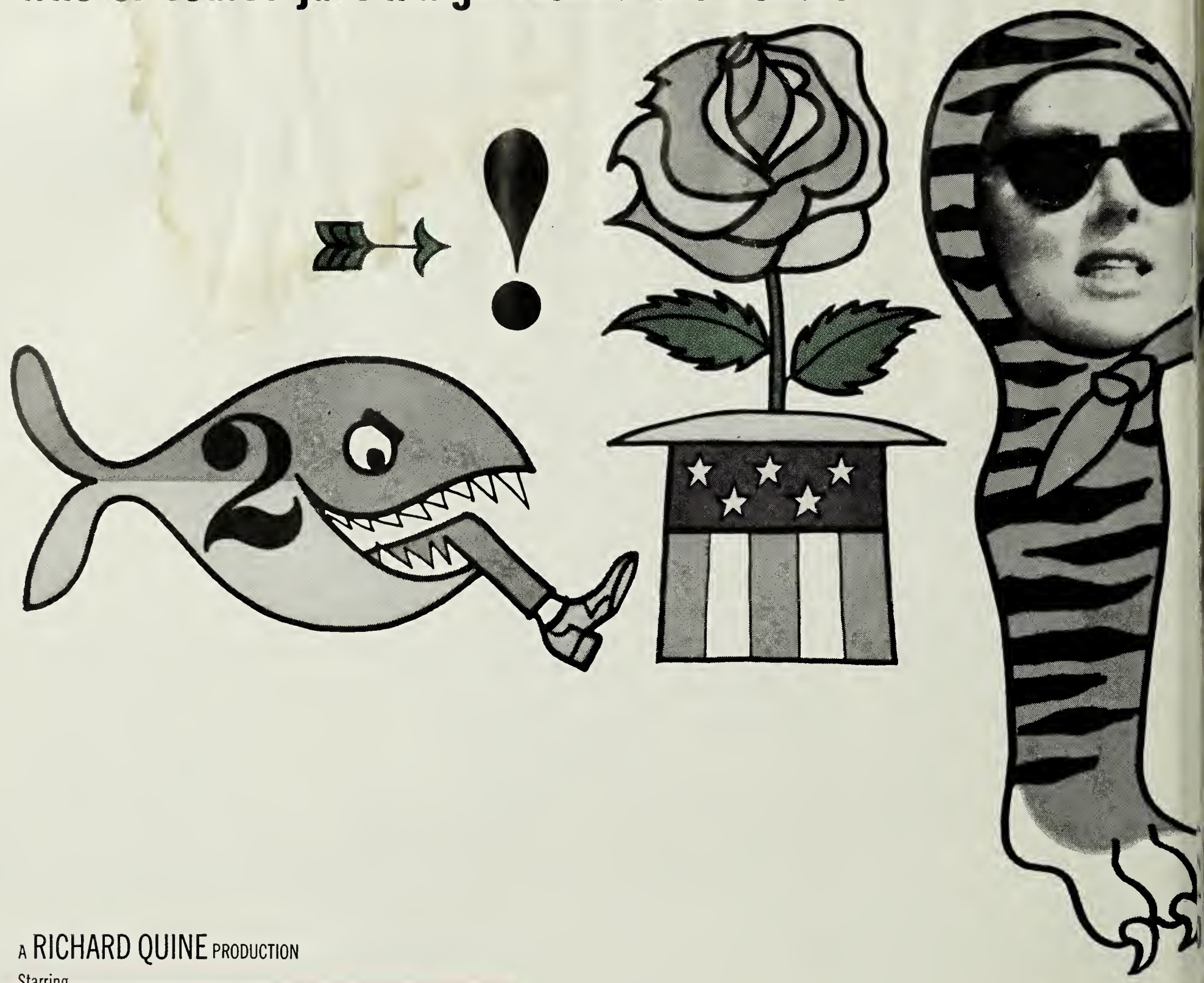
After first-run engagements were concluded, the picture was taken out of release for six months or longer. Then it returned to a second wave of theatres, which also treated it as something special, raised admission prices, and were generally rewarded with excellent grosses.

Things are handled differently today, but whether the change is an improvement is open to debate. Recently, we saw a top roadshow attraction close its first-run engagement and open the following day in nearby theatres at a sharply decreased admission price. Naturally, theatres playing the picture on the second wave had to advertise it well in advance of opening. Therefore, while it was still playing its "roadshow" first-run at $2.50 or $3.00 per ticket, it was being advertised at "bargain rates" at other theatres nearby. Naturally, the second-wave theatres did a big gross on the film, but the paying public isn't dense. They'll get the picture soon enough, and be content to wait a few weeks in the future.

Distributors may be garnering a quick dollar with this method of release, but the effect on future roadshow attractions must be to lower their appeal and their boxoffice potential.

After all, if we stop treating our roadshows as something special, why should the public act differently?

It's all about a typical everyday American family consisting of a mother, two man-eating piranhas, several Venus fly-traps, her baby son, age 25, his luscious baby sitter and Da who of course just hangs around the house.



A RICHARD QUINE PRODUCTION

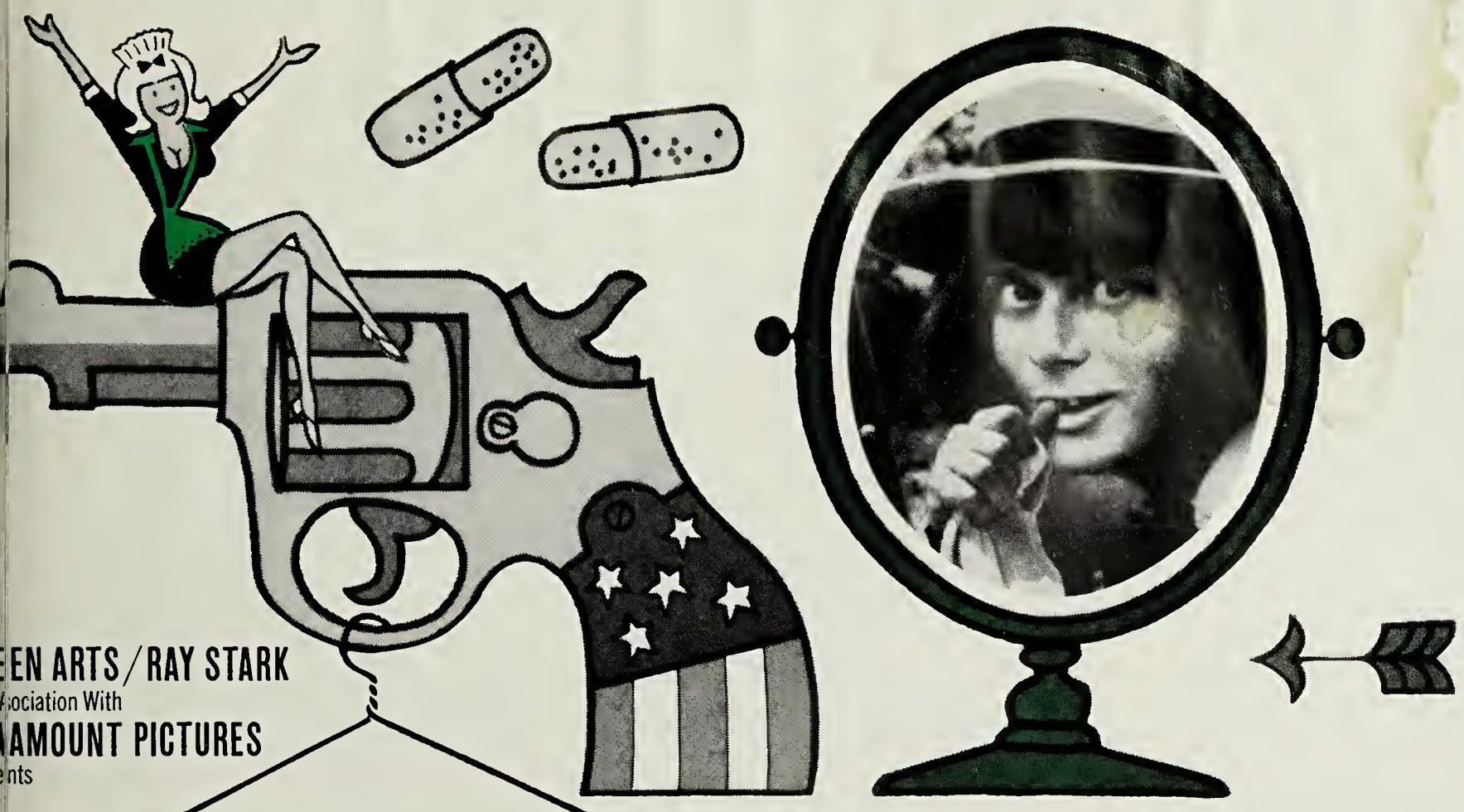
Starring

Rosalind Russell

Robert Morse·Barbara Harris·
Hugh Griffith·Jonathan Winters As "DAD"

Produced by RAY STARK and STANLEY RUBIN Directed by RICHARD QUINE Screenplay by IAN BERNARD From the Stage Play by ARTHUR L. K

Music—NEAL HEFTI · **TECHNICOLOR®** **A PARAMOUNT PICTURE**



EEN ARTS/RAY STARK
Association With
AMOUNT PICTURES
ents

Oh Dad, Poor Dad,

Mamma's Hung You In The Closet And I'm Feelin' So Sad

IT'S HAPPENING AT Paramount ®

FIRST WAY-OUT PREMIERES—FEB. 15
NEW YORK and LOS ANGELES

NEWS CAPSULES

FILM FAMILY ALBUM

Arrival

Mrs. Stanley A. Shurpin, daughter-in-law of **Sol Shurpin,** Technikote Corporation, has given birth to a daughter, **Bonni Hope,** in Long Island Jewish Hospital.

Obituaries

Richard L. Breen, 47, who won an Academy Award for his motion picture "Titanic" in 1953, and who had been a president of the Screen Writers Guild, died at St. Joseph's Hospital in Burbank, Calif. He had recently completed the screenplay "Shamus" and was also a nominee for the Academy Award in 1964 for "Captain Newman, M.D." He wrote the script for "PT-109," the story of President John F. Kennedy's wartime experiences. Surviving are his widow, two sons, two daughters, his mother, and a brother.

The father, 83, of **Mrs. Ann Hosley,** Albany office aide to **Alan Iselin,** Iselin Drive-in Theatres and Futurama Productions, died at the family home in Mechanicville, N.Y. He was a retired railroad man. A niece, **Mrs. Judy Noland,** booker for United Artists in Albany, is among other survivors.

Bill Luckwell, 53, producer and one time publicist, died after a lengthy illness at his home in London. He is survived by his widow and son.

Kay, wife of **Ben Rose,** London film exporter and importer, died in a London hospital. She had been in poor health for some time.

John Stafford, 73, film producer, died suddenly in London. He leaves a widow and daughter.

Harry Stiefel, Lancaster County exhibitor, died at his home in Ephrata, Pa., at the age of 70. Stiefel was owner-operator of the Main Theatre, Ephrata, since 1929. His family once owned a number of theatres in the Philadelphia territory. Surviving are his wife, two sons, four grandchildren, two brothers, and five sisters.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., FEB. 13

MGM Files Preliminary Design For New Studio

NEW YORK—Metro-Goldwyn-Mayer Inc., has filed a preliminary design for a projected new motion picture studio in connection with its application for a rezoning of a 1500 acre site in the Conejo Valley, Ventura County, Calif.

The project under consideration is the only such development in more than a generation. It would give MGM the distinction of being the first major motion picture company in the United States to build a completely new facility totally designed in terms of function, efficiency, and operation for the making of feature motion pictures and television.

MGM has engaged Albert C. Martin and Associates as master planners, architects and engineers, with Craig R. Strum as project manager and Mark Bielski as designer. The Martin organization, headquartered in Los Angeles, has prepared the preliminary designs.

Theodore Barry & Associates, Los Angeles management consulting firm, has been working with MGM and Martin for the past two years on feasibility, economic, conceptual and site selection studies.

The property is located in El Rancho Conejo, originally a Spanish land grant, historically occupied by Chumashan Indians. Approximately 35 minutes from the San Diego Freeway at Sunset Boulevard, the dramatic nature of the land with undulating hills, cliffs and ravines makes it ideal for exterior filming. MGM and the architects plan to preserve as much of the property's natural beauty as practical. Buildings have been designed to enhance the overall site.

The main studio complex, including parking, is designed to be situated on 120 acres of comparatively level ground. Design of the several buildings is highly contemporary, with extensive use of reinforced concrete, structural steel and solar glass.

As planned, Phase I building construction, to provide a total of nearly 1.5 million square feet of interior space, will include a multi-story administration operations center, directly connected with the artist's center, MGM theatre, film center and laboratory.

Also designed as a part of Phase I is a high-bay "crafts center" building containing equipment for construction and related activities. The property building is adjacent thereto. A large, single story structure to the north will provide ample room for storage. Ultra modern concrete-enclosed sound stages to the east and west, 14 in all, are to have special battered walls, with an inward tilt to reduce the length of overhead spans and enlarge the working area at floor level.

Provisions have been made for future growth by designing a 435,000 square foot area for expansion, primarily the addition of sound stages.

The network of semi-permanent streets will be especially developed for exterior sets which will recreate towns and cities of an international character.

Two open lots, with a combined area of 700,000 square feet, provide necessary areas for on site parking.

Final decision on the matter of exercise of option to purchase the Conejo property and the construction of the new studio will be made by the MGM board of directors.

Levin Loses Injunction Bid

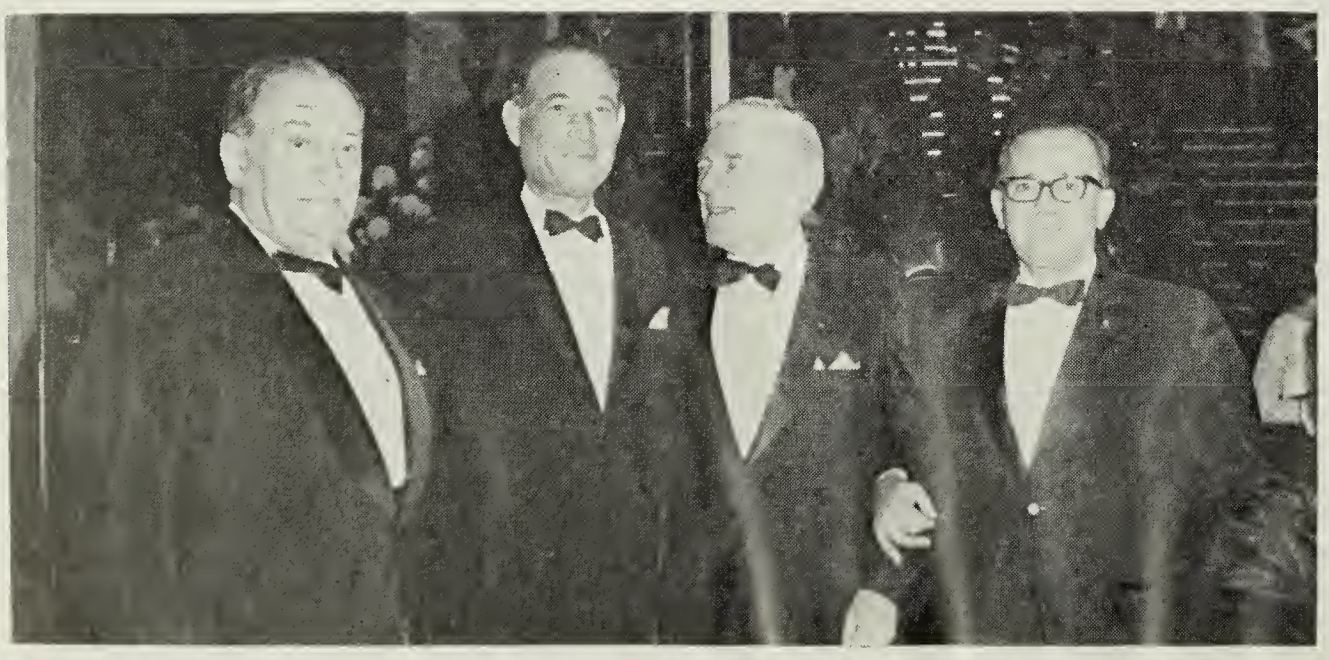
NEW YORK—Judge Sylvester Ryan ruled against Philip J. Levin in the Federal District Court for the Southern District of New York. Levin, a dissident stockholder, had brought the action against MGM seeking to enjoin it from using any of the company's employees, or the expenditure of company funds to defend itself against the attacks by the Levin group.

Schwartz Leaving Col.

NEW YORK—Sol Schwartz, senior vice-president of Columbia Pictures, announced he was leaving the company as of March 3. Schwartz stated that mutually amicable arrangements were made, and that upon his return from a trip to California and Europe, he would announce his future plans.

Schwartz was president of RKO Theatres from 1950 to 1961, at which time he joined Columbia Pictures.

Both A. Schneider, president, and Leo Jaffe, executive vice-president of Columbia Pictures, expressed keen regret on Schwartz's leaving and wished him well in any future undertaking.



Among those attending the American premiere of Columbia's "The Night of the Generals" at Loew's Capitol Theatre, New York, were (l-r) producer Sam Spiegel, Columbia Pictures president A. Schneider, director Anatole Litvak, and Columbia executive vice-president Leo Jaffe.

No Merger, Sale In Disney Future

Cinerama Back In Buffalo As Century Refurbishes

BUFFALO—The Century theatre is to become the new home of Cinerama in Buffalo. This has been announced by Carl E. Schaner, managing director of the downtown United Artists Circuit, 2,700-seat, first-run operation which will close for a few weeks near the end of February and will undergo extensive refurbishment, renovation, and the installation of new equipment.

The Century seating capacity will be reduced to 1,200 for the new single projector Cinerama process, and the first attraction in the newly remodeled house will be MGM's "Grand Prix." The redecoration has started. The theatre is closed in the morning, is reopening for regular shows about 1:45 p.m., and at the end of the month will be shut down completely, reopening with "Grand Prix" shortly before Easter.

One of the Century innovations will be a new semi-circular screen 74 feet wide, approximately 33 feet high, with a radius depth of 26 feet. The screen will be erected in front of the present flat screen and will extend through the area now occupied by box seats.

The projection booth will be brought down to the main floor; all seats will be reupholstered; and new draperies and carpeting will be placed. The entire balcony will be draped off, Schaner said, although seats there will be available for certain shows. On specific occasions, the house could expand to 2,300 seats.

Formerly housed in Shea's Teck, Cinerama has not been seen in Buffalo since the presentation of "How the West Was Won" in the spring of 1963 in that theatre.

"Our feeling is that there is room for something different in downtown Buffalo," said Schaner. "We believe that the new trend in theatre operation has made it mandatory that we become involved in special projects, and this Cinerama technique is special in every sense of the word.

"With our new installations, the Century will be able to present motion pictures in any possible projection process."

A number of special wide screen films have been booked for the Century, and there is a possibility that some of the older Cinerama hits will be brought back to be presented in the single project or process.

Joint UJA Drive Set

NEW YORK—The initial committee meeting of the newly formed entertainment and communications division of the United Jewish Appeal of Greater New York was held in the offices of Paramount Pictures Corp., at a luncheon hosted by Paramount's chairman of the board Barney Balaban, a treasurer and trustee of UJA.

The new division is a welding of motion picture and broadcasting groups which functioned as separate entities in past campaigns. Members of the two industries have been contributing about $650,000 a year to the UJA which campaigns on behalf of six major welfare agencies engaged in overseas relief and rehabilitation activities, in resettlement and absorption programs for refugees arriving in Israel, the United States and other lands of freedom, as well as meeting spiritual needs of Jews in the U.S. armed services.

Exhibs Must Be Militant On TV Sales, Says Arkoff

DALLAS—Samuel Z. Arkoff, chairman of the board of American International Pictures, and Sherrill C. Corwin, president of the National Association of Theatre Owners, in talks to the Texas D-I Theatre Association which held its 15th annual convention here at the Statler Hilton Hotel, blasted the "early" sale of motion pictures to television networks.

A militant attitude by the exhibitors toward the sale of motion pictures to the networks was urged by Arkoff. He pointed out that release of the films to the networks is made sometimes less than 15 months after they have been released for first run engagements.

He said that it was up to the exhibitors to stop the early sale of films to television, and that the exhibitors told the distributors that they cannot release films for television almost day and date with the theatres. Arkoff stated that five years is a good period of time for distributors to wait before they release films for television showings.

Unless a picture is a loser, Arkoff pledged that AIP would not release any of its product for at least five years after the first theatre playdate.

Levin Plans Unrealistic, O'Brien Tells Stockholders

NEW YORK—MGM president Robert H. O'Brien, responding to dissident stockholder Philip Levin's announced plans for the company's future, stated:

"Mr. Levin and his group have packaged another assemblage of unrealistic promises which once again demonstrates their lack of knowledge and experience in the motion picture business. Their plan for a spin-off of our company's film library is not in the interest of the company, either short term or long range, and is not at all what they claim Columbia Pictures did. His suggestion of coupling this spin-off with similar actions in the record division and the foreign theatre operation smacks of liquidation.

"Their vague references to real estate development ill-suits people with their reputed knowledge in that form of business, since they know that MGM's own program for utilization of studio property and the development of a new studio is in progress.

"Finally, their suggestion that they will slash salaries ill-becomes this group since it is a matter of record that Messrs. Wilder and Horwitz, upon completing take over of U.S. Smelting, immediately provided themselves with annual salaries substantially in excess of the salaries received by the predecessors they removed."

UA Votes Special Dividend

NEW YORK—The board of directors of United Artists Corporation voted a special cash dividend of 25 cents per share on its common stock, payable Feb. 28 to stockholders of record at the close of business on Feb. 17.

Roy Disney Emphatic On Business-As-Usual Policy; No Plans To Release Film Library For TV

BURBANK, CALIF.—Ever since Walt Disney died last Dec. 15, there have been rumors that Walt Disney Productions will be up for sale or a merger. There is nothing to the grapevine gossip, and you can take the word of Roy O. Disney, president and board chairman, at the firm's annual stockholders meeting last week. Walt's older brother added that the company is approached with merger-sale offers almost daily.

"We have no intentions to merge or sell out in whole or part," Roy Disney told the stockholders. "We'd be foolish to take a step like that. It would be absurd to let an outside group come in and run the company just because they have money. It would be the company's ruination."

In an emphatic address, Disney pointed out that the Disney family owns sufficient shares to block any take-over bid. He said the Disneys own in the neighborhood of 34 percent of the company's two million outstanding shares. Disney and other executives assured shareholders that the company will carry on much in the same manner as it did before Walt Disney's death. "We're going to try to proceed on all fronts, as though it had not happened."

Approximately 300 shareholders attended the Burbank meeting, at which it was announced that profits in the first quarter of the current fiscal year, the period that ended Dec. 21, amounted to $20,092,000, equal to $1.03 a share on revenues of $20,536,000. This compares with $22,122,000 or $1.10 a share on revenues of $18,750,000 for the year ago period. The Disney cash dividend—considered "skinny" by the financial community—stands little chance of being increased, Donn B. Tatum, vice-president of administration and assistant president, said in answer to a shareholder's question. After the meeting, directors declared the usual quarterly dividend of 10 cents, payable April 1 to stockholders of record of March 15. The company also has been paying a three percent stock dividend.

E. Cardon Walker, vice-president of marketing, said in answer to a shareholder's question that the company has no plans to sell its film library, which some financial sources say is worth more than $100 per Disney share. "There is no intelligent way to put a value on it," Walker said. "It's value depends on how you use it."

Walker said Disney might lease a few films to tv for one or two-time showings, but will keep most for reissues in theatres. This June, it plans for the fourth reissue of "Snow White," and Walker expects it to gross $5 million. On other reissues, the film has grossed a total of $6.1 million. Walker added he expects the biggest year in history for Disney films, which contribute about 50 percent of the company's revenues.

The company will proceed as scheduled with its vast "Disney World" project in Florida and with expansion in Disneyland, Walker said. As to its Mineral King park in California, further development depends on the state's building entrance roads (partly with federal money).

JOHN WAYNE



When the War Wagon rolls...the



KIRK DOUGLAS

in a
BATJAC / SCHWARTZ
PICTURE

The WAR WAGON

en explodes!

TECHNICOLOR ® *PANAVISION* ®



CO-STARRING ***HOWARD KEEL***

ROBERT WALKER · KEENAN WYNN
BRUCE CABOT · JOANNA BARNES

Music by DIMITRI TIOMKIN · Screenplay by CLAIR HUFFAKER · Based on his book "BADMAN"
Directed by BURT KENNEDY · Produced by MARVIN SCHWARTZ · A Universal Picture

The Big Summertime Excitement from Universal!

Canadian Groups, National General Join To Develop World-Wide Circuit

TORONTO, CANADA—Two leading Canadian and U.S. organizations have joined together to develop NGC Cinemas, Ltd., Canada. This will be a $30 million, world-wide motion picture exhibition circuit, "leisure-time" and entertainment complex, it was announced. The parties to the agreement, which calls for the initial construction of 50 theatres in the next two years, include National General Corp., one of the largest theatre exhibitors in the United States, and North American Cinema Centers Limited.

National General Corporation will own 50 percent of the common and preferred stock of the new corporation through its Canadian subsidiary, Carthay Theatres, Ltd., and will be in charge of operations. The other 50 percent of the stock ownership will be held by North American Cinema Centers (James Scott, president), a company owned by several prominent Canadian organizations. They include CEMP Investments, Ltd., the Samuel Bronfman family trust, which is the major shareholder in Distillers Corp.-Seagrams Ltd.; Power Corporation of Canada Limited, one of the largest public holding companies in the Dominion, headed by president William Turner; and Paul Nathanson, founder of the Odeon Circuit in Canada and owner of Empire Films, Ltd., leading independent distributor which has the exclusive Canadian franchises for Walt Disney Productions and Seven Arts Productions.

Eugene V. Klein, chairman and president of National General Corporation, will be chairman of the board of NGC Cinemas, Ltd.; E. Leo Kolber, vice-president and managing director of CEMP, will be president; Irving H. Levin, executive vice-president of National General Corp., wil be executive vice-president; and the vice-president and general manager of the new company will be Jack McGee, presently head of NGC Fox Intermountain-Midwest theatre division; James Scott will be a director and vice-president of the new company.

Said Klein, the new board chairman: "Although our program calls for the initial development of a 50-unit, Trans-Canadian theatre circuit at a cost of $30 million, longer range plans provide for the establishment of a world-wide theatre circuit as well as development of other areas of mutual interest, including Canadian motion picture production, and expanding fields of entertainment and 'leisure-time' activities. The company may operate anywhere outside of the United States and U.S. Territories and Possessions."

NGC Cinemas will immediately commence operations by the takeover of several newly constructed hard-top theatres. These include the Place Longueil Theatre in Montreal and the Guildford Theatre in Vancouver, B.C., as well as the Plaza Theatre, at Plaza Shopping Center, Oakville, Ontario, which opened Feb. 4. The Cinema Bonaventure Theatre at Place Bonaventure, Montreal, is scheduled to open with the commencement of EXPO '67, the Canadian World Fair.

CEMP Investments and Power Corporation have extensive world-wide investment and real estate holdings which include over 30 major regional shopping centers throughout Canada. These two organizations are among the largest and most active real estate developer-owners in that country.

Schwartz Circuit Plans Del. Shopping Center Site

DOVER, DEL.—"We hope Dover can support two theatres," Reba and Muriel Schwartz said in announcing that they will operate a new 700-seat house to be included in the 42-store Blue Hen Shopping Mall, under construction in Dover along U.S. Route 113.

The new theatre will bring to eight the number operated by the circuit founded by the late George M. Schwartz, husband of Reba and father of Muriel, who came to Dover 50 years ago and opened the Temple Theatre.

The seven Schwartz theatres include four hardtops, the Capitol, Dover; Smyrna, Smyrna; Everett, Middletown; and Cinema Center, Newark; and three drive-ins, the Kent, three miles south of Dover; Delmar, Delmar; and Elkton, Elkton, Md.

Roth Circuit Names de la Viez

SILVER SPRING, MD.—Robert O. de la Viez has been appointed district manager for the Washington zone of Roth Theatres, according to an announcement by Paul Roth, president of the rapidly expanding organization which currently operates 10 motion picture theatres in Maryland and Virginia.

De la Viez, 36, is a lifelong resident of the Washington, D. C., area, and his most recent business associations have been with House of Wines of Washington, D. C., and as executive producer for Show Biz Productions, also of Washington. He will supervise the Roth theatres now operating in the Washington zone and will join general manager Ned Glaser in directing the firm's expansion activities. Two new theatres are currently under construction by the Roth, organization and several other locations are in the planning stage.

N.C. Exhibs See Parents As Allies Against D.S.T.

RALEIGH, N. C.—W. G. Enloe, Raleigh, N. C., district manager of North Carolina Theatres, Inc., has urged the state not to be "too hasty in advancing our clocks and watches one hour thinking the N. C. General Assembly is going to 'sit on its hands' just because Washington has snapped its fingers again."

He said, "Fortunately, Congress did recognize 'states rights' in this instance and permitted the states in the sunny south, where sunshine is not at a premium, to exempt themselves from a federal law that would create a colossal nuisance.

"I believe the parents of school children, especially the mothers, will become aroused and let their voices be heard when they realize that under Daylight Savings Time, their children will be leaving home in the dark, particularly in October, in order to reach the school house on time.

"To avoid this hazard, I predict some of our school boards are going to advance the hour of school opening time, and then confusion will really set in. A number of parents take their children to school on their way to work, but what happens if the school house is closed and the grounds are dark?"

Enloe said, "The members of the General Assembly have heard from the few who favor Daylight Savings Time; now let them hear from many who are opposed."

He announced recently that theatre interests would seek to have the state exempted from the federal law.

Lodge Fetes Maharam

NEW YORK—Joseph Maharam, president of the Maharam Fabrics Corp., theatrical costumers, and a member of the board of trustees of New York's Cinema Lodge of B'nai B'rith, will be honored by the Lodge at an informal luncheon at the Hotel Warwick tomorrow (Feb. 16), it was announced by Norman Robbins, president.

Maharam will be honored for his efforts on behalf of the Isreal bond committee of the Lodge and the Metropolitan Council of B'nai B'rith, which recently staged a bond-selling dinner.

Sack Forecasts Continuing Trend Toward More Hard Ticket Features

BOSTON — The reserved-seat, hard-ticket film trend is growing in Boston, and Ben Sack, hard-ticket's firmest exponent, who will set a first in the country by having four roadshow engagements in four Sack Theatres at the same time, predicts that in the years to come, there will be fewer and fewer grind, or continuous performance film theatres, and more and more reserved-seat film houses.

Sack, just cited by Mayor John F. Collins on the 15th anniversary of his entry into exhibition with his first theatre, the Beacon Hill, as "truly 'A Man For All Seasons,'" has just opened his third hard-ticket film at the Cheri One, "A Man For All Seasons," and will open the fourth, "The Taming of the Shrew," at the Cheri Two on March 22. The other two hard-ticket shows at his theatres are "Hawaii," at the Gary, and "Dr. Zhivago" at the Saxon.

In addition, Sack has booked more hard-ticket films for his theatres including "The Bible," which goes into the Saxon on Feb. 15; "The Sand Pebbles," which will succeed "Hawaii"; Disney's "The Happiest Millionaire"; Universal's "Thoroughly Modern Millie"; "Camelot," now being made; and Robert Wise's forthcoming "Star."

While reserved seats cost the customer more, Sack maintains that the big films that are played on hard ticket attract a "legit audience, which is accustomed to going to legit theatres and paying legit prices." Runs for hard-ticket shows are longer and allow exhibitors to bid for the best pictures being made because the grosses are bigger.

With the four hard-ticket films in Sack theatres, Boston will have a total of six reserved-seat films playing, with "The Grand Prix" at the Boston Cinerama and "Is Paris Burning?" at the Circle Cinema. In addition, "The Sound Of Music" is playing sub-run on reserved-seat policy at the Paris Theatre.

MGM Stockholders Get Their Stock Dividend

NEW YORK—Certificates for the additional shares of MGM stock which now belong to stockholders as a result of the company's five per cent stock dividend were mailed recently. By the action of the board of directors on Jan. 4, shares were issued to holders of record Jan. 16.

In a letter which accompanied the certificates, president Robert H. O'Brein said: "The board took this action after they studied the results of the first 12 weeks of this fiscal year—a record first quarter for our company since MGM and Loew's Theatres became separate entities in 1959—along with the continuing profits of th past three years. This stock dividend is in addition to the regular cash dividends which have been increased twice in the last 18 months.

"The shares of stock issued for this special dividend payment have been listed on the New York Stock Exchange, and therefore they may be traded. The Stock Exchange has been asked to advise you that in connection with the dividend, the earned surplus account of the company will be charged with $37.75 for each of the 252,743 shares of common stock distributed in payment of the dividend, or a total charge of $9,541,048. This entire amount will be credited to the common stock capital account.

"Your company's operations for the year ended Aug. 31, 1966, resulted in net earnings of $10,221,000, and during such year your company declared cash dividends of $4,214,000. Cash dividends paid on the common stock during the five-month period ended Jan. 31, 1967, totalled $2,521,420. The company's consolidated earned surplus account as of Aug. 31, 1966, was $43,712,000."

Powell To Col. Pub Post

NEW YORK — Columbia Pictures has named Charles M. Powell to the post of national publicity manager.



POWELL

Powell, who has served as Columbia's national exploitation manager for the past year and a half, entered the motion picture industry in 1959 as a member of the company's executive training program.

Following an association with Paramount as that company's national publicity coordinator, Powell served as advertising and promotion manager for NBC's New York radio and tv outlet, WNBC, and returned to Columbia in 1965 to assume the post of national exploitation manager.

In his new assignment, Powell is replacing Bud Rosenthal, who left the company to enter independent production.

Winckles From Rank To UA

NEW YORK—Kenneth Winckles has been elected managing director of United Artists Corporation, Ltd., in the United Kingdom, it was announced by Eric Pleckow, United Artists vice-president and executive in charge of foreign distribution.

Winckles resigned from his position as a director of the Rank Organization and head of that company's theatre division. He succeeds the late David M. Bickler.

Fla. "Disney World" Development To Include Community Of Tomorrow



The "Disney World" Industrial Complex seen here is one of several similar areas planned for the lavish 1,000-acre Industrial Park.

WINTER PARK, FLA.—At a meeting attended by legislative, civic and industrial leaders representing all of Florida, Walt Disney Productions announced plans for a whole new "Disney World" to be constructed on a 43-square mile parcel of land 16 miles southwest of Orlando.

Basic elements of the proposed development include a new amusement theme park similar to the world-famous Disneyland in California; a series of theme motels surrounding and compatible to the theme park development; outdoor sports centers for golf, tennis, boating, camping, and other recreational activities which will take advantage of and preserve the natural beauty of the area; an Industrial Park covering about 1,000 acres, planned as a "showplace to the world of American industry"; a Jet Airport of the Future offering service to private and executive planes, commercial charters and freight carriers; an Entrance Complex to receive and service the millions of visitors expected annually; and an Experimental Prototype Community of Tomorrow, planned for 20,000 permanent residents.

The entire development is expected to cost at least $600 million. Land clearance, drainage and other construction activities will commence on the 27,400-acre Disney property as soon as the corporation's legislative proposals are passed by the Florida State Legislature.

The meeting was opened by Paul Helliwell, senior partner in the firm of Helliwell, Melrose & De Wolf, Florida counsel to the Disney organization. After introducing the Disney executives and special guests, Helliwell turned the meeting over to General William E. Potter, Disney's vice-president in charge of administration-Florida project.

Potter, who described the meeting as "one of great significance to central Florida and to vacation-minded families throughout the world," introduced a 25-minute color motion picture, the last film to be completed by Walt Disney.

In the film, Disney presented details of the many attractions planned for Disney World, but gave special emphasis to his hopes and dreams for "EPCOT," the Experimental Prototype Community of Tomorrow, which will be a central attraction in the proposed new, total environment.

Designed to serve an initial population of 20,000, EPCOT will be a living showcase for the creativity of American industry. In its endless task of depicting urban life 25 years into the future, EPCOT will never be completed but will always be introducing, testing and demonstrating new ideas and new technologies.

"Our Experimental Prototype Community of Tomorrow will always be in a state of becoming," said Disney in the film. "It will never cease to be a blueprint of the future, where people actually live a life they can't find anywhere else today."

Thus, the goal of this balanced working community will be to establish new standards of design, never borrowing from patented modes of living.

"I don't believe there's a challenge anywhere in the world that's more important to people everywhere than finding solutions to the problems of our cities," continued Disney. "But where do we begin? Well, we're convinced that we must start with the public need. And the need is not just for curing the old ills of old cities. We think the need is for starting from scratch on virgin land like this, and building a community that will be a prototype of the future."

Concluding his film presentation Walt Disney said, "With the technical know-how of American industry and the creative imagination of the Disney organization, I'm confident we can build a living showcase that more people will talk about and come to look at than any other area in the world."

Following the motion picture presentation, General Potter introduced Roy O. Disney, president and chairman of the board of Walt Disney Productions.

Roy O. Disney emphasized that although the film dwelt upon the city of EPCOT, the new amusement theme park and its surrounding motels will also be a highlight of the development.

"Our theme park will be similar in many ways to Disneyland in California, and will build upon the experience we have had there as hosts to more than 60 million people," said the corporation's president.

"Of course, a project of this size and scope will take several years to bring to completion," said Disney. "In fact, we are currently plan-

(*Continued on page* 18)

Col. Improves Financial Status As Films Win Favorable Reception

NEW YORK—At the meeting in lieu of the annual meeting of stockholders of Columbia Pictures Corporation, presided over by A. Schneider, president of the corporation and of Screen Gems, Inc., all nine members of the current board of directors were re-elected to hold office until the next annual meeting of stockholders, by an affirmative vote of more than 90 percent of the voting shares.

Reelected for another term were A. Schneider, Donald S. Stralem, Alfred Hart, Leo Jaffe, Samuel J. Briskin, Jerome S. Hyams, Herbert L. Barnet, Chester I. Lappen, and Ben Regan.

Charles Schwartz, secretary of the corporation, stated that Columbia has invited the Banque de Paris et des Pays Bas, which has recently acquired a 20 percent interest in the company, to select two representatives to join the board. This, Schwartz noted, is permissible under the by-laws of the corporation, which provide for expansion of the board up to 13 members, and will take place when the Banque de Paris has nominated its two representatives.

In a report to the stockholders, Jaffe, executive vice-president of Columbia, stated that "material progress has been made in improving the financial status" of the company during the past six months. He further noted that the first half of fiscal 1966–67 "will show a marked improvement on a consolidated basis" compared to the previous six months.

Part of Columbia's reflected improvement, Jaffe said, is due to "results from pictures released since the start of our fiscal year, coupled with a number of successful pictures released during the preceding year."

Among the eminently successful films released during the fiscal year ended June 1966, Jaffe cited William Wyler's "The Collector," William Frye's "The Trouble With Angels," Irving Allen's first Matt Helm adventure "The Silencers," the Carl Foreman-Columbia presentation "Born Free," and Harold Hecht's "Cat Ballou."

Jaffe further emphasized that consolidated profit for the fiscal year ended in June was $1.11 per share, as compared with 97 cents for the preceding year, despite the fact that "earnings were adversely affected by substantially higher interest charges created by the tight money market."

Noting that "several important pictures that are now completed or in various stages of completion hold great promise," the Columbia executive stated that the company has "every reason to believe that the improvement now indicated will be manifested for the balance of this year and the following year."

Among the Columbia releases mentioned by Jaffe that should prove successful in the final analysis in increasing profits for the current fiscal year are Jerry Lewis' "Three On A Couch," Sol C. Siegel's "Walk, Don't Run," the Robert A. Goldston-Otto Plaschkes production of "Georgy Girl," and Irving Allen's current Matt Helm adventure, "Murderers' Row."

An important factor in Columbia's future profits, indicated by Jaffe, is that only a nominal part of the income from the latter two films will benefit the second quarter, whereas the major part of the derived revenue will be reflected during the third and fourth quarters of the current fiscal year.

Jaffe also cited Columbia's most recent product, including Richard Brooks' "The Professionals," Fred Zinnemann's "A Man For All Seasons," Sidney Lumet's "The Deadly Affair," and the Sam Spiegel-Anatole Litvak production of "The Night of the Generals," as being especially successful during the initial playdates, and demonstrating exceptional potential for the remainder of the current fiscal period.



Dr. John M. Converse, director of the Institute of Reconstructive Plastic Surgery, presents Mrs. John V. Lindsay, the wife of New York's mayor, with the first pair of tickets to the American premiere of the Burton-Zeffirelli production of "The Taming of the Shrew," the proceeds of which will go to the Society for the Rehabilitation of the Facially Disfigured, maintained by the Institute. The Columbia release will premiere at New York's Coronet.

Elaborating on what he described as "a continuity of important pictures ahead of us that will augment the present forward progress of the company," Jaffe presented the stockholders with a preview of the soon to be released Columbia product and some of the company's future productions.

Beginning with the Burton-Zeffirelli production of "The Taming of The Shrew," which will have its world premiere at the Royal Command Film Performance in London on Feb. 27, followed by its American premiere at the Coronet Theatre in New York on March 8, Jaffe discussed Charles K. Feldman's "Casino Royale," to be released throughout the nation in April, as well as a number of releases for the remainder of the current fiscal year.

Also addressing the stockholders group was Jerome S. Hyams, executive vice-president and general manager of Screen Gems, Inc., who reported that Screen Gems, 88 percent of which is owned by Columbia, "has just completed the best year in its history—its eighth consecutive year of record profits." And Hyams added, "all indications are that this current fiscal year will be even better."

Other business conducted at the meeting included the reelection of Price Waterhouse and Co. as the corporation' independent public accountant and auditor.

In addition, the stockholders voted in an overwhelming majority to defeat three stockholder-proposed resolutions, including the proposal by Mrs. Evelyn Y. Davis to eliminate charity contributions by the company, and the proposal by Lewis D. and John J. Gilbert concerning the Employee's Profit-Sharing Retirement Plan and Employee's Stock-Bonus Retirement Plan, and the proposal by Messrs. Gilbert for compulsory retirement of directors of the corporation at age 72.

Mich. Showman Active To Win Community Support

UTICA, MICH.—If enthusiasm, technical knowhow, and a real feeling for the community have any part in successful theatre management, then the Delux Theatre and its new owner, Charles Boening, should go a long way.

Boening has owned the Delux only a month, but his flair for promotion, his success as a manager of quality theatres, and his desire to become successful in the community have already had a marked effect at the box office.

He is busy now involving local merchants throughout his community. He plans to offer a special night for the ladies. Six leading merchants' stores. Boening is sure this will "Ladies Night" a success. All ladies will be welcomed to the theatre free of charge. They'll have an attraction that will appeal to the ladies and will be served free cookies and punch, too. To receive their free admission ticket, ladies have to visit any of the six merchants stores. Boening is sure this will start people coming to his theatre.

Boening plans to install a new marquee; the lobby will have hi-fi music and an art gallery showing the works of local painters.

He plans to offer a strict policy of absolute quiet and orderliness, and this should have an appeal to the adults, according to Boening. A special matinee on a Saturday and Sunday to appeal to the small fry, and a reduced admission student card for the teen-ager should help. He wants to make his Delux a family type entertainment center. The new owner said, "We want you to feel free to bring your family to the Delux without any fear of being embarrassed by the kind of picture we show.

"Everyone entering my theatre will be given courtesy, respect, and service that he would expect in the finest theatres in the country. And if you don't think you are receiving it, just let me know." says Boening.

He also promises "to make the theatre available for community benefits or special club meetings."

He wanted to give special credit to Irving and Adolph Goldberg of the Jewel Theatre, Mt. Clemens, and Mr. Prevost of the Cinema I and II, Macomb Mall, for his past industry experiences.

"Millie" In 19 Roadshow Dates

NEW YORK—Universal Pictures has set 19 roadshow engagements of "Thoroughly Modern Millie," Ross Hunter's Technicolor musical with a cast headed by Julie Andrews, Mary Tyler Moore, Carol Channing, James Fox, John Gavin, and Bea Lillie, to start during the months of April, May, and June following the world premiere at the Criterion Theatre here on March 21 as a benefit for the Museum of the City of New York, it was announced by Henry H. "Hi" Martin.

The starting dates of these roadshow engagements, the majority of which will be launched with major benefits, are the Cleveland Circle, Boston, April 5; Stanley, Philadelphia, April 5; Stanley Warner, Los Angeles, April 13; Nixon, Pittsburgh, April 19; Ontario, Washington, April 20; Palace, Cleveland, April 28; Northland, Detroit, May 24; Capitol Court, Milwaukee, May 24; Georgia Cinerama, Atlanta, May 24; Centre, Denver, May 24; Majestic, Houston, May 31; Village, Dallas, May 31; Crestwood, St. Louis, May 31; Valley, Cincinnati, May 31; Eastgate #1, Portland, Ore., June 7; Mann, Minneapolis, June 14; Five Points, Jacksonville, June 14; Capri, Charlotte, June 14; and Ingersoll, Des Moines, June 28.

REA-7 Arts Film System In Boeing 747 Mock-Up

NEW YORK—The R E A Express—Seven Arts airborne motion picture entertainment system has been installed for demonstration purposes in the Boeing 747 full scale mockup at Boeing's Commercial Division in Renton, Wash. The new aircraft is capable of carrying 350 to 490 passengers and is the largest and fastest jet-liner in production. The announcement was made by Robert C. Hendon, presidnt of R E A Express—Seven Arts Transvision, Inc.

R E A Express—Seven Arts Transvision, Inc. is a joint venture of R E A Express, the world-wide transportation company, and Seven Arts Productions, Ltd., international motion picture and television producers and distributors.

The R E A—Seven Arts system, designated the "X-7," was unveiled after several years of development and is currently in operation on Air-India. It utilizes a film-handling concept by which entertainment films are exhibited in full color on a large screen by direct projection. Fully automatic, the equipment initiates a film showing at the touch of a button and then automatically shuts itself off at the film's conclusion; the system can project two full-length feature films, a maximum of 4½ hours of motion picture entertainment; no rewinding is ever necessary between showings, th equipment operating on a continuous film-loop concept.

Using the R E A—Seven Arts X-7 system, two feature films can be alternately or continuously exhibited for an indefinite period of time until new titles are substituted, without the need for any maintenance or special personnel. Additionally, the equipment incorporates a new projection light source developed by the General Electric Company which makes darkened cabins during film showings—even in daylight hours—a thing of the past.

Another feature of the R E A Express—Seven Arts equipment is its multilingual sound track capability for international audiences.

Edwards Joins MGM Int.

NEW YORK — MGM International has named Bill Edwards director of publicity and advertising for Continental Europe. Edwards succeeds Elias Lapinere, who resigned.



MGM advertising director Emery Austin addresses the 50 theatre and publicity representatives attending the recent "Dr. Zhivago" merchandising meeting at New York's Americana Hotel.

The NEW YORK Scene

By Mel Konecoff

WE WERE A PRISONER IN A CHINESE RESTAURANT THE OTHER DAY. Well, not really, but we did join several score exhibitors the day following our local blizzard at the Sun Luck Imperial restaurant to celebrate the Chinese New Year's Eve by viewing the Warners adventure melodrama, "The Corrupt Ones," and the advertising-publicity-exploitation campaign.

Morey (Razz) Goldstein, vice-president in charge of sales, was in usual fine form as he categorized the film as a "damned good commercial picture." The setting up of the projection equipment and the screen prompted him to consider leaving the equipment standing and the restaurant to become another point of exhibition, but then he thought better of it, considering he might not understand a request in Chinese for an adjustment.

The film is scheduled for a Feb. 22 opening on the RKO circuit and in other houses, and on hand to discuss the campaign was circuit president Matty Polon and advertising-publicity director Fred Herkowitz. They reported that they stood ready to make their plans and material easily accessible to other interested exhibitors. Displayed was such material as a huge button for staff, a scene still display, a colorful canopy, Chinese lanterns, facsimiles of the Peking Medallion (which plays an important part in the plot), teaser cards, streamers, Chinese tinklers, a buddha, incense burners, a crown over the boxoffice, rubber stamps for supermarket bags, the Warners herald with the back page imprinted with an individual theatre message, contest gimmicks for passes, cooking recipes ala the Chinese food angle, cheesecake fotos passed out wherever men congregate, coolie hats for the staff, cocktail strips for bars, fortune cookies containing a message (such as "There's excitement in your future. See 'The Corrupt Ones' "), Hong Kong dress style tie-ins for the femmes, replicas of the medallion glued on the sidewalk in front of theatres, sidewalk stencils, bumper strips, rickshaws that can be rented with a model as a passenger, newspaper mats, a treasure hunt for a medallion backed by radio announcements, a manhunt via newspaper clues, etc. The Dusty Springfield record played behind the credits at the start and finish was also to be utilized.

Polon gave credit to Herkowitz and his staff consisting of Blanche Livingston, Ernie Shapiro, and Pat Grosso for coming up with the impressive campaign. The RKO prexy was in charge of the arrangements. (Aside to Matty: You can order a Chinese meal for us any time you want. We really dug the goodies.)

Richard Lederer, Warners vice president in charge of advertising and publicity, presented the company's campaign, which included the basic ads, theatre trailer, radio spots, etc. He reported that they were aiming for a totally integrated campaign using all media, with the tv spots, in particular, stressing the total action look. The campaign will be backed by an all-out exploitation campaign. It is expected that the promotional and advertising effort for the New York bow will cost in excess of $50,000. Polon received the gratitude of the Warner organization for not only giving exhibitors a preview of the activities that will back the film but also for making the materials available and for masterminding the arrangements.

UPCOMING PRODUCTION: GEORGE BREAKSTON, A FORMER CHILD STAR featured in such classics as "Great Expectations," "It Happened One Night," and "Grapes of Wrath," and at 13 starred in "No Greater Glory," has been signed by Ram Films, Inc., the production arm of Walter Manley Enterprises, to an exclusive contract under which he will write, produce, and direct approximately four features a year. Probably all will be made in Europe, with the first, "Night of the Tomahawk" to be filmed in Yugoslavia in May. His second will be "Year of the Wolf." Exhibitors will most recently remember his "The Boy Cried Murder," released by Universal not too long ago.

According to Walter Manley, president, and Ivan Reiner, vice-president in charge of production for Ram, that company expects to produce eight features over the next 18 months, each budgeted in the area of $300,000 to $350,000, with approximately $2,500,000 being expended on this group of features, all to be in color. American principals will be utilized, or if these are not available, then players of international fame or stature. Other films will probably be acquired as well.

The Manley organization has a pair of features scheduled for release by MGM probably in June, "The Wild, Wild Planet" and "The War of the Planets." A feature was made by them in Japan, "Water Cyborg," another science fiction film, and a series of others will probably be made there in the future. A pair are being worked on in Italy, "The Snow Devils" and "The Planet on the Prowl," for which no distribution has been set as yet. The outfit has enough film in release either through regular channels or states righters for Manley to consider setting up his own distribution organization one of these days.

THE METROPOLITAN SCENE: SOME 200,000 EXPECTED TO ATTEND THEatres and other arenas which will show the Daytona 500, classic sportscar race, on Feb. 26. It will be shown via closed circuit in theatres in the U.S., Canada, Western Europe, Asia, and Hawaii. One of the sponsors is the Pepsi-Cola Company. . . . New York Bank for Savings had an exhibit, a retrospective of western movies from "The Great Train Robbery" to the release of "A Fistful of Dollars," in connection with local openings of the latter UA release. . . . The department of film of the Museum of Modern Art inaugurated a new series, "Films in Search of an Audience," which was to make available to the public films which have not been released commercially or which had unduly short runs. Film department director Willard Van Dyke thinks it's the duty of such institutions to undertake such exhibitions, which offer the public a chance to see pictures which merit attention. Initial titles are "Raven's End," "Salvatore Giuliano," and "All These Women." Presumably, others will follow depending on the public reaction.

LONDON Observations

By Jock MacGregor

THE UNITED ARTISTS EXECUTIVES MUST BE HIGHLY DELIGHTED THAT Kenneth Winckles has relinquished his Rank Theatres managing directorship to become their top man in Britain. That a man of his standing can be released with congratulations and good wishes for his success in turn spotlights the strength of the Rank team that John Davis has built.

Seemingly a poacher turning gamekeeper (or is it the other way round in this case?) with his deserting exhibition for distribution, it is not so much an about face. During his years with Rank, he has been well versed in all industry matters. Indeed, he may have peers, but there are no better informed or more respected film men; in city financial circles, his reputation is exceptionally high.

The appointment has been extremely well received along Film Row. His past operations have given him an unrivalled knowledge of the potential of every town and theatre in the market, and through service on the Cinema Exhibitors Association general council, he will know most, if not all, his customers. Incidentally, it reflects working relationships here that a major circuit operator is welcomed as a sales chief by independent exhibitors. They know the man with whom they will be dealing and that he understands the problems prevailing.

The news broke just before the opening of Rank's Marble Arch Odeon with "Funny Thing Happened on the Way to the Forum." Needless to add, it rivalled the splendor of the theatre as the topic of conversation in the foyers. There was general surprise. Ken's was one of the few names which had not been bandied around for the job by speculators. When I met him at Mel Frank's supper dance in the dawning and congratulated him, I was not too sure which hat he was wearing—if I should talk about the theatre or the movie! Particularly happy is UA sales chief Morris Young, who has been holding the fort so well since Dave Bickler's tragic death on New Year's Day.

WHILE SOME NEW ARTISTS ARE FAR FROM COOPERATIVE WHEN IT comes to publicity, most old time stars are. Karl Malden could not have been more so at the morning suburban press show for "Murderers' Row." Supported by Slay Girls, of course, he posed with each manager who is playing the picture and his local press contacts. Nearly 100 photos were taken, and most will be published, not only plugging the booking but giving the manager an enormous prestige boost in the eyes of his patrons.

It was Bob Beerman's biggest promotion since taking over as Columbia's exploitation chief, and he had all the display material—in particular the Pye Record Bar—set out in the Leicester Square Theatre lounge, where sandwiches and drinks were served. Each manager received a pack containing a specially recorded Dean Martin message for the non-sync, Dean Martin long player, paperback book of the film, Slay Girl calendar, etc. Highlighting the campaign will be "Dean Martin Weeks," which Pye is sponsoring to coincide with local bookings.

It was obvious managers were getting a terrific kick out of being able to take their press contacts to such an occasion "Up West," and that having seen the film and the publicity material, they knew what they were selling and what was available to help. Though a Rank Theatres and Columbia event, I was surprised to see those ABC and independent managers who will also be showing the film. A Rank executive claimed it would be churlish to omit them, adding intelligently that the publicity they get would help them too. Most local papers cover several districts, and most theatres playing would be Rank. Such thinking can hurt no one. One day, a producer may hold a suburban press show at a studio and create even more interest and enthusiasm. All too few managers have ever visited a studio.

Particularly appreciative of the effort and probably in slightly nostalgic mood was Euan Lloyd, associate producer, who had brought along Karl Malden. He started in show business as a theatre manager, turned to exploitation, and became Rank Distributors' publicity chief when he would have promoted similar functions in that same lounge before going in to studio publicity and production inself. Any day now, he hopes to have finalised his own lineup of product, including a large scale western, and be able to talk, unlike some with different backgrounds, who announce projects first and then start thinking about the details like finding the finance.

I SPENT AN INTERESTING AFTERNOON WITH NSS's CHRIS BRUNEL WHEN he took three ABC assistant managers, A. V. John (Nottingham), J. F. Grice (Barnsley), and L. Newsome (Torquay) behind the scenes as part of their two week instruction course, which includes sessions at head office, sitting in on distributors' publicity meetings, and visiting studios and suppliers. He showed examples of trailers, commercials, and main titles for movies (becoming an increasing NSS activity) and explained how they were created. Current publicity material was displayed, and a general discussion resulted. Some valid points were raised, and Chris promised to investigate. Most interesting was the query if the far from attractive censor's certificate for trailers could be improved or incorporated in a main title card, as with advertising films. . . . I am glad to report that Universal's popular production publicity chief, Dave Golding, is recovering from minor surgery. . . . A small exhibitor has asked me to flay Sir Tom O'Brien for his Union's opposition to shows running after 11 p.m. On the other hand, his Union is the first in show business to appreciate how impractical a third cinema circuit would be. . . . The government, while hoping managements will restrict smoking in theatres, are not banning it. . . . That Harry Palmer certainly gets around. Harry Saltzman's first Michael Caine thriller, "Ipcress File," went out thru Universal; the second, "Funeral in Berlin," Paramount; and the third, now shooting at Pinewood, "Billion Dollar Brain," is set for UA. . . . The 14th Screen Advertising World Association Festival will be at Cannes from June 19–24 to enable delegates also to attend the June 27–29 World Advertising Convention in London in one trip to Europe. Cinema and tv entries will be classified under product this year instead of by length and technique. A record attendance is expected.

AIP, Brazil Firm Sign Pact For 16mm Distribution

NEW YORK—American International Pictures has just completed a new and expanded distribution deal with Royal Filmes S.A., the company announced. In the absence from the country of Daniel P. Skouras, director of foreign sales and distribution for American International Pictures Export Corporation, contracts for AIP were signed by Louis Lagalante, assistant treasurer of the firm, and by Pedro Teitelbaum for Royal Filmes S.A.

The principal expansion includes the signing of an agreement wherein Royal Filmes S.A. will handle exclusive commercial and non-commercial 16mm distribution in Brazil of AIP films which have already exhausted their theatrical bookings, with rentals to be made to co-ops, social clubs and the like.

Until now, with the exception of South Africa, AIP has not exploited the foreign 16mm market because such distribution did not appear to be profitable. Now, with a good and increasingly strong commercial library, the company believes the time has arrived to pursue this new source of income.

Frank Circuit Adds One

ATLANTIC CITY, N.J.—Frank Theatres has purchased the 700-seat Astor here from Saral Corporation in a transaction negotiated by the Atlantic City office of Albert M. Greenfield & Co., Inc.

The theatre property, which includes two stores and four apartment units, is situated near the Inlet section of the resort city. The purchaser will take over operation of the Astor Theatre on March 5.

Frank Theatres presently owns and operates the Colony and Colonial on Long Beach Island; the Absecon Drive-In, Absecon; Atlantic Drive-In, Northfield; and Circus Drive-In, Hammondton, N.J.

Zanuck Aids Variety

HOLLYWOOD—Following representations by Jim Carreras, president of Variety Clubs International, Richard Zanuck, vice-president in charge of production at 20th Century-Fox, has agreed to provide the decor at the Beverly Hilton Hotel, Los Angeles, for a dinner honouring Jack Benny on Feb. 18.

Benny is to be given a Humanitarian Award by the Variety Club of Los Angeles for his exceptional services to children's charities.

Mike Frankovich, past chief barker of the Variety Club of Great Britain and currently a leading executive officer of Los Angeles Variety, is helping to arrange the Benny dinner.



The Duke of Marlborough (far left), and Senator Robert Kennedy made a surprise call on star Tommy Steele during the location shooting of Paramount's "Half A Sixpence."

ALBANY

Edward J. Riley, 52, long known to Variety Club members for his work at the Albany Boys Club, died at the Stanley Warner Strand during the second matinee showing of "Romeo and Juliet." His wife was at his side. . . . Jonathan Rosenthal, 17-year-old son of Leonard L. Rosenthal, attorney and counsel on film buying for Upstate Theatres, Inc., hopes to serve next summer as an English teacher at an Israeli immigrant-youth project. He is the grandson of the late Jacob Rosenthal, owner of the Old Rose nickelodeon, Troy. . . . "Lum's," a nationally franchised restaurant featuring frankfurters steamed in beer, is said to be doing brisk business at the center recently opened by Fabian Theatres. . . . Stanley Warner district chief Joseph Stowell has conferred with the College of St. Rose about a series of morning silent film showings. These films are favorites of area college students, who also like foreign releases. . . . John E. Donegan, former resident manager of the Ten Eyck Hotel under Schine, is back operating it as its general manager under Panther. . . . WTEN, of which Lowell Thomas is a major stockholder, has raised $187,000 in its seventh annual cerebral palsy telethon. . . . Area theatremen wonder what effect the upcoming state lottery (scheduled to start July 1) will have on motion picture theatres. . . . Variety Club chief barker Michael Artist has been transferred by Stanley Warner from WAST-TV to the New York home office. . . . Dick Kelly, currently acting manager for Stanley Warner's Warner Theatre, Lynn, Mass., has been transferred back to Albany as manager of the Cinema Delaware. . . . National Theatre Supply Company has shut down its Albany office and plans to handle area theatre business from its Boston branch. . . . Commonwealth Theatres of Puerto Rico, Inc., filed for authority to conduct business in New York State. The law firm of Phillips, Nizer, Benjamin, Krim and Ballon registered the certificate. . . . Application for reservation of corporate name was filed with the Department of State on behalf of Producers Releasing Organization, Inc.

BUFFALO

James J. Hayes, general chairman of the Children's Rehabilitation Foundation Telethon of the Buffalo Variety Club, presided at a meeting of all committee chairmen. Robert Anderson and James Spence, Public Relations Research Service, outlined the advance campaign for the event. Also attending were Gene Dryja and Hank Nowak, Am-Vets Post 45, and Al Cerankowski, U.A.W. local 774. Both organizations will accept pledges and contributions to the telethon, which will be held Feb. 25–26. . . . The Brighton (suburb of Rochester) Youth Agency and the Brighton Memorial Library have started a series of weekly motion pictures for elementary school children on Saturdays in the Brighton town hall auditorium. . . . Bob Watson, financial editor, Buffalo Evening News, said that an offer has been made to buy the old Paramount theatre property on Main street. The theatre auditorium has been torn down, but the lobby still is there. The purchase offer and the asking price still are about $25,000 apart, but that's not so much that the prospective buyer and the seller won't be able to get together somehow, the column said. The Paramount properties referred to are owned by the Buffalo Paramount Corporation, a subsidiary of the American Broadcasting Companies. . . . "Monkeys, Go Home," the new Walt Disney BV production, opened at Cinema I. Managing director Lou Levitch put on a big advance promotion campaign. . . . Jack Sturm, Jr., manager of the Buffalo branch of 20th Century-Fox, and Charlie Funk, area advertising-publicity representative, will attend the company's national sales and promotion conference which starts Feb. 20 in the Fox studios in Los Angeles.



At Miami Beach's Sheridan Cinerama Theatre, the premiere of MGM's "Grand Prix" was attended by (l-r) Florida State Theatres' southeastern division manager Harry Botwick and MOTION PICTURE EXHIBITOR publisher Jay Emanuel. With them are two members of the Miami Sports Car Club and (standing) Dot Baker, exhibit chairman of the Miami Auto Show.

CINCINNATI

Gus Boudot, UA office manager for the past 23 years and before that with RKO for a number of years, has retired. Walter Mergenthal, UA booker, is his successor. Other changes at UA include Wilbur Hetherington, head booker; Dennis Glenn, a former 20th-Fox booker and recently a student at the University of Cincinnati, is a new booker, and Joan Baum, office staffer, has been appointed secretary to Jack Finberg, branch manager. . . . Mary Ann Bingham, UA secretary, has resigned to become secretary for Cincinnati Theatres, and Doris Doyle is new steno-biller for the J. M. G. Film Co. . . . J. W. McDonald, TOC Agency, and Ben T. Cohen, Holiday Amusement Co., attended the board of directors meeting of the Independent Theatre Owners of Ohio in Columbus Jan. 23. The board changed the organization's name to National Association Theatre Owners of Ohio, which will more closely identify it with the national association. Board members also met the new executive secretary, Jim Burgess, who succeeds Ken Prickett, retired. It is anticipated that NATOO's mid-east convention, March 13–15, Columbus, O., will be the best and most complete ever to be held. Exhibitors from the Tri-State and Pittsburgh areas are urged to attend. . . . Jack Haynes, Cincinnati Theatres general manager, and Harold Hoffert, J. M. G. Film Co. office manager, were in Cleveland, and Jay Goldberg, J. M. G. Film head, has returned from the Pittsburgh area. Bob Oda, Cincinnati Theatres publicist, was in Columbus to arrange final preparations for the opening of "The Bible" at Northland Cinema, Feb. 15.

COLUMBUS, O.

Manager Jerry Knight of the Drexel has booked the three-day simultaneous world premiere showing (in 135 U. S. theatres) of James Joyce's "Ulysses" March 14–16. Evening price is $5.50 and Wednesday matinee $4, both the highest admission prices ever asked for a motion picture here. Walter Reade, Jr., and Joseph Strick, co-producer and director, say that "Ulysses" will not be shown ever again after the three-day premiere engagements. . . . National Association Theatre Owners of Ohio —that's the new name of the Independent Theatre Owners of Ohio. The change was authorized at a recent meeting of the board of directors of the Ohio association. Jim Burgess, new executive secretary, said the change was made "to more closely orient us with the national association."

DALLAS

M. K. McDaniel, LaMarque, Tex., was reelected president of the Texas D-I Theatre Owners Association at the 15th annual convention held last week at the Statler Hilton Hotel. Also reelected were Earl Podolnick, Trans-Texas Theatres, Austin, board chairman; Sylvan K. Berry, San Antonio, vice-president; Harry McCartney, Stanley Warner Theatres, Dallas, treasurer; Philip Tidball, Fort Worth, and Bill W. Slaughter, Dallas, new vice-presidents; and Jack V. Cole, Rosenberg, treasurer. Filling eight vacancies on the board of directors are Eric DeNeve and Joe Jackson, Dallas; D. L. Gates, Abilene; Chester McSwain, Plainview; Alfred Pawelek, Karnes City; Bill Rau, San Antonio; and Eddie Reyna, Victoria. . . . Robert Morse will visit Dallas on the evening of Feb. 23 in behalf of "How To Succeed in Business Without Really Trying." The film is scheduled tentatively to be the Easter feature at the downtown Palace. . . . "A Man for All Seasons," motion picture version of the Robert Bolt play, will open at the Esquire on March 23. The film will be shown on a continuous basis with a slight increase in admission price. . . . The name of the new film projection lens developed by the McLendon-Republic Theatre interests here is being changed from "Pan-I-Rama" to "Pan-I-Vue." According to B. R. McLendon, chairman of the board, McLendon-Republic officials worked in partnership with Panavision Laboratories in Hollywood to develop the new projection process, which improves the brilliance and sharpness of the screen image. . . . The Cinema Lochwood, Rex Cinema in Dallas, and the Westwood in Richardson, showed the motion picture production of the Puccini operatic masterpiece, "Madame Butterfly."

DES MOINES

Daylight Savings Time is being hit from all angles in the Iowa Legislature with prospects slim for any change. Gov. Harold Hughes has stated he would veto any change. Proposals have been filed in the legislature to return the state to standard time and also to have a referendum on the matter. Also, proposals have been filed to petition Congress to change the period of daylight time from Memorial Day to Labor Day or simply shortening the end of the period to the first Sunday after Labor Day. . . . The Princess, Guttenberg, Ia., has been closed to make way for a department store. There is a possibility the house may be relocated. . . . While Don Bowin, Republican representative from Waterloo, Ia., is serving in the Iowa Legislature, his wife is running the Waterloo. Don was rushed to a hospital from the Legislature when he was taken ill, but he was able to return to his desk within a few days. . . . The Maple, Mapleton, Ia., has been reopened by John and Lowell Hill.

DETROIT

Arch Oboler, producer and writer of his new film, "The Bubble," was in Detroit for the opening at the Adams Theatre. During his stay, he became a casualty in a downtown hotel. In the early-morning darkness, he rose from bed, and saw blood gushing out of his foot. Some previous guest had apparently dropped a glass, and the maid had not caught all of it with the vacuum sweeper. Stitched up,

he was on hand for the installation of the new screen needed for the showing of his latest, which he calls "space vision." It involves a technique said to make images float right off the screen. The special lens used in filming can be placed on a standard movie camera. Obler is pleased that his new three-dimensional technique seems to be stirring up interest in trade circles. He says Paramount, 20th Century-Fox, and Polaroid are sending representatives to look at his "The Bubble" and make an assessment of the possible ramifications in the industry. . . . Irving and Adolph Goldberg, Community Theatres, and Richard and Eugene Sloan, Suburban Detroit Theatres, announced a new low admission price for teenagers from 13–15, who will be admitted for the same price as children. The above groups operate 17 Detroit area theatres. . . . In Ann Arbor, Mich., "I, A Woman" was called "shocking and filthy" by a resident. The lady saw the trailer and immediately called the police, who called in the city attorney. Jacob F. Fahrner, Jr., city attorney, viewed the trailer and reported to the police department that it did not appear to raise any legal issue with which the city attorney's office has a concern.

HOUSTON

Maureen Arthur will make a visit to Houston in behalf of "How to Succeed in Business Without Really Trying" on Feb. 28. Miss Arthur has recreated her stage role for the film. . . . Houston lovely Barbara Sanford had an interview with Universal Pictures in Hollywood then returned by jet for a weekend stay in Houston. . . . Micki McClelland has been booked for an appearance at the Hollywood Playboy Club opening April 3. The Houston songstress-actress plans to go to Hollywood earlier and scout the studios. . . . "The Maltese Falcon" was shown in the Contemporary Arts Association retrospective view of the American cinema. The John Huston film which stars Humphrey Bogart was made in 1941 and remains the definitive detective drama. . . . Arline Hart, formerly with the Interstate Theatre Circuit in Dallas, was a recent visitor in Houston, visiting with relatives and friends. . . . A new snack bar has opened in the Pussycat D-I.

JACKSONVILLE

Mrs. Violet Kelly, a newly-wed WOMPI member in the Universal office, and her husband Henry have moved into a new suburban home. . . . Dr. Han Suyin, author of "A Many Splendored Thing," visited friends here and fulfilled a speaking engagement before the St. Johns Dinner Club. . . . Herbert Ruffner, Walt Meier's assistant at the downtown Florida for the past six years, has taken over the management of Florida State Theatres' Howell Theatre at Palatka. . . . Mrs. Frances Pappas has acquired the Capri Theatre, Lake Worth, from Palm Beach Entertainment, Inc. . . . The Satellite Theatre, Satellite Beach, formerly operated by the Brevard County Theatre Co., has been acquired by Louis A. Fontana. . . . W. A. "Bill" McClure, local Universal manager, and Pete Rosian, Universal's division manager from Cleveland, spent several days with leading exhibitors in the Miami area. . . . Two Columbia salesmen fanned out in a January sales drive, Harry Chitti into west Florida and Lou Formato down the lower west coast to Fort Myers. . . . WOMPI Iva Lowe, who often serves as a pinch-hitter for Florida State Theatres, took over secretarial duties for Robert Heekin, FST district supervisor, when Edna Edwards was on the sick list for a few days.



United Artists publicity supervisor Max Miller, (left), discusses "A Fistful of Dollars" with Senator Warren Magnuson (D. Wash.) and his wife during a VIP screening in the nation's capital.

MIAMI, FLA.

The Miami Herald, morning newspaper, has inaugurated a 10-page weekly section known as "Weekend," which highlights entertainment facilities. . . . James Carey, Wometco assistant district manager, was in Jacksonville visiting son Marty and brand-new granddaughter, Kimberley. . . . Southside Jacksonville had the formal opening of Fred H. Kent's Plaza, located in the Philips Highway Plaza. . . . A "chain boycott" was announced by Titusville mothers in an effort to persuade the operator of the town's only theatre (indoor) to lower prices. Mrs. William Booth, organizer, announced that her group will each contact three other women and ask them to "pass the word." The parents expressed the feelings that prices were high enough at 85 cents for teenagers, who now must pay adult prices of $1.25 following elimination of a student price. . . . Tickets for the annual Variety Club Tent 33 Show of Shows are about gone. All net proceeds of the show, which will be a memorial to the late Sophie Tucker, will go to Variety Children's Hospital. Tent 33 is still tied for first place in the Sir Billy Butlin Incentive Plan, which it hopes will enable it to contribute $25,000 to the Hospital, which is presently in dire straits financially. Many fund-raising efforts have been going throughout the area for the hospital, with a charity horse show, featuring Arthur Godfrey, among the projects. One thousand free books of tickets to the $100,000 Doral Golf Tournament have been donated to the Club by Alfred Kaskell, owner of the Doral Hotel and Country Club, so that the books might be sold at $12 each to raise funds for the Hospital. The annual dinner dance of the Variety Club women's committee will be held March 18 at the Deauville Hotel, Miami Beach, to raise funds for the Hospital. . . . Easter has been set as the opening date for Florida State Theatres' new twin, the Plaza, in St. Petersburg's Central Plaza. Walter Tremor, area manager, made the announcement that one of the auditoria will be equipped with 70 mm projectors and six-channel sound for roadshow productions.

NEW HAVEN-HARTFORD

Runar West Engineering, Inc., Worcester, Mass.-based builder-developer, has announced plans for a $3 million project, to be known as "The Ninety-One Shopping Plaza," on a 24-acre tract at the cloverleaf of the newly-constructed Interstate Route 91 and Rocky Hill-Wethersfield town line (suburban Hartford). Plans include a motion picture theatre, a "first" for Rocky Hill. The site is a mile from Lockwood and Gordon's Cine Webb, Wethersfield. Construction will start this summer. . . . The Mansfield Drive-In, Mansfield, is offering a free gallon of gasoline to every car these wintry nights. . . . The Bloomfield Redevelopment Agency has approved plans for the multi-million dollar urban renewal project announced by the Hartford construction firm of Beckenstein Brothers and containing a motion picture theatre. The town, just over the Hartford city line, already contains a theatre, the Milton LeRoy-owned and General Cinema Corporation-operated Blue Hills Drive-In. . . . Sperie P. Perakos, vice-president and general manager of Perakos Theatre Associates, independent New Britain circuit, was a New York business visitor. . . . John P. Lowe, western New England division manager for Redstone Theatres, set up advance ticket sales for UA's "Hawaii," bowing Feb. 15 at Cinema I, West Springfield, Mass., in area Sears and Roebuck stores. . . . Twentieth-Fox has firmed up a Feb. 21 Rhode Island premiere of "The Bible" at the 4-Seasons Cinema, 'Ganset Shopping Center, East Providence. Mail orders are now being accepted. Same night will bring UA's "Hawaii" to the Elmwood, Providence. MGM's "Grand Prix" bows Feb. 15 at the Lockwood and Gordon Cinerama, Providence. . . . Independent New Haven exhibitor John Ahearn, Jr., has reopened the long-shuttered, 858-seat Palace, Norwalk, Conn., on long-term lease with owners, the Weddle family, and plans to screen "the best" of domestic and foreign product. Ahearn said he will continue to operate the Lawrence, New Haven, which has a comparable screen policy.

NEW ORLEANS

Robert Morse, Rudy Vallee, and Michele Lee, of the original Broadway cast of "How To Succeed in Business Without Really Trying," are scheduled to visit here to promote the United Artists film adaptation of the stage hit. Maureen Arthur, who played the feminine lead in the road tour, will also visit. . . . Jimmy Durante complimented Hans Lauer, executive chef at the Roosevelt Hotel, on an ice sculpture of the famous comedian's head (complete with schnozz) at a recent dinner at which Durante entertained. . . . The Joy Theatre, Kinder, La., has suspended operation for extensive remodeling. Clifton Elmore is manager. . . . The Smith Management Company, Boston, has started construction on two twin indoor theatres in the metropolitan area. Both will be located in shopping centers. Opening is presently scheduled for July 1. . . . Local theatre owners and managers have assembled at a recent Variety Club business luncheon to organize the Greater New Orleans Theatre Association. . . . Woolner Bros., which currently has conducted business from Hollywood, has reopened an office in New Orleans at the Loren Building on Canal Street. Its newest film, "Hillbillies in Outer Space," is in its final stages of production, and an upcoming film, "Hillbillies in the Haunted House," is to be released in the spring.

PHILADELPHIA

Bill Goldberg, who operates the Studio in partnership with his brother Max, has acquired the U.S. distribution rights for his Pacemaker Pictures of a new blood and thunder combo, "Bloody Pit of Horror" and "Terror-Creature From the Grave." Goldberg plans a gigantic advertising and promotional campaign to be presented to exhibitors around the country when he and his territory representatives start to peddle the film. . . . From the same showhouse, Harold Herman, vet projectionist who in his off time is a volunteer with the Wynn-Brook Community Ambulance Association and is credited with saving a few

lives with his prompt action in resuscitating victims of a recent gas escape, is putting out a plea for members in the industry living in the area of Wynnefield, Overbrook, and Balwynne Park to join the association and give a few hours of their time as driver-first aiders. . . . Norman Weitman, Nick Schermerhorn, and John Balmer, of the Walter Reade Organization, were in town to ogle several situations for the James Joyce "Ulysses" engagement. . . . Sam and Mert Shapiro are getting ready for their latest showplace, the Eric in Wynnewood, and an early March opening. It will be located in the Wynmore Shopping Center on the main line in Wynnewood and will be a plush 900 seat art-type house with an adjacent parking area for 1,000 cars. The theatre is the seventh to be built and operated by Sameric Theatres in the last three years. Their opening gun will be "Marat/Sade," and the Shapiro clan will go along with United Artists' intention of advertising the film in its multi-worded title, "The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis De Sade." The marquee letter sign-changer has plenty of headaches now. . . . Benny Harris, one of the pioneers of Vine Strect film rowers, has added antiques and furniture pieces to his American Film exchange and is becoming an antique maven. Incidentally, he is one of the few remaining exchange owners on Vine Street as many of his cronies have moved out of the area, mostly to David E. Milgram's Fox Building in downtown Market street. . . . We hope David E. Milgram brings back some of the Florida sunshine when he returns from vacation at the Eden Roc in Miami Beach.

Phila. MPA Honors Hicks

PHILADELPHIA—At a special executive board meeting of the Motion Picture Associates of Philadelphia, Don R. Hicks, Paramount, was honored "for his untiring efforts and devotion on behalf of the organization."

During Hicks' tenure as president of M.P.A. for two successive years, the only time in the Association's 26 year history that an individual hsa served more than one term, the organization attained "new heights" and "greatly added to its prestige and stature."

In appreciation for Hicks' distinctive service, Milton Young, Columbia, current president of M.P.A., made the special award.

The Motion Picture Associates is the charity arm of the distribution end of the motion picture industry in Philadelphia.

SALT LAKE CITY

Several areas around Salt Lake City have been chosen for a $4 million motion picture to be made early this spring. It is entitled "The Devil's Brigade" and will star William Holden. It is reported that about 200 performers, technicians, publicists, and others will be brought from Hollywood to Utah, and 400 to 500 extras will be hired locally. Scenes from other films, such as "Army Brat" and "Wake Island," have been shot in this area, but nearly all of "Devil's Brigade" will be shot within an hour's drive from Salt Lake City. . . . Two roadshow films that have enjoyed long runs in local theatres wound up their engagements. They are "The Blue Max," which ran for nearly six months at the Studio Theatre, and "Is Paris Burning?" at the Villa Cinerama. "Funeral in Berlin" is supplanting the former, while "Grand Prix" is replacing the latter.

SAN ANTONIO

Gene Raymond, star of the silver screen and husband of the late Jeanette MacDonald, will



Richard Walsh, IATSE president, and Frank J. Hauss (right), business representative of Local 418, Camden, N.J., both marking 25 years in these posts, exchange anniversary congratulations at a recent dinner in Walsh's honor.

be master of ceremonies for the Kelly Management Club's 50th Anniversary Coronation Ball on Feb. 24 at Villita Assembly Hall. This will be a return trip for Raymond to San Antonio. He was assigned to Randolph Field in April 1943 as a student officer, where he began training to acquire a military pilot's rating. He holds a reserve commission as a Colonel. . . . The Federal Pavilion at Hemis-Fair 1968 will now have three theatres instead of four as in the original plans. The theatre building, a circular arcade building 195 feet high featuring a glass facade, will be a permanent structure, while a second building, housing artifacts and other exhibits, will not. These theatres will feature the theme, "Legacy, Harvest and Promise," and will seat 1,200 persons for viewing of a 20 minute film. In the first phase of the film, three separate, partitioned audiences will see the same film on a 300 square foot screen. Walls then will slide away to provide viewing from a wide area, and in the third phase all walls will disappear to join the three audiences, who will see film projected in the same screen, measuring about 150 ft high and totaling about one fifth of an acre. . . . Alvin Krueger, manager of the suburban Laurel, has booked the film version of Puccini's "Madame Butterfly" for showing. To acquaint his audiences with the booking, ushers are passing out to patrons a four page "A Guide to the Enjoyment of Puccini's Madame Butterfly" written by Howard L. Hurwitz, Jamaica High School, N.Y. . . . Herman Sollock, manager of the Aztec, has announced that the return engagement of "The Sound of Music" is now in its last week at the Aztec. It will close on Feb. 15 to be replaced by the first run engagement of "A Funny Thing Happened On The Way To The Forum." "Sound of Music" holds the record as the longest running film in the city with a total of 88 weeks at Cinema II. . . . Sylvan K. Berry, has been reelected a vice president of the Texas D-I Theatres Owners Association at its recent 15th annual convention held in Dallas. Bill Rau, San Antonio, was named to the board of directors of TDITOA. . . . Services were held at Dilley, Tex., for Gustavo Lavenant, 50, who was owner of the Haydee there.

SEATTLE

A gala opening night benefit and four additional benefit performances of "Hawaii" are planned this month at the Blue Mouse. The opening night festivities, Feb. 14 (Valentine's Day), were to be sponsored by the Seattle-King County Chapter of the March of Dimes. Following performances have been taken over by the HARC Guild of Seattle Area Guilds for Retarded Children, the American Field Service Scholarship program of the Helen Bush-Parkside School, Seattle Milk Fund, and the Scholarship fund of the Seattle Alumnae of Delta Delta Delta Sorority and the Birth Defects Clinic at the University Hospital. . . . Salley Dunstan has been named Editor of the Year for 1966 for her work with Sterling's house-organ called the "Spotlite." The award, given for editorial excellence, was presented at a meeting of the PNIEA held at the Holiday Inn. The organization includes 90 editors of company publications in the northwest. . . . "Dr. Zhivago" will celebrate its first birthday at the Music Box with a special showing to be sponsored by the David Foundation. . . . Pam Friese returned to United Artists as a biller, replacing Shirley Fischer, who retired to keep house. . . . Russia's famed Bolshoi Ballet Company will be seen in "Bolshoi Ballet '67," which will play a limited three-day engagement at the Neptune in Seattle's University District. The opening night, Feb. 28, has been completely sponsored by the Seattle Symphony Women's Committee for the benefit of its sustaining fund.

CLARK TRANSFER, INC.

Terminals:

- BOSTON, MASS.
  100 Gibson Street, Dorchester 617-282-2099
- NEW YORK, N. Y.
  610 W. 47th Street 212-246-0815
- NORFOLK, VA.
  316 South Main Street 703-545-3832
- PHILADELPHIA, PA. (Executive Offices)
  829 North 29th Street 215-232-3100
- RICHMOND, VA.
  312 South 17th Street 703-648-6083
- TAMAQUA (Hometown), PA.
  RD #2 717-668-1727
- WASHINGTON, D. C.
  3194 Bladensburg Road, N.E. 202-526-4800

PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.

240 N. 13th St. • PHILADELPHIA, PA. 19107

35 Years of Theatre Construction and Maintenance

BLUMBERG BROS., Inc.

Everything for the Theatre

WALNUT 5-7240-41 1305-07 VINE STREET PHILADELPHIA, PA. 19107

What Does Oscar Nomination Mean? Ask Cornel Wilde About 'Naked Prey'

By MARK GIBBONS

HOLLYWOOD—There is a loner in the pack. That is to say that a "sleeper" lurks in the upcoming Motion Picture Academy Awards come next April 10. Cannonading really starts in earnest Monday (Feb. 20) when the Oscar voters will have their choices of five categories announced. There will be five choices for each category.

The press agent boys are poised and raring to go when the five nominations in respective categories are announced. The moment of truth, of course, comes on April 10—not in Hollywood, but away out by the beach in Santa Monica. They used to have the Awards in the Pantages Theatre on Hollywood Boulevard, but the house got too small or the ceremony too large to accommodate the smother of folks who wanted to get in on the act.

As for this year's festivities in the Santa Monica Civic Auditorium, there will be one person in there pitching for an Oscar or two by sheer purpose and not ashamed of his behavior—fellow by the name of Cornel Wilde—in behalf of a motion picture he produced, directed, and starred in, "The Naked Prey." It was released by Paramount, and while Para will stick by their boy, it is not unlikely that more than a modicum of press agentry will boost "Alfie," which appears to be a sure wager to make the Oscar nominations. Para has helped Wilde arrange a re-release across the country and is contributing some ads, but it is easy to understand that Para, when the time comes, will give the big push to "Alfie." Nevertheless, Wilde is convinced that he has a contender with "Naked Prey." The flicker has had some splendid reviews and made Canada's "Best Ten" movie list.

Wilde says: "I don't remember that an individual pushing for awards for a picture has ever succeeded, but it's worth trying. I've got too much blood and sweat in this picture, and I am not going to back down now."

Wilde says he figures that if "Naked Prey," which was shot entirely on location in Africa, could fetch a nomination or two, it could command re-release around the country. He thinks: "It could mean another half million to a million dollars at the box office. And that ain't swamp grass!"

Are the Oscar awards and nominations really important? Wilde chuckled.

"You can always say, let me tell you about my nomination."

U of Wis. Fetes Mirisch

HOLLYWOOD — Walter Mirisch, vice-president of The Mirisch Corporation, has been named Alumnus of the Year in Southern California by the University of Wisconsin Alumni Association.

The award will be presented March 17 at a dinner at the Sportsmans Lodge, according to Harold Frumkin, chairman of the event.

Mirisch, who received his Bachelor of Arts degree from the University in 1942, will be cited for his achievements in the motion picture industry.

WB Elects Levinson

NEW YORK—Howard Levinson, secretary of Warner Bros. Pictures, Inc., was also elected general counsel of the corporation by its board of directors.

Levinson, who has held the secretary's post since 1961, has been associated with Warner Bros. and its predecessor companies for many years as an attorney and has served as officer and director of many of its subsidiary and affiliated companies. He is also a member of the board of directors of the Motion Picture Association of America.



Actress Stella Stevens recently visited Los Angeles Mayor Yorty's press conference as a representative of the Variety Club of Southern California, Tent 25, to present the mayor with an invitation to Variety's 25th Annual Heart Award Ball.

"Succeed" To Radio City

NEW YORK—"How To Succeed In Business Without Really Trying," the Mirisch Corporation presentation for United Artists release, will be the Easter attraction at Radio City Music Hall, it was announced by James F. Gould, president of the theatre, and James R. Velde, UA vice-president.

Fla. Disney World

(*Continued*)

ning its construction in phases.

"However, our corporation is dedicated to making Walt Disney's dream a reality, but it cannot be done without the help of you people here in Florida," continued Disney.

"We must have a solid legal foundation before we can proceed with Disney World. This foundation can be assured by the legislative proposals we are presenting to the next session of the Florida legislature," he concluded. "If these requests are granted, I believe that we can make the new theme park a reality by 1971."

Disney then introduced Donn B. Tatum, vice-president and administrative assistant to the president of Walt Disney Productions, who gave specific details regarding these legislative proposals.

Tatum then introduced Florida's Governor Claude R. Kirk, Jr., who offered his wholehearted support to this new project, and then detailed the economic growth Disney World will bring to Florida.

"During its initial construction phase and first 10 years of operation, Disney World will directly generate $6.6 billion in measurable economic benefits for the State of Florida as a whole," said Kirk, summarizing an independent study of the project conducted by the firm of Economic Research Associates.

"Of this $6.6 billion estimate, $3.978 billion will result from expenditures by new tourists attracted to the state by Disney World. Another $2.261 billion of this total represents payrolls for new jobs created, and approximately $414 million represents monies to be spent for construction materials and equipment," said Governor Kirk during his presentation.

Following a brief question and answer period, Governor Kirk and Roy Disney flew to Jacksonville to tape a half-hour televised report to the people of Florida.

DO SOCKO LOBBY BIZ,
BLUES-FREE
BOOST YOUR TAKE,
BOOK ABC

Increase net profit, forget concession headaches! Let ABC's refreshment concession experts do the job for you. ABC does the work — and the worrying. All you do is bank the check. Make us prove it . . .

Write, or call collect, now.

ABC CONSOLIDATED CORPORATION

ABC CONSOLIDATED CORP. • 333 S. BROAD ST., PHILA., PA. 19107 • AREA CODE 215 PE 5-5966

Drive-In Issue

D-I-Indoor Revisited
Page PE-5

Projection Case Study
Page PE-8

New Xenon Lamp
Page PE-10

TEDA-TESMA Conference
Page PE-13

PHYSICAL THEATRE • EXTRA PROFITS



COVER PHOTO • Auto Drive-In, Parma, Ohio, is an efficiency plus operation. Four lane entrance, Eprad car counter, elevated office (at left) allows manager view of screen, projection-concession area, ramps, boxoffice and hold-out area. Installation by National Theatre Supply.

Volume 22 Number 2

February 15, 1967

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

THE GREATEST SOFT-DRINK STORY EVER TOLD

THE WIDE WORLD OF PEPSI!

CO-STARRING YOU & YOUR PEPSI BOTTLER



YOU'LL LAUGH!

At inconvenience, jobbers, distributors, "middlemen"!



YOU'LL THRILL!

As your Pepsi bottler delivers syrup, gives you more profit!



YOU'LL GASP!

At the special advertising and P.O.P. material available!

FEATURING THE BIGGEST CAST OF FLAVORS EVER ASSEMBLED!

PEPSI-COLA! DIET PEPSI-COLA! TEEM!
EXCITING NEW MOUNTAIN DEW!
and the whole dazzling Patio flavor line!

CHEER TO HUNDREDS OF EXTRA SOFT DRINK SALES



GET IN ON THE ACT WITH YOUR PEPSI BOTTLER! CALL HIM NOW!

"PEPSI-COLA" AND "PEPSI" ARE TRADEMARKS OF PepsiCo, INC., REG. U.S. PAT. OFF. © 1966, PepsiCo, INC.

Editorial

It Needn't Cost A Fortune

THE RECENT Theatre Equipment Dealers Association-Theatre Equipment and Supply Manufacturers Association conference in Ft. Lauderdale, Fla., is glowing evidence of the value of intra-industry discussion.

Equipment manufacturers and dealers took full advantage of the opportunity to meet and discuss new equipment, technical advances, and mutual problems, with all the activity aimed at providing the world's theatres with more efficient projection and sound.

The conference also provided a forum for the expression of exhibitor views, ably presented by Sherrill Corwin, president of the National Association of Theatre Owners, who urged research designed to create the truly automated theatre of tomorrow.

Intra-industry communications are our stock-in-trade, and it was indeed heartening to see them advanced through representation at this conference by the heads of four vital industry organizations: Corwin of NATO; G. Carlton Hunt, Society of Motion Picture and Television Engineers; Spero Kontos, TEDA; and John Currie, TESMA.

In an industry where relations between various factions are often strained, any forum for a frank exchange of views and opinions is valuable. As Corwin pointed out, the prosperity of the equipment and supply industry is meshed with the well being of exhibition. The observation, of course, could be extended to include the mutual dependence of film buyers and sellers as well, but Corwin saved these observations for other conferences.

As far as the technical aspects of the motion picture industry are concerned, the NATO chief issued a call for increased research leading toward the automated theatre. He pointed out that such progress would not mean the elimination of the projectionist's position. Rather, it would uplift that position and enable "control chiefs" (which is what they would be in an automated house) to provide theatregoers with the ultimate achievements in projection and sound, adding a new dimension to the theatregoing experience.

Increased communications between equipment and supply personnel and exhibitors could also do much to bring about a day when faulty projection and sound is the exception in theatres rather than an all too common occurrence. Corwin termed this "preventive maintenance," and suggested that it could come about through periodic visits to theatres by trained personnel who could spot trouble spots and suggest remedial action of the necessary purchase of new equipment before the point of complete equipment breakdown was reached.

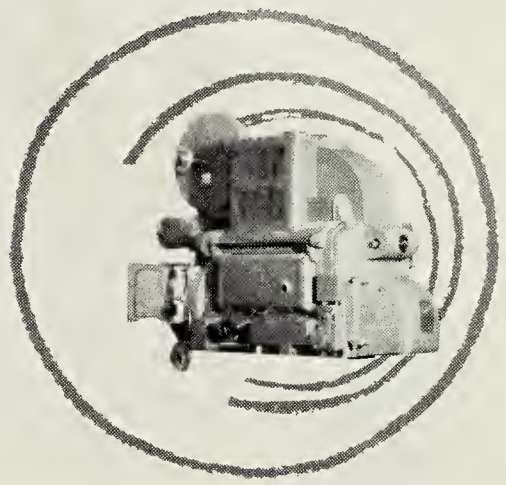
Due to a lack of communication within the industry (regardless of who is at fault for the situation), too many theatremen only come in contact with equipment experts at critical times and in expensive situations. This is hardly conducive to a happy relationship and makes a visit to the supply dealer about as pleasant as a visit to the dentist.

Proper theatre maintenance needn't cost a fortune. That is one message the technical community must carry to the world's showmen. The pages of this journal and the rest of the trade press are available to carry these messages and to bridge the gaps between factions of this industry with a constant flow of needed information.

Let's communicate, fellows!

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 N. Broad Street, Philadelphia, Pennsylvania 19107. **All contents copyrighted and all reprint rights reserved.**

Performing
39 years
of continuous
Theatre
Sound Service



and nobody even noticed

That's as it should be. Nobody should notice RCA theatre sound service. It's a local, behind-the-scenes service, planned to assure award-winning performances from your optical and magnetic sound systems, single or multiple track, standard or wide screen.

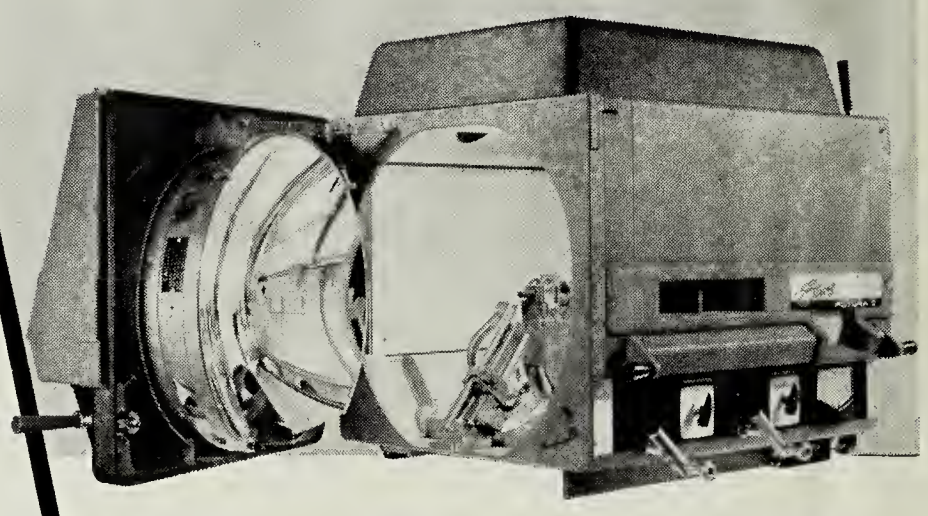
You can keep your equipment rolling best through the services of a local RCA theatre service technician — as thousands of other exhibitors do now. Write or phone for details.

RCA SERVICE COMPANY
A Division of Radio Corporation of America
Technical Products Service
Industrial Center, Camden, N. J. 08101
Phone: (609) 963-8000

RCA®

The Most Trusted Name in Electronics

If there's a new theatre being built within 25 miles of you...



YOU NEED ONE OF THESE MODEL FUTURA LAMPS MORE THAN EVER

FUTURA I 11mm, 75-105 ampere.

FUTURA I 13.6mm, 130-160 ampere.

FUTURA II 11mm, 100-125 ampere with automatic crater positioning.

FUTURA II 13.6mm, 120-160 ampere with automatic crater positioning.

Project the greatest amount of light per carbon dollar ever delivered.

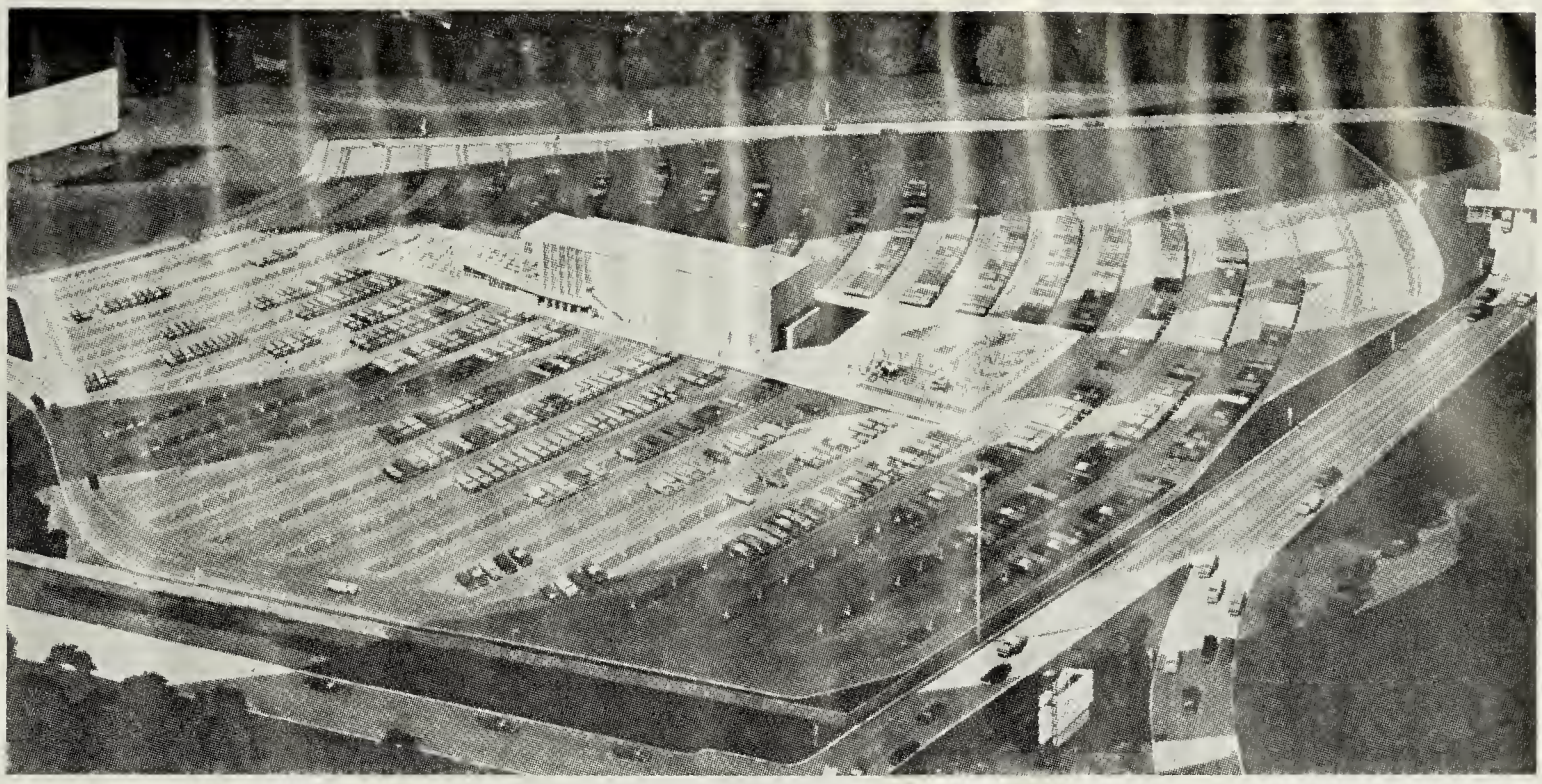
Efficient utilization of economical standard 20-inch carbons permits projection of an extra reel per carbon.

Use same reflector for dual 35 or 70mm projectors.

Send for brochure.

THE STRONG ELECTRIC CORPORATION

21 City Park Avenue • • Toledo, Ohio 43601



The Plainfield-Edison Theatre, N.J., with outdoor drive-in screen on the upper left and the indoor theatre building in the center. Projection booth at left end of the theatre building serves both the indoor and outdoor screens.

Drive-In-Indoor Theatre Revisited

Three years ago, the editors visited the new drive-in-indoor entertainment complex that is the Plainfield-Edison Theatre in New Jersey.

Intrigued by the potential of this modern indoor-drive-in combination, we subsequently featured it (MOTION PICTURE EXHIBITOR—Feb. 12, 1964) in the Physical Theatre section.

To evaluate fully the efficiency and value of the Edison-Plainfield combination theatres after three years of operation, the editors recently called on United Artists' Theatres division manager Richard Kane for a most interesting case history of the theatres.

The accompanying article gives some of the side-lights on this two theatre operation, its problems, its relative efficiency, and its success.

By RICHARD A. KANE
Southern N.J. Division Manager, United Artists Theatres

"When you buy your ticket at our box office, you have a choice of either watching the show on our large outdoor screen or sitting in our indoor theatre." These are the words heard by tens of thousands of moviegoers when they call at the Turnpike or Plainfield-Edison indoor-outdoor theatres located in the south New Jersey communities of East Brunswick and Edison.

Since their opening four years ago, the rapid rise of attendance has put the public's stamp of approval on these two unique modern structures operated by United Artists Theatre Circuit. These two theatres are located within 13 miles of each other and afford the surrounding communities two entertainment centers with seating capacity of one thousand people.

However, it is centainly true that handling six thousand people at one time can pose problems. In the past four years, we have learned to cope with situations of all sorts.

Traffic control is a must. People driving up to the boxoffice must be asked by the car hops if they are going to sit indoors or outside. If the patron wants to go into the indoor theatre, he is directed to drive to a designated ramp and then proceed into the large parking area directly behind the indoor theatre. This must be done so that the customer is not taking up a space by a speaker post that can be used by an outdoor patron. Needless to say, we have provided parking attendants that are stationed strictly in the parking lot to provide instructions and to help the people park. It also provides a sense of security to the people leaving their cars.

One of the major problems we have to deal with is during the bad weather. The patrons entering that night will fill the indoor theatre in short order. A constant check is made by the manager in the front office with the assistant manager of the indoor theatre to make sure seats are still available. When the indoor theatre is filled, cars then coming to the boxoffice are advised they may only watch the show on the outdoor screen, or may return for the next showing indoors. For those who wish to turn around and leave, the exit path must be opened, so as not to hold back any cars in line for the boxoffices.

At no time is the patron left on his own so that he may become confused and park in the wrong areas. The ramp men are well trained and the entire theatre operation knows the time schedules of all the shows. They are dressed in smart looking uniforms and hats, and can be identified at first glance. They are situated at strategic positions on the field where they may be of help to the customer.

Strict attention must be paid to the screen times. The same print is used in both the indoor and the outdoor theatres. A minimum of 30 minutes must be allowed between reels so that they can be rewound and put on one of four projectors in ample time for the change-over. During the week nights, the indoor showings start at 7:30 pm. There is no problem with the outdoor showing because they usually start a half hour sooner.

It is in the summer months when you cannot screen outdoors until after dusk which sometimes may run well into the

PHYSICAL THEATRE

EXTRA PROFITS



View from entrance showing drive-in screen and indoor theatre (far right).



Photo shows the indoor theatre, common projection booth serving indoor and drive-in, screens, upper concession deck, and ground level concession stand and patio.

later evening when the problem arises. The manager must make certain that at no time will there be a problem of the outdoor and indoor shows bumping into each other. Exit gates must always be manned because of difference in intermissions of the two theatres. People leaving the indoor theatre while the outdoor theatre is still in progress must be safely and speedily exited so that no disturbance is made to inconvenience the outdoor customer.

These two theatres afford the customers use of large playground areas with all the newest and most modern playground equipment and mechanical rides. On an average week-end night, two thousand children will fill these areas. Constant and strict supervision is always maintained. This is to assure safety and peace of mind for the parents.

While the children are happily playing, the parents can visit the most modern cafeteria type of snack bars afforded in the theatre. Four complete lines of food that are specially prepared and pleasantly run by well-trained staff of employees.

After purchasing their food, patrons may then go out to one of the outdoor patios. Tables, benches, and chairs are provided for their comfort. Music is piped over the sound system until show time. The ramp men are constantly patrolling, always anxious to be of assistance to any patron.

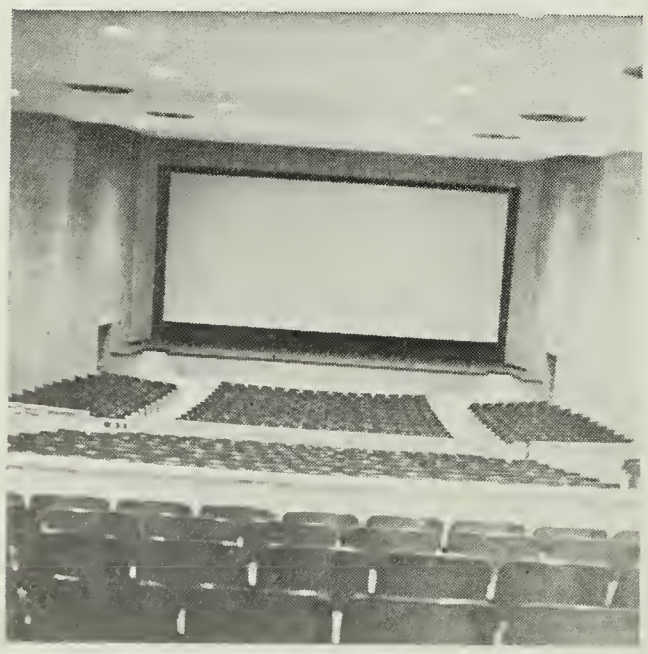
Every Saturday and Sunday afternoon, matinees are shown in the indoor theatres. A complete staff of indoor ushers and usherettes are on duty at all times to assure parents that the children are well cared for. It is nothing for either one of these theatres to have one thousand children attend each of these matinee showings. Women especially like to bring their children to these theatres and drop them off while shopping because of the efficient manner in which the operations are run.

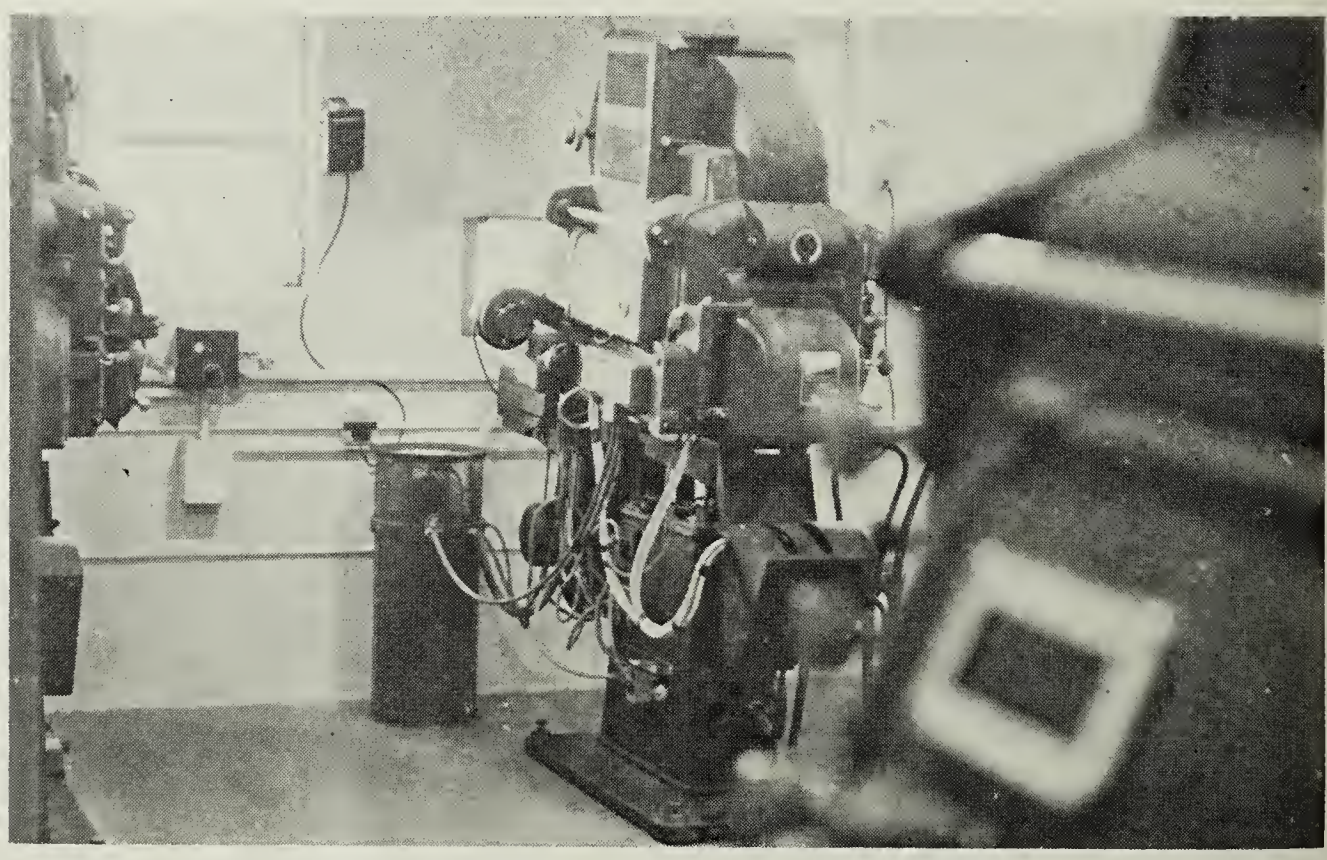
The problem arises when the late matinee shows are existing and the early patrons are coming in to watch outdoor shows. The men then are on the alert to see that no cars become involved in any accidents while entering and exiting.

If you were to stand in the middle of the floor on a Saturday or Sunday afternoon and see all the traffic lined up coming to the boxoffices and cars leaving the theatre, you would be amazed by the complete traffic control system that has been installed.

For the customers' convenience, a complete service truck is kept on the grounds of the theatres at all times. No customer is ever left in need of someone to change his flat tire or start his car due to a dead battery. I feel very strongly that all-in-all, due to the strong acceptance of the patrons, "we must be doing something right."

The screen and seating of the complex's indoor theatre. It shares customers with the outdoor layout, and is in greatest demand in inclement weather, when it fills up quickly and customers can be offered service at the outdoor theatre only. A dual theatre of this nature is a distinct innovation.





The back-to-back projectors of the common projection booth which serves both the indoor and outdoor theatres.



This is the famed Simplex speaker. It is the best drive-in speaker in the world regardless of price. And its price is $3.98

#LU-3067 unpainted.
Speakers are packed 16 per case.

When you get a Simplex, you know what you're getting!

• Die cast aluminum case... much lighter, stronger, smoother than sand cast speakers. • Tamper-proof stainless steel Philipshead screws. No teen-ager with a nail file will open them. • Spring loaded speaker unit "floats" in the case... absorbs the shock gently. And it's easy to replace if necessary. • A perforated aluminum screen between the speaker cone and patron helps prevent vandalism. • Every unit comes with a 1.47 oz. magnet and weatherproof cone. • The volume control is recessed for protection. The shaft is anti-corrosive stainless steel. • Genuine cork is used to form the speaker unit gasket. No chance of it opening up when wet. • A proven speaker that's been in continuous production for seventeen years—the best value you can buy!

DISTRIBUTED BY
N.T.S. National
THEATRE SUPPLY COMPANY
Subsidiary of General Precision Equipment Corporation

HOME OFFICE: 411 SETTE DRIVE, PARAMUS, NEW JERSEY 07652 • PHONE: (201) 265-2700

A Case Study In Picture Quality



KALLET CINEMA, NEW HARTFORD, NEW YORK

By G. M. Berggren
Manager Theatre Equipment
Kollmorgen Corporation

The Kallet Theatre of New Hartford, New York, was the scene of an experiment in picture quality. As the first theatre in the world equipped exclusively with Kollmorgen lenses for every format, it also served for a proving ground for a case study involving screen brightness and aperture plate dimensions. The information gained in this study also reported to the Film Projection Practice Committee of the SMPTE in October of 1966. The existence of this experimental data has tended to support the proposed changes and standards which apply to the motion picture theatre industry. A condensed version of the report is as follows:

The Theatre Description and Geometry: With seating capacity under 1,000 and a nearly square seating area, the theatre fits in the category of typically modern motion-picture theatres. The projection distance from film to screen surface is 144′; the screen maximum is 22½′ high × 50′ wide. The projection angle is 5 degrees downward or less.

The Projection Equipment: The screen is a new, flat gain screen, with a gain of less than 1.5. It is installed vertically with black contrast masking on all four sides. The projectors are convertible 35/70mm projectors with standard cast bases and equipped with high intensity carbon arc lamps with 18 inch "cold" mirrors. Shutters were arranged for 50% admission and the light is projected through optical quality port hole windows. The lamps in use, are designed for normal operation between 140 and 160 amps, however, at the first visit I discovered that they were running at the bottom rectifier tap between 128 and 133 amps. The lamps were not adjusted properly to my way of thinking, and the 70mm picture although of good quality was remarkably too bright with noticeable flicker in outdoor scenes.

Picture Size: On the above mentioned screen, lenses for 1.75, 1.85, and Cinemascope were selected to give exact image height at just over 22′. This resulted in a picture width slightly over 51′. A 70mm lens was installed which provided a picture 22½′ × 50′. In addition to the Cinemascope and 70mm pictures, the 1.75 picture at a width of 38½′ and 1.85 picture at a width of nearly 41′. Although the top and bottom masking was adjustable only by hand, the side masking had an electrically operated control to bring it into the 1.75 and 1.85 picture size.

Initial Problems: In addition to the lamp problem listed above, which was operating at below its rated amperage, the theatre was originally set up with a supposed 1.85 lens which was actually the wrong focal length giving a picture that was 22′ high by nearly 44′ wide. It was quite noticeable that their opening picture, which was "Lt. Robin Crusoe, USN," was noticeably cropped in height because the opening titles in initial credits were simultaneously against the top and bottom masking looking somewhat peculiar. On taking brightness measurements, with a Spectra brightness meter, it was found that the 1.85 picture was approximately 13 foot lamberts in the center, the CinemaScope picture was approximately 18, the 70mm picture was between 22 and 26 depending on the carbon setting. Changes to these items are listed below.

Aperture Plates: Due to the cooperative nature of the management, I made certain specific requests which they were particularly helpful with. As to aperture plates, I requested that they use machine made unfiled aperture plates cut to the proper dimensions. The 1.85 plate was marked .445 by .825; the 1.75 plate was marked .470 by .825. The CinemaScope plate was marked .715 by .825. The 70mm plate was marked .866 by 1.910. In each of these cases, with a precision vernier caliper, measurements proved that the plates have in fact been cut to .002″ within marked amount. Eventually the 1.75 lens and plate were removed from service, and were not further considered. The wrong focal length lens was eliminated, and SMPTE APAL film was utilized to assure that focal length was correct for the screen, and final adjustments to masking were made and left. These unfiled aperture plates are in use at the present time in this theatre, and I am unaware of any plans to change them or modify them in any way. Of course there is no 1.85 standard, but the dimensions utilized conform to generally accepted practice in the industry. The CinemaScope aperture plate is correct to the standard with the exception that it is .015″ undersized on width, which tends to correct its picture size to conform to the 70mm. Of course there is not currently a 70mm standard, however, the dimensions utilized are those normally employed for Todd-Ao, and other 70mm releases. The aperture plates have been checked to make sure that they are centered left to right and top to bottom in relation to each other, and utilizing the normal lens mount shift between 35 and 70, all pictures fall on the screen in the proper location in height and width. There is approximately a 3″ excess of picture on the masking on all sides, which is also the typical aperture plate blur which of course should not be seen on the screen. As a side note, this theatre was installed with accent on picture quality and proper picture size, and no time was spent on aperture plate filing. The concensus of opinion was that the effort was spent in the right direction.

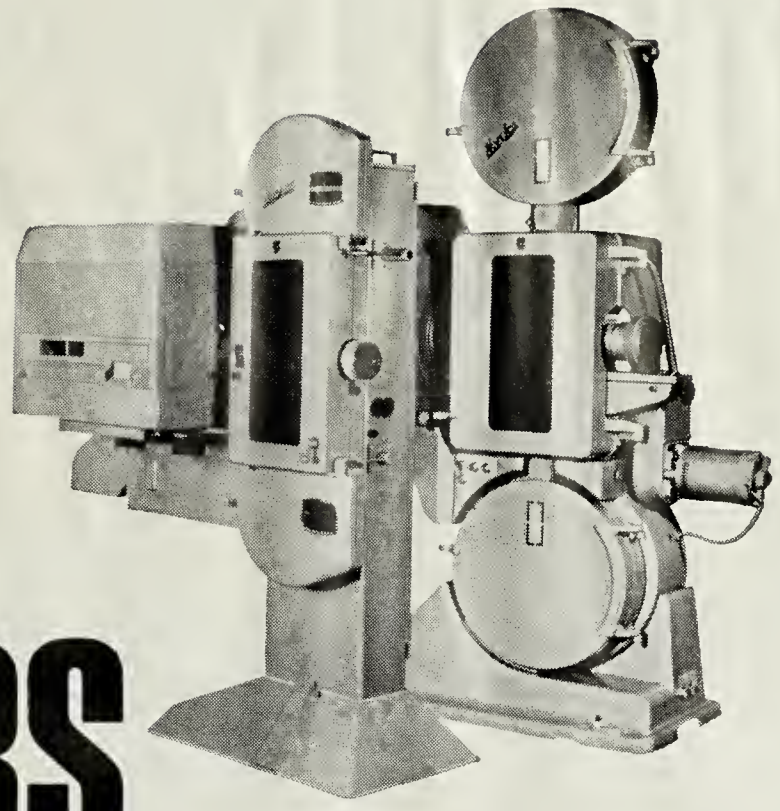
For Use of Subjective Test Film: A sample roll of the preliminary SMPTE subjective test film was used at least 10 different times in this particular theatre; for both 35 and CinemaScope showing, during five visits. The dealer, the manager, the owner, the projectionists, and several other visitors were considerably impressed by the film, its possibilities, the sound track accompanying the pattern, and there was a general consensus of opinion that it was a particularly rigid test of picture quality. Because of lens selection, the showing in CinemaScope showed the entire measurement pattern with the exception of approximately 7″ on the left and right sides. There was a further consensus of opinion that as remarkable as the test film was with the accompanying sound track, the manager, the owner, and the dealer were unanimous in the fact that it would never be shown to a paying audience; however, the theatre owner indicated his immediate willingness to purchase a roll of film for use within his circuit. The dealer was similarly interested.

Screen Brightness: Following correction of the picture size and possible focus problems, all attention was turned toward screen brightness control. Tests were taken at various steps on the rectifiers, and on a later trip, lens stops were calculated to even out the change over from one format to another. Eventually, each of the six lens sets were fitted with one type of stop or another, and the lamps were elevated to 145 amps, which placed them on the middle tap of the rectifier permitting flexibility in either direction. At this point, the Spectra brightness meter was allowed to operate continuously for at least half an hour to allow for warm up, and it was carefully zeroed. The correct working distance was remeasured for the lamps, and minor correction was made. Next, the positive and negative carbons were adjusted to locate the hot spot by using the meter. After determining this location the illumination was flattened slightly to a proper setting for 1.85. It was further flattened for use with CinemaScope, and the location for 70mm was found. The arc scope was suitably marked and the identical procedure was performed on the other lamp. The two lamps were again readjusted using the same lens, to assure that they performed within 1 foot lambert of each other. The precomputed stops were installed in the lenses, and focus setting was realigned using the subjective test film. At this particular time the picture size, focus quality, and lamp adjustments were complete. Further correction had been made to control illumination, to compensate for the larger than usual lamps installed.

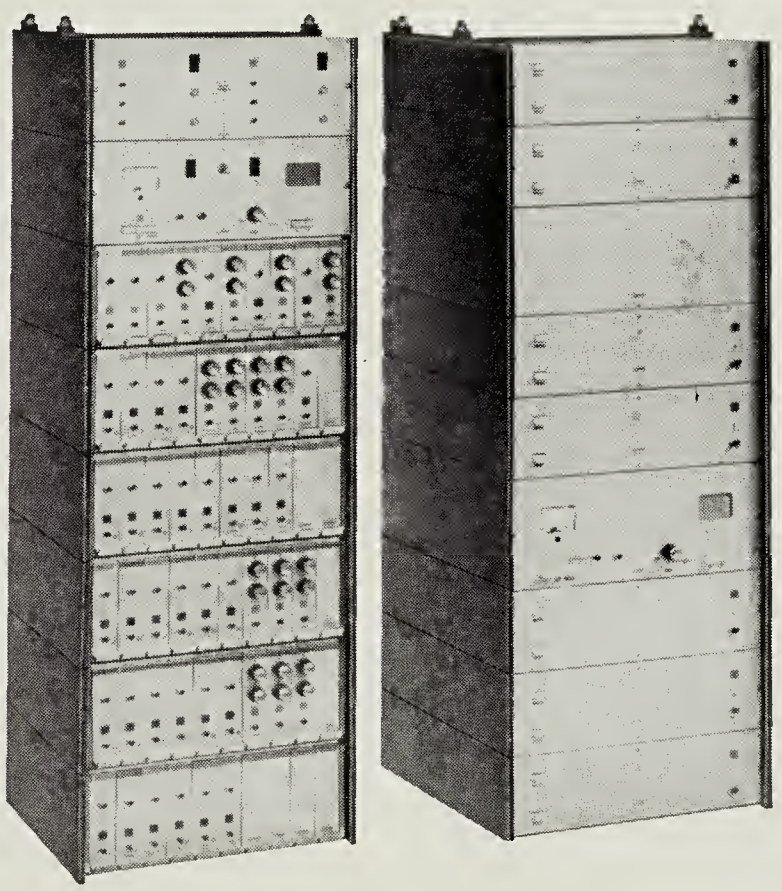
The following is a table of results for this particular theatre averaging the left and right to a single side measurement, and averaging the left and right machine to avoid complexity in reporting. As comment, the lamps had apparently been installed for proper operation

(*Continued on page* PE-18)

THE GREAT NORELCO PROJECTORS...



NOW HAVE A SOUND PARTNER!



The new Norelco all-transistor sound system is brilliantly engineered to bring out the best in any theatre—small, large, old or new. Its 6 channels are individually adjustable to achieve perfect acoustical balance anywhere. It's compatible with any projector or speakers, operates with anything from optical 35mm to magnetic 70mm, hooks up to record players, microphones or tape recorders. There's push button control of each sound source, low hum level, individual plug-in units for simple replacement, plus a long list of other reliability and convenience features. And they're all wrapped up in the most compact wall-mounted system on the market. Sound good? It is. Especially if you can team it up with a pair of Norelco 70/35mm or 35mm projectors. For all the facts on Norelco sight and sound equipment for your theatre . . . check your authorized Norelco theatre supply dealer or write:

Norelco® MOTION PICTURE EQUIPMENT DIVISION

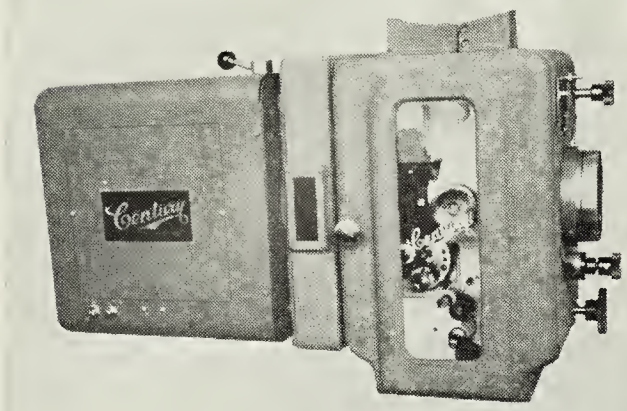
TESMA

North American Philips Company, Inc., 100 East 42nd Street, New York

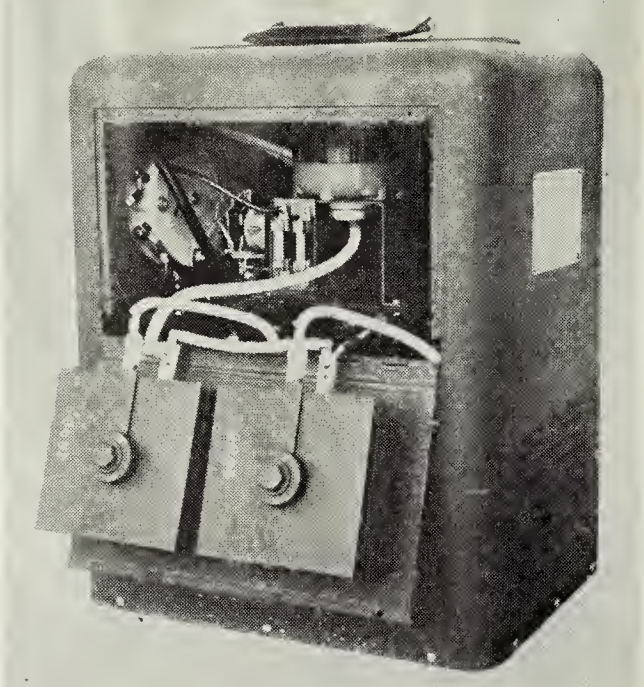
New Century Lamp Developed

NEW YORK—Century Projector Corporation has announced a new concept in providing a light source for motion picture theatre projection. The new lamp was developed in cooperation with Kneisley Electric Company, Toledo, and uses a gas discharge lamp manufactured and developed by the General Electric Company. It was introduced at the TESMA-TEDA meeting in Fort Lauderdale.

In addition to other features, the new lamp house is fastened permanently to the projector mechanism. This mounting is said to insure perfect alignment of the projector optics with optics of the lamp house. It is not necessary therefore, to "align" the lamp with "aligning" tools or adjust the focusing.



Century Xenon Arc Lamp attached to Century model A-35mm projector.



Power supply for Century Xenon Arc Lamp. Visible are rectifier stacks, current control, fuses and ventilating fan.

As far as is now known, the high efficiency of the optics, including a negative lens to collimate the light rays, is said to give the lowest cost per lumen of any light ever designed for any motion picture projection device. The optics work together with the projection lens to give a near perfect light distribution as has been seen in any theatre.

At present, the light operates at 500 watts with a current of about 28 amperes. Tests have revealed a light output of approximately 18,000 lumens which places the screen illumination almost as high as can be obtained from non-rotating carbon arc lamps.

Accompanying photos show the arc lamp "bolted" to the shutter guard of a Century projector. There is no mechanical support needed beneath the lamp, therefore no need for an arc lamp carriage. A mounting plate on the front of the lamp contains the negative collimating lens, exactly located at the optical center of the system.

Lamp meters the current which can be controlled from the power supply and the time that the arc is in use. At full current, the bulb has a guaranteed life of 1000 hours and a probable life of 1300 to 1500 hours. If theatre conditions permit, it may be possible to have 2000 hours or more life.

The knob protruding from the back of the lamp holds the bulb assembly. It is never necessary to remove the door of the lamp house except to change bulbs. There is a door switch arrangement so that when the door is open all power is cut off from the power supply.

Switches control the power supply thru the inter-connecting cable and start the arc—similar to "striking" a carbon arc. At the top of the lamp is the dowser handle which operates a dowser blade in front of the arc bulb.

Another photo shows the power supply which usually would sit on the floor directly in back of the projection pedestal. It can also sit on the arc lamp carriage directly in back of the lamp.

The two rectifier stacks are mounted onto the inside door panel. Extending down from the top, behind the fuses is the ventilating fan and to the left is the voltage control.



Artist's conception of Wometco Enterprises, Inc.'s new Twin Theatre, South Dade, Fla., scheduled to open early this year. The architect is A. Herbert Mathes.

American Seats Legislature

GRAND RAPIDS, MICH.—The Maryland State House, oldest in legislative use in the nation, now reportedly boasts the newest public seats in its Senate and House galleries. The seats are similar to those found in luxury theatres.

The American Seating Company has just completed the total re-seating job of 314 plush chairs in the building where George Washington resigned his commission before the Continental Congress in 1783.

In the Senate gallery, new seats are red vinyl with red trim. The color matches the red chairs on the main floor. The House has blue chairs with blue accessories, providing a colorful view from the floor.

The seats in both galleries are Stellar models and have wear-resistant Amerfoam polyurethane seat cushions which feature spring-arch construction for resiliency and sustained comfort. They rise quietly and automatically to a three-quarter-folded position when unoccupied, allowing easier clearing in the galleries.

End standards are mahogany tapered inserts that match the mahogany of the chairs on the main floor. Arm rests are wood.

Pepsi's "One-Way" Bottlers

PORTLAND, ORE — Pepsi-Cola Company's commitment to convenience packaging and its benefits to bottlers, retailers, and consumers were delineated in detail here by Lawrence Lombard, the firm's manager-convenience package sales.

In 1962, Pepsi-Cola initiated a crash program for "accelerated development of the one-way bottle," Lombard told 400 leading businessmen at the Third Annual Marketing Conference sponsored by General Electric and Portland State College.

He said an extensive market test of one-way bottles at a company-owned plant in Michigan in April 1962 conclusively revealed the one-way bottle had a potential for plus profits.

In addition, the test disclosed that "we could increase truck capacity by 80 per cent, load more cases on pallets and hand trucks, and avcrage substantially greater selling time because it was no longer necessary to collect empties."

Furthermore, Lombard explained, "the cases with one-ways were now lighter by at least a third than cases for returnables. This made delivery easier for the route salesman."

Citing retailer rewards, Lombard said one-ways "meant the end of empty bottle handling, an excessive accounting burden, as well as the end of backroom storage clutter."

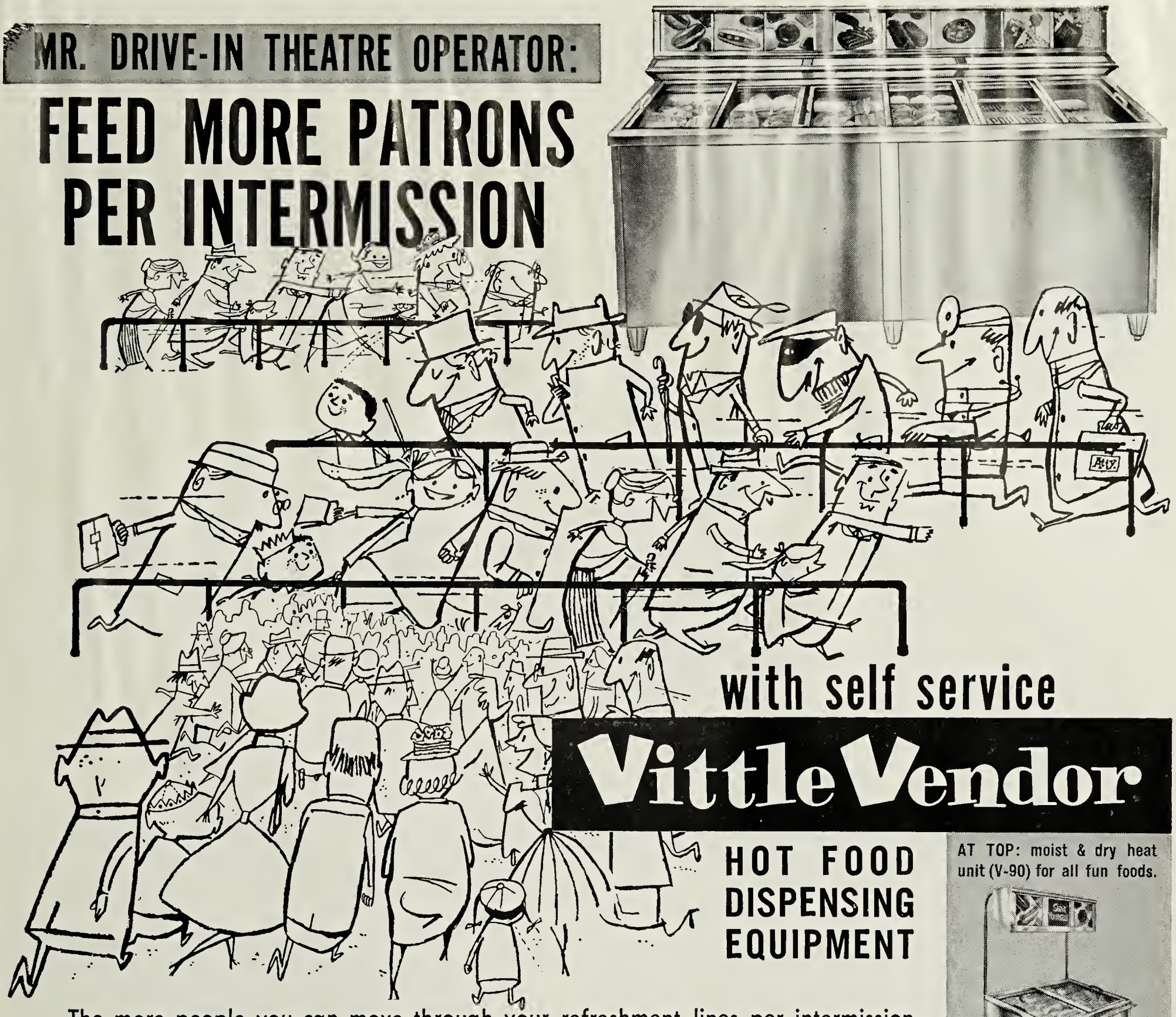
The one-way, meanwhile, captured the consumer craving for convenience by offering a package that could easily be disposed of and didn't require a deposit.

Lombard also observed that "because of the bottle handling nuisance and the growth of the general prosperity of the consumer, returnable bottles were frequently discarded to the extent that in many markets we were in one-ways but didn't really know it."

Today, because of the company's campaign to convert to convenience packaging, approximately 300 bottlers are using the one-way package.

MR. DRIVE-IN THEATRE OPERATOR:

FEED MORE PATRONS PER INTERMISSION



with self service

VittleVendor

HOT FOOD DISPENSING EQUIPMENT

The more people you can move through your refreshment lines per intermission THE MORE PROFIT YOU MAKE! With Vittle Vendor self-merchandising, self-service dispensing lines, your patrons will help themselves to hot dogs, hamburgers, shrimp-rolls, popcorn WITHOUT DELAY! You'll serve twice as many as in walk-up counter service operation.

Another bonus. You can prepare snack foods in slow periods, hold them "flavor fresh" and at perfect, thermostatically controlled, temperature.

Don't settle for less than the best, the all-stainless steel Vittle Vendor line. Let us send you full details, even a suggested layout, without obligation.

AT TOP: moist & dry heat unit (V-90) for all fun foods.

VCW-36 moist heat counter unit.



VP-24 popcorn warmer

STAR METAL CORPORATION

TRENTON AND ANN STREETS ✳ PHILADELPHIA, PA.

OTHER STAR METAL FOOD SERVICE EQUIPMENT...



Coffee Urns | Compact refrigerators | Sandwich units | Water coolers | Refrigeration

Star Metal Corp.
Trenton and Ann Sts., Phila., Pa.

Please send me:

- ☐ Vittle Vendor information
- ☐ Free advice on planning & designing
- ☐ Data on other food service equipment: specify: ____

Name_____ Title_____

Company_____

Address_____

City_____ State_____

John Selby Mourned

WEST RICHFIELD, O.—John Selby, president of Selby Industries, Inc., died at his home in Bath, Ohio, Sunday, Jan. 15, 1967.



SELBY

Selby founded Selby Industries, Inc., because he recognized years ago the great future of outdoor theatres as a peculiarly American entertainment medium. Over a period of some 22 years he helped plan and build more than 600 outdoor theatres in the United States, Canada and Puerto Rico. He was particularly skilled in topographical engineering and laying out drive-in theatres to accommodate the maximum number of cars, with the greatest convenience for drivers and clear visibility for viewers.

At one time, earlier in his career, Selby owned three outdoor theatres, so he brought to the planning and construction of outdoor theatres a practical and personal knowledge of their operation. He was working, during the past several years, on the development of a better screen surface which has been all but completed, and was in the process of writing a manual on how to design and construct drive-in theatres.

Selby knew no working hours. He would work around the clock when engrossed in a project, and he made hundreds of trips around the nation to assist in planning and constructing drive-in theatres.

He leaves four sons. Bill and Tim are active in Selby Industries, Inc. Another son, Jerry, is in his own business of a similar nature. The youngest son, Mike, is a student at Akron University. There are four grandchildren. Mrs. Selby died about a year ago.

Selby was born in Cleveland, graduated in 1931 from Case Institute of Technology, and spent his entire life as a resident of northeast Ohio.

The continuity of Selby Industries, Inc., will be uninterrupted, and it will continue to operate under the same basic policies and with the same personnel, products and services.

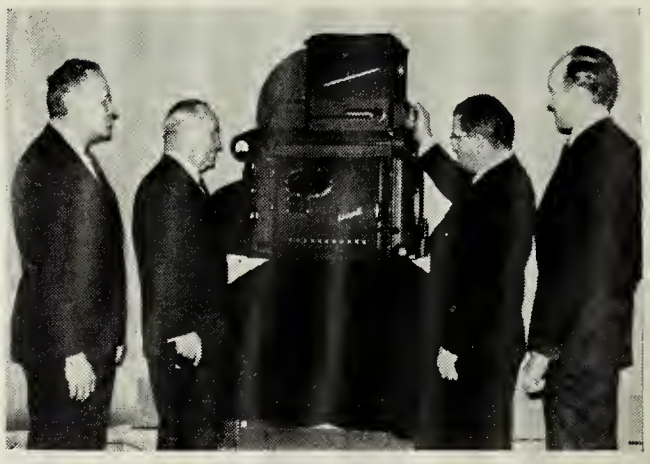
Ashcraft Patent Approved

NEW YORK—C. S. Ashcraft, Jr., president of the C. S. Ashcraft Mfg. Co., Inc., announced that the U.S. Patent Office has approved a patent covering the invention by his father and himself of the Core-Lite system of projection arc lamp optics.

The Core-Lite system, according to "Bud" Ashcraft, has been an exclusive feature of Ashcraft arc lamps which have been manufactured and sold while the patent has been pending.

In commenting on the approval of the patent, Bud Ashcraft said, "We and our authorized dealers are delighted with the approval of the patent for our Core-Lite system of projection arc lamp optics. It is officially recognized this is an improved and modern method of lighting all motion picture screens completely—side-to-side and top-to-bottom."

Ashcraft continued, "The Core-Lite system is the result of establishing and proving geometrical and optical equations to a system of projection arc lamp optics. Our Core-Lite system makes full use of the positive carbon core magnification directly at the film aperture and dissipates the harmful brown, red, and yellow rays of the shell or rim of the carbon away from the film aperture and on to the water cooled cooling plates of the projector. The result is a brilliantly lighted picture because the white light of the magnified core of the positive carbon is evenly distributed over the entire film surface at the film aperture. 'Hot-spotting' is eliminated and overall focus is improved. The better results in screen lighting account for the unprecedented acceptance of our Core-Lite line of projection arc lamps for all processes of projection such as 70mm, 35mm, Cinemascope and flat, Cinerama, and D-150 through the use of a single 18" front Surface Cold Type Reflector."



Bud Ashcraft (second from right) discussing the Core-Lite system of projection arc lamp optics with plant supervisor Larry Orthner, sales engineer Allen Smith, and plant manager Albert Johns.

No Aisles Here

The 1,200 seats for Parker Playhouse in Fort Lauderdale will be supplied by the American Seating Company, Grand Rapids, Mich., it was announced. Total cost of the Playhouse, which opened recently, is close to $1.5 million.

Parker Playhouse is equipped with a continental seating layout, employing no aisles except at both sides of the theatre, according to John L. Volk, its architect. There are 26 rows of red Stellar chairs—the last one 96 feet from the stage—and no balcony. Entrances are along each side of the seating area.

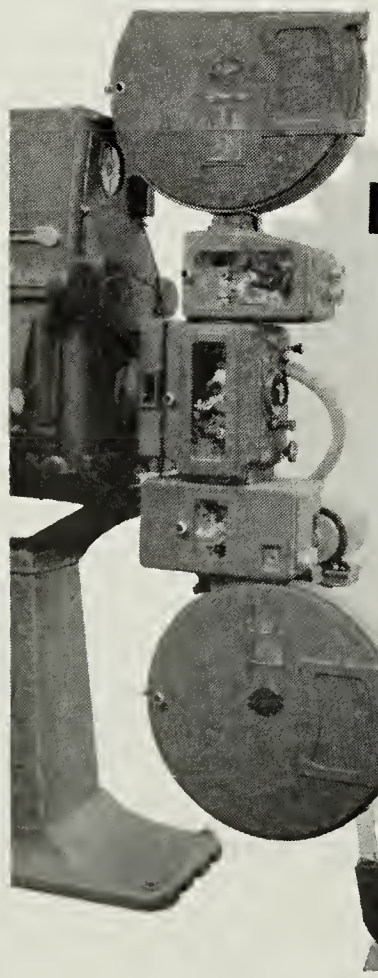
D-150 System Explained

HOLLYWOOD—At a recent press conference, officers of Dimension 150 stated that "The Bible" marked the first theatrical production photographed and exhibited in the Dimension 150 process. Commenting on the D-150 All-Purpose Projection System, Carl Williams, vice-president, mentioned that with this system the theatre owner is not bound to the obvious limitations of either a small or wide screen format. He enjoys the versatility of presenting any size picture from 35mm, "scope," conventional 70mm, to Dimension 150 with the change in screen size (and ratio) accomplished automatically within seconds.

This statement was made in response to a question regarding the range of versatility of the D-150 All-Purpose Projection System as opposed to other conventional systems which limit the exhibitor to only one basic system, be it wide screen or small screen. With such a single purpose system the exhibitor is forced to shut down for costly theatre conversion when he wishes to exhibit in another format.

Asked about new developments, Williams said that they have just incorporated a new, eight-channel stereophonic sound system into the all-purpose package. Heretofore, six-channel sound constituted the optimum in prestige theatre presentations. Theatres already equipped with the D-150 six-channel system can readily adapt to the eight-channel system. The new system was developed exclusively for D-150 by the Ampex Corporation, a leading design manufacturer of quality theatre sound equipment.

He went on to say that they have incorporated several new design changes in the fabrication of the D-150 screen sheet. Each screen is manufactured to D-150 specifications. This provides an optimum quality, deeply curved single screen sheet, custom engineered and fabricated for a specific theatre being equipped for the D-150 All-Purpose Projection System.



'67
In '~~66~~ the Best
Pictures are being
projected by Century

Clearer, sharper, brighter pictures by far. With little fuss or bother—and at lowest cost, too. See for yourself how we can help **you** achieve "best picture" projection.

- Perfected Standard Projectors, 70-35mm
- Hi-Fidelity CINE-FOCUS® Projectors, 70-35mm
- UVIR-2 Double Coated Quartz Heat Filters

(The Best in Sound Reproduction, too — with Century All-Transistor Sound Systems)

See your Century Dealer — or write:

CENTURY PROJECTOR CORPORATION
NEW YORK, N. Y. 10019

◀ Century CINE-FOCUS 70-35mm Projector featuring CINE-FOCUS *Projector Film Stabilizer*

Ideas Aired At TEDA/TESMA Conference

FT. LAUDERDALE, FLA.—The Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association conference here can have far reaching effects if recommendations are followed by exhibitors and the Associations themselves.

The four-day conference gave manufacturers the opportunity to show their equipment to supply dealers and personally discuss improvements and technical details.

In his kick-off address (see last week's issue), Sherrill Corwin, NATO president, urged the dealers and manufacturers to initiate new ideas in technical advancement to create the theatre of the 21st century.

Stating that the trend to the smaller 500–1200 seat theatre of today lends itself to an automated operation, Corwin said it would be a great step forward for exhibition and urged serious consideration of development of an automated system by the dealers and manufacturers.

G. Carlton Hunt, president of the Society of Motion Pictures and Television Engineers, stressed the necessity of a theatre standards manual and requested all segments of the industry to cooperate. He also asked exhibition to keep abreast of technical improvements and to rejuvenate their theatres and bring back some of the glamour and showmanship that has been lost.

Larry Davee, president of Century Projector Corp., while stating that multi-dimensional films will write the next era in entertainment, warned against another fiasco like the last 3-D cycle.

The conference was also addressed by Al Boudouris, president of Eprad; Glenn Berggren of Kollmorgen; S. L. Kontos and John Currie, respective presidents of Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association; Frank Riffle of Carbons, Inc.; and Jack Servies, president of National Theatre Supply Company.

Plans were announced to hold the next conference in Las Vegas.



Five executives who appeared at the TEDA/TESMA Conference ceremonies: (l-r) Robert K. Tankersley, president of Rocky Mountain Theatres Association and president-designate of TEDA; John C. Currie, president of TESMA; Sherrill C. Corwin, president of NATO; Spero L. Kontos, president of TEDA; and G. Carlton Hunt, president of SMPTE.

Ashcraft presents

SUPER CORE-LITE® 35/70

CORE-LITE® 135 35/70

PROJECTION ARC LAMPS
. . . with the Exclusive Ashcraft Core-Lite optical system! (Pat. pending)

. . . THE MOST MODERN, EFFICIENT PROJECTION ARC LAMPS EVER DEVELOPED FOR LIGHTING ALL THEATRE SCREENS!

CORE-LITE® 110

® Registered Trade Mark

SOLD EVERYWHERE IN THE UNITED STATES BY LEADING AUTHORIZED THEATRE SUPPLY DEALERS

C. S. ASHCRAFT MANUFACTURING CO., INC.
36-32 THIRTY-EIGHTH STREET, LONG ISLAND CITY, NEW YORK

HIGH PRAISE

pours in for our

New De Luxe

Rocker Lounger



The Chair of Tomorrow
. . . here Today!

We're doubly proud, first because this chair tells its own story of all that's gone into it and secondly because exhibitors acclaim it for the ultimate in comfort, beauty and quality. Why not see for yourself. But see it soon.

Illustrated Brochure on request.

MASSEY
SEATING CO.

100 TAYLOR STREET, NASHVILLE, TENN.

Tel: CHapel 2-2561

IT'S TRUE ABOUT "FRESCA"

When we accepted Coca-Cola's gracious invitation to attend their Fresca party at the Four Seasons in New York, we didn't really believe they controlled the weather, particularly blizzards, but Tuesday, Feb. 7, made us a believer.



The blizzard on that day rivaled in intensity the well known snowstorms Fresca uses in its television commercials. Coca-Cola's invitation to the party prophetically stated that Feb. 7 would be the date of "the big blizzard of New York."

Inside the Four Seasons, our hosts were warmly hospitable, offering entertainment by Peter Duchin and his orchestra and a singalong with Mitch Miller.

Plans for introducing Fresca to the 18.5-million individuals in the New York metropolitan market will be backed with an advertising, promotion, and marketing program on an unprecedented scale.

Fresca, Coca-Cola's new citrus-flavored, sugar free soft drink, will be advertised and promoted to reach the total family market as a refreshment soft drink and mixer.

Fresca has been tested extensively in cities in the northwest, New England, midwest, and south, and sales were beyond expectations, it was reported.

And just in case the blizzard outdoors wasn't enough, what did the Coca-Cola people offer for added entertainment?

You're right—an ice show!



Three honest-to-goodness winners in the projection booth of the Panorama Theatre, Rochester, N.Y., a link in the Jo-Mar theatre chain. The first winners, chosen from many contestants, are Miss Peggy Leonard "Miss Rochester" and Miss Linda Scheid "Miss Jo-Mar." The third winner is the booth's Ashcraft installation of Super Core-Lite Arc Lamps. Also pictured are Morris Slotnick, president of Jo-Mar; Gerry George, manager of the Buffalo branch of National Theatre Supply; and John Martina, chairman and general manager of Jo-Mar.

CARBON ARCS . . . **FOR FINEST PROJECTION** . . . Compact Xenon Arcs

Lorraine Arc Carbons
division

- Brighter Light on Screen
- Longer Burning per Carbon
- More Economical . . .

XETRON® products
division

XETRON LAMPHOUSES • XETRON POWER SUPPLIES

CARBONS, INC., BOX K, CEDAR KNOLLS, N. J. 07927

Drive-In Light Plight Solved By Selby Firm

COLUMBUS, OHIO — A new discount store opening in the neighborhood is generally good news to an open air theatre operator. And it was for William O. Queen, co-owner of the Linden Air Drive-In until, a short time before the store's grand opening, its parking lot lights were tested. Not only did the lights effectively illuminate the store's parking lot, but they also shone, across the street, directly into the eyes of Queen's patrons.



Selby Lite-Tite Fencing at the Linden Air Drive-In.

Queen was on the telephone before the end of that night's show. One call went to John Selby, president of Selby Industries, West Richfield, Ohio. Selby was on the scene the next day. He drew up specifications for a steel fence to serve as a light shield and telephoned the order to his factory 132 miles away. The next morning, a new 20-foot high fence that ran 178 feet on either side of the screen was delivered to the Linden Air Drive-In.

The fence is made of Selby's deep-ribbed channeled steel with enamel baked on. It's his standard Lite-Tite fencing that has a 15 PSF wind rating. The fence is supported by steel posts 16 feet apart. The posts are set in 14-foot long spread concrete footings. Although 20 feet high, the fence doesn't begin until it is eight feet off the ground.

Although the store owners had planned to leave their lights on nightly prior the grand opening, once they heard Queen's story, they agreed to keep them off until his light shield was built. One week later, the lights were switched on and, except for that first night, Queen's patrons were never bothered by store's lights again.

Mid-America Adds D-I

ST. LOUIS—Louis Jablonow, president of Mid-America Theatres, announced the purchase of the Waring Auto Drive-In, Carbondale, Ill. Mid-America Theatres has changed the name of the theatre to Campus Drive-In. Plans are now being formulated to remodel the facilities at this theatre for the convenience and comfort of our patrons. Paul Schultze, formerly manager of the Capri Drive-In, Wood River, Ill., was transferred to Carbondale to be manager of the Campus Drive-In.

At the present time, Mid-America Theatres operates 16 theatres in Missouri and Illinois. They are continuing their expansion and remodeling program and it is expected that several new locations will be added. The Esquire, St. Louis, is being completely remodeled.



The Bay Terrace Theatre, Bayside, L.I., recently acquired by Loew's Theatres. The house's selling points are its parking facilities, furnishings and equipment.

ATTENTION
Sharp Buyers

EPRAD INC.
1214 Cherry Street • Toledo, Ohio 43608
Send me your FREE "sharp buyers kit."
I want to make sure I don't get clipped
when shopping for bargains.

THEATRE _____

STREET _____

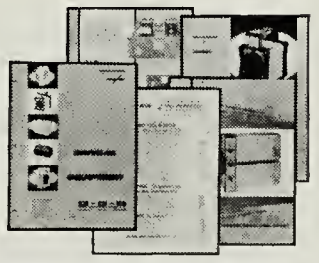
CITY _____ STATE _____ ZIP _____

MY NAME _____

CLIP THIS...

to avoid getting clipped when hunting bargains.

Confess. Occasionally you by-pass your Eprad dealer and buy from another dealer. Or worse, some far off direct-seller. *Did you get a bargain? Or a clipping?* There's one way to be sure. Get Eprad's "sharp buyers kit." This FREE kit includes product literature and theatre prices on Eprad's long line of products. With it, you can compare prices to prices, apples to apples. Make sure you get a bargain. Chances are you'll find buying Eprad products through an Eprad dealer guarantees your money's worth. Send for your FREE kit today.



FREE "sharp buyers" kit.
Includes price lists, product literature. Helps make sure you always get your money's worth.

SPEAKERS • HEATERS • JUNCTION BOXES
CASH CONTROL SYSTEMS • SOUND SYSTEMS

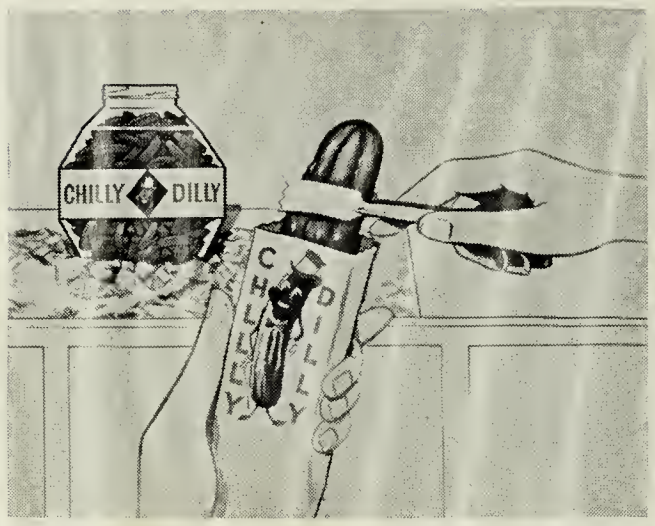
Sold Internationally Thru Theatre Supply Dealers
EPRAD®
incorporated
1214 Cherry Street ▪ Toledo, Ohio 43608

SERVING THE THEATRE INDUSTRY SINCE 1946

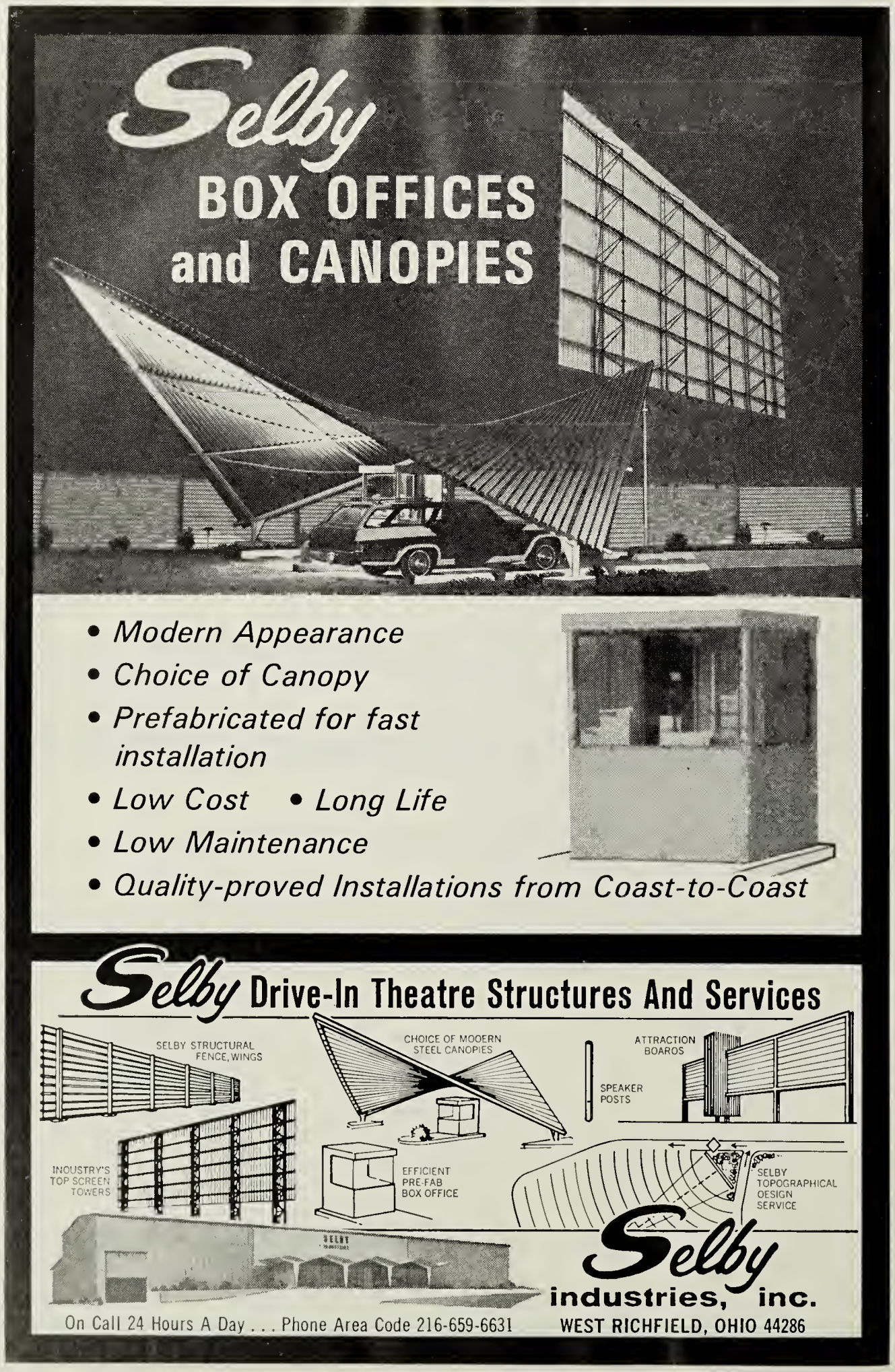
"Chilly Dilly" Trailer

CHICAGO, ILL.—The "Chilly Dilly," a profitable, easy to handle snack bar item, gets a brand-new boost with a just-released 30-second, full color 35mm trailer for use by theatre operators and concessionaires. Star of the new release is Mr. Chilly Dilly himself, an iced pickle in a handy bag, ready for instant munching. "Hi!" he says, "I'm Chilly Dilly, the personality pickle!" and quickly goes on to get the message across: there's a unique snack for sale at the refreshment stand.

The Chilly Dilly, one of the most successful food service promotions to hit the snack stand business, sells everywhere. Basic to the idea is an iced pickle in a bag or pouch; your local pickle packer, or Pickle Packers International,



Inc., St. Charles, Ill., can tell you all about the Chilly Dilly idea.



Hi-Fi, SpectaColor Ads Support Fresca Sales

ATLANTA—A major newspaper pre-print program will be launched this spring to promote Fresca, the newest soft drink from the Coca-Cola Company. All advertisements will be published in full color. More than $1 million will be allocated for the campaign.

SpectaColor, the most recently perfected technique of pre-printed color for newspapers, enables the paper to furnish advertising in color similar to good magazine quality and allows the ad to be printed and cut as a single unit. Hi-Fi is so designed that a complete ad appears regardless of where the roll is cut. In the coming pre-print program for Fresca, the same copy will appear in both Hi-Fi and SpectaColor. However, the design of the ad will be slightly different.

Hi-Fi and SpectaColor insertions will utilize three different ads for Fresca, the first to be released this spring and the last sometime in the late summer. The "Blizzard Kickoff" ad will support local package introductions by Coca-Cola bottlers. The second advertisement in the series will be "Fresca and Sherbert," featuring related food items. The third will feature the "Blizzard Girl" and will introduce a special summer promotion for Fresca.

This fast-growing form of pre-print ads for newspapers has obtained extremely high readership scores wherever it is used. A record-breaking 99 per cent "noted" score was reported on a nationwide pre-print ad campaign for Coca-Cola run in the fall of 1964. Personal recall of color pre-print insertions often average three times that of comparable black and white advertisements.

"The image building value for Fresca is tremendous," notes Ira C. Herbert, vice-president, Coca-Cola Company. "Hi-Fi and SpectaColor newspaper ads provide an ideal setting for the blizzard theme. Another advantage of the ads is their flexibility range. They can be readily adapted to localized copy or promotions, featuring new package introductions, special pricing and other activities."

The strategy in newspaper advertising in 1967 will implement the continuing "blizzard" theme for Fresca. This advertising has achieved some of the highest levels of consumer awareness recorded for any new product.

N.T.S. Discount On Carbons

PARAMUS, N.J.—The just-announced increase of approximately five percent in the price of National carbons by the Union Carbide Company will be partially offset by discounts immediately available to all users, according to National Theatre Supply Company.

J. W. Servies, president of National Theatre Supply, said, "Price increases by manufacturers do not benefit dealers. We also have had increased distribution and handling costs that can no longer be completely absorbed. NTS has historically fought the trend towards rising costs by passing along realistic savings where our nationwide operation makes it possible. In this instance, we are establishing quantity discounts available to all customers.

"Effective Feb. 13, 1967, orders of four to nine cases of National carbons in one shipment to one location will be subject to a three percent discount. 10 to 24 cases will be entitled to a five percent discount, and 25 or more will be subject to a seven percent discount. All orders, regardless of quantity, will be subject to a five percent cash discount accorded for prompt payment within 10 days from date of invoice."

Billingsley Heads Dr Pepper

DALLAS—The Dr Pepper Company board of directors has named H. S. Billingsley chief executive officer of the company, while he retains his title of president. W. W. Clements was elevated to executive vice-president and elected to the board. Clements was serving as vice-president of marketing and will continue to supervise the marketing function.

Billingsley said Wesby R. Parker, board chairman and chief executive officer of the company, who died recently, had built a strong management group highly capable in carrying on the functions of the business. He told the board that 1966 was the company's most successful year on record, but final figures are not yet available. Sales were 13 per cent higher than in 1965.

Clements, a native of Alabama, worked as a route salesman for the Dr Pepper Bottling Company of Tuscaloosa while attending the University of Alabama. In 1942 he joined Dr Pepper as a zone manager for a northwestern area. In 1949 he was elected vice-president and general sales manager of the company and became vice-president of marketing in 1957.

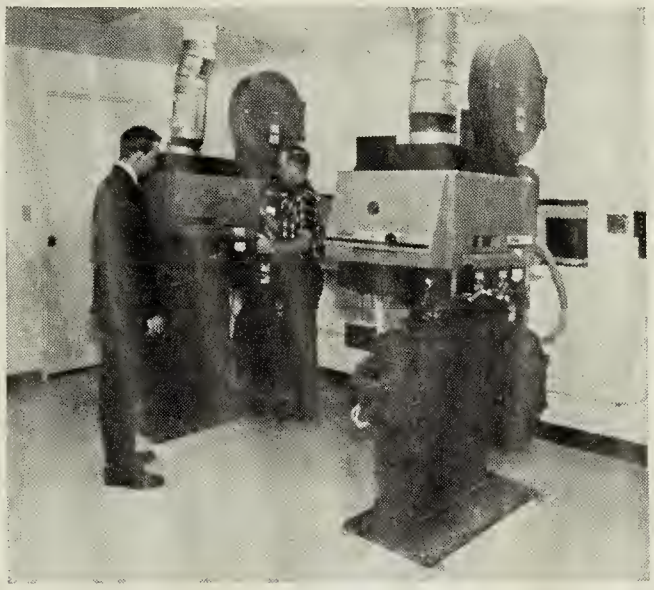
B&K Starts Construction

JOLIET, ILL.—Henry G. Plitt, president of the Balaban & Katz circuit, was first to dig-in at ground-breaking ceremonies marking the start of construction of the Hillcrest, the first new motion picture theatre in 30 years or more in this area southwest of Chicago. It is being erected at the Hillcrest Shopping Center in suburban Crest Hill and is expected to be completed by late spring, 1967.

Also participating in the ceremony were Jesse Shepherd, general contractor for the project and developer of the shopping center; Bruce Thorn, president of the local merchants' association; and Balaban & Katz executives including Nate Platt, Ray Fox, Maurice F. Glass, Arthur Goldberg and William Picha.

The design and decor of the Hillcrest, Plitt said, will be modern in every detail, utilizing the most advance concepts of theatre construction and in complete harmony with the surrounding landscape.

It will be equipped for wide-screen projection, utilizing various innovations in sound and projection systems.



In a projection room conspicuous for spaciousness and neatness, Jesse Murrah, projectionist, (right) and Donnie Davidson, manager, are shown with the new Futura projection lamps, recently installed by Oklahoma Theatre Supply Company, Oklahoma City.

East Texas Theatre

LONGVIEW, TEX.—East Texas Theatres, Inc., announced the completion of plans to build a large, luxury-type theatre here. Construction is scheduled to begin this month.

The building will have a combined seating capacity (balcony and main floor) of 1200. The new seats will be large and comfortably spaced. Floor elevation and a staggered seating arrangement will allow patrons an unobstructed view. In the large lobby, marble and terrazzo will be used extensively. The masonry building will contain 20,000 feet of floor space and will contain an auditorium, lobby, lounges and ticket office. A carport will also be built which can be used during inclement weather.

The theatre will be erected and owned by Robert Cargill, who has signed contracts with Jefferson Amusement Company and East Texas Theatres, Inc., and after whom the theatre will be named. The auditorium will be available for morning use by conventions in Longview.

East Texas officials announced that this would be an all-purpose theatre capable of handling any projection process now on the market or to become available in the foreseeable future. This will include closed circuit television facilities. All machinery and equipment will be new.

E-K Scientists, Neighbors Announce Retirement

ROCHESTER, N.Y.—Two recently retired scientists at Eastman Kodak Company share not only commendable long-service records with the company, but also the identical number of years as neighbors on the same street.

Dr. Philip T. Newsome of Kodak Research Laboratories, and Oran E. Miller of Kodak Park Works, have retired from the company after 41 and 40 years of company service respectively.

Dr. Newsome began his Kodak career as a physical chemist in July, 1926, exactly one year before Miller joined the Kodak Research Laboratories in July of 1927.

Dr. Newsome, a research associate in the chemistry department of Kodak Research Laboratories, moved to his present home at 488 Sagamore Dr., Irondequoit, N.Y., in 1938, the same year Miller took up residence at 501 Sagamore Dr., just across the street.

Dr. Newsome became a research supervisor in the chemistry department of Kodak Research Laboratories in 1944 and four years later was named a research associate in the department. While at Kodak he did research on cellulose materials and synthetic resins. He also conducted extensive study of the physical properties of glass and the absorption spectra of sensitizing dyes.

Upon joining the Kodak Research Laboratories, Miller served in such fields as sensitometry, photometry, motion pictures, sound recording, color photography and optical instruments. He transferred to the Hawk-Eye Division in 1942 as training supervisor of the manufacture of fire control instruments. The following year he joined Kodak's Oak Ridge, Tennessee, staff.

He returned to Rochester, N.Y., as a senior engineer and senior technical associate in the color technology division of Kodak Park Works in 1945. He was appointed section supervisor of the physical laboratories in the photographic technology division in 1954 and served as a special project consultant from March, 1966, until his retirement.

PRESENTING THE REGAL . . . FOR A PREMIUM PICTURE

- Unique for backup only
- Premium contrast
- High light distribution (90-100%)
- Controlled brightness
- Increased image stability
- Increased focus depth



KOLLMORGEN CORPORATION
NORTHAMPTON, MASSACHUSETTS 01060
50 YEARS OF IMAGE QUALITY

Request REGAL Specification Sheet K2-90

TESMA Elects Directors

FT. LAUDERDALE, FLA.—Two new directors of the Theatre Equipment and Supply Manufacturers Association were selected to serve until new elections are held in October. They are Frank Riffle, president of Carbon, Inc., and Dick Strauss, executive vice-president of Adler Silhouette Letter Company.

The NEW TECHNIKOTE "JET WHITE SCREEN"

A SPECIAL COATING uniformly scatters incident light regardless af incidence angle and provides an easily cleaned appearing surface with substantially less gloss than conventional flat finishes.

WILL STAY WHITER LONGER!
WILL GIVE BETTER CLARITY
AND COLOR RENDITION!

— and —

XR-171 SCREEN

. . . The anti-static pearlescent screen that excels for both 35mm and 70mm.

THE FINEST IN DRIVE-IN SCREEN PAINT!

"SUPER-WHITE"/"HI-DENSITY"
. . . the ald stand-by! Better than ever.
. . . for stipple effect with lamb's wool roller.

"VINYLKOTE"
. . . vinyl plastic woter mix for clean surfaces.

Available from your authorized Theatre Equipment Supply Dealer.

TECHNIKOTE CORP.
63 Seobring St., Brooklyn, N. Y. 11231

CAREW SCREEN TOWERS



- Present a clear functianal design and require only faur supparting piers.
- Are extremely flexible as ta screen area and height.
- All structural members are af hat ralled A-36 Steel having a minimum thickness af ¼" primer painted.
- Anchar bolts, leveling plates, and anchar balt plans and reactians are included.
- Screen is heavy gauge galvanized metal with a baked prime caat af paint.
- Screen surface presents no harizantal jaints.
- Prices furnished upan request

CAREW CORPORATION
York, Pennsylvania 17402

A Case Study In Picture Quality

(Continued)

on 70 mm, which gave a slight off-center illumination to 35. And this was noted during the taking of readings, however, the left to right differential was never more than 1 foot lambert. Repeated readings using the same equipment and lenses showed a normal deviation of less than 1 foot lambert. The left to right machines were compared continuously, including change over during operation, and the variation was always less than 1 foot lambert. The only problem that arose, was allowing for the positive carbon to drift substantially away from its proper setting.

The following is a table of results:

Format	1.85-35mm	Cinema-Scope-35mm	70mm
Center Measurement	16	16	17½
Side Measurement	13½	14	16
Distribution %	86%	87%	91%

Although corner readings were not taken for all formats they tended to be quite close to the side readings, with no reading less than 75% of the center reading. Readings were taken from the 10th row, the 20th row, and at open port hole at the booth, and virtually identical readings were arrived at in each case. All readings were taken with white light, the projector operating, and frequently change over was made for machine 1 to machine 2 until all lenses and formats had been checked without shutting down. Although a few spot tests were made from the extreme left and extreme right of the front row, substantial deviation from the center readings was not noticed, and extreme left and right readings at the rear row were identical with those in the center.

Epilogue: Although it was a considerable expenditure effort, picture quality in this theatre is as near the accepted requirements as any theatre I have ever visited. The projectionist's manager and management are particularly happy. Several final items came to light at the close of this activity: First, suggestions on this experience were made to Mr. Preo having to do with the anamorphic subjective test film; next, the first 70mm opening was tested with the reel of "The Agony and Ecstasy," and the 70mm for the public was "The Greatest Story Ever Told"—which was a particularly dark print, however, it looked extremely well in this particular theatre; lastly, it was found that using the exact CinemaScope height provided splice flashes of both film lab and booth type, which caused them to alter their masking a few inches. This in effect indicated that the .715" Cinemascope height is essentially unworkable as it stands, and in conversation since this experience, I have found that none of the well respected installation technicians will use a .715 height, but will rather use between .685 and .700. Although unusual, Mr. Kallet, the theatre owner indicated his total satisfaction with the picture quality in the front row with 70, and felt that both CinemaScope and 35mm were quite satisfactory. He further indicated that picture quality in this theatre was better than any other theatre in his chain, and requested that attention be given to other theatres during 1966.

E-K Promotes Drake

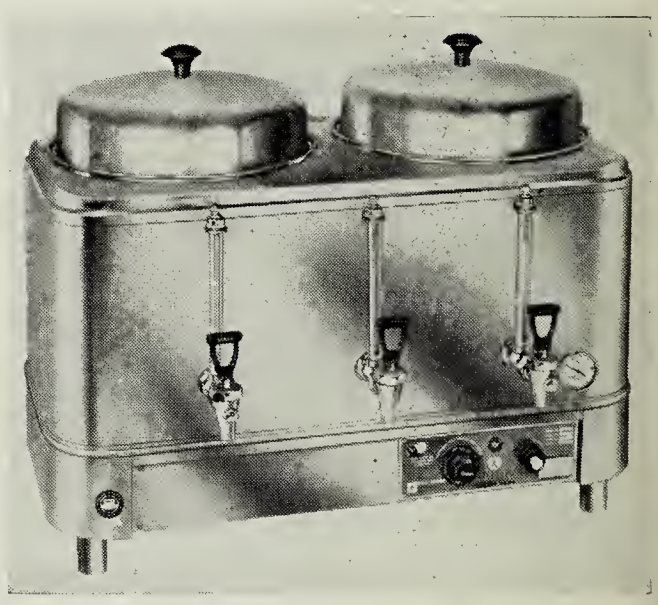
ROCHESTER, N.Y.—Clarence O. Drake, Jr., has been appointed sales manager of the professional, commercial and industrial markets division for Eastman Kodak Company's Pacific Southern region in Whittier, Calif., it has been announced by Alvin W. Streitmatter, Kodak general manager of the division.

Drake joined the printing department of Kodak in 1950. He was appointed sales supervisor of the professional, commercial and industrial markets division for the company's Pacific Southern region in 1961.

Star Metal Coffee Urn, Popcorn Warmer Available

PHILADELPHIA—Star Metal Corporation has announced the development of two new theatre concession equipment items. Improved models of the Vittle Vendor overhead warmers, designed to hold popcorn, buttercorn or pizza at serving temperature, are said to allow self-service and quick reloading. All stainless steel construction, these units are built to hold 18 or 24 ounce popcorn cups, with optional shelf that will hold 32 or 46 ounce popcorn cups. The infra-red heating is controlled by an automatic modulating temperature regulator.

Also available are new, low priced single-jacket coffee urns in twin and combinette models, three and six gallon capacities. The units, gas or electric, have fully automatic thermostat, a self-closing, push-button water inlet valve, and a pitched liner as standard equipment.



Star Metal Corporation's new coffee-dispensing urn.

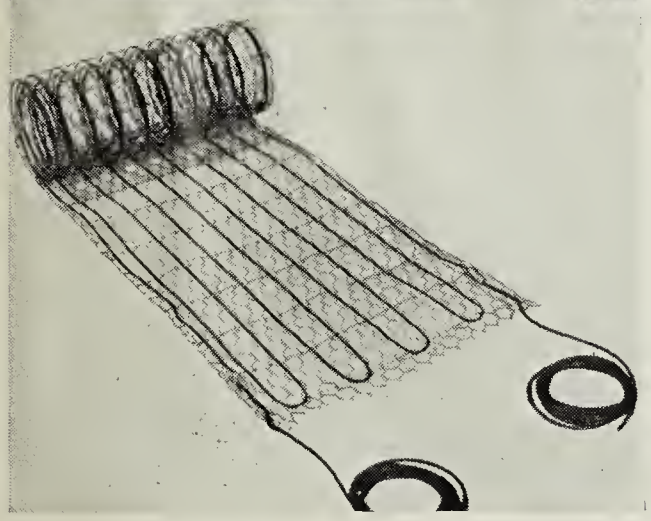
Star Metal's popcorn holder with overhead warmer.



Snow Melter Available

AUBURN, N.Y.—Climate Control Division, The Singer Company, announces the introduction of a new electric heating mat for snow melting and concrete slab heating. The new mat features a completely grounded heating wire which is pre-spaced and permanently attached to a galvanized wire mesh. The units are completely factory assembled and include two ten foot cold leads as standard with longer lengths available.





The "Easy-Heat" series D wire mesh electric heat mat, used to keep sidewalks clear of snow.

The new heating mats are designated Series "D" and carry Underwriters' Laboratories listing for embedment in concrete. The mats are widely used to keep walks, drives, loading docks and parking areas free of ice and snow. They are also successfully used beneath tile, terrazzo, marble and brick surfaces.

Designers of snow melting systems find the Easy-Heat Series "D" heating mats especially advantageous because of their availability in a very wide range of sizes and special shapes. With this flexibility, areas which before were difficult to heat can now be protected from snow and ice with no difficulty. The option for obtaining unusual mat shapes helps to eliminate the number of cold leads, junction boxes and the additional time and labor for electrical hook-up, thereby reducing costs.

Popular wattages are 42, 56 and 75 watts per square foot. However, units are available in any wattage from 20 to 80 watts per square foot for 120, 240, 277 and 480 volts.

Mitchum Aids Relief Fund

HOLLYWOOD—Robert Mitchum has contributed $5,000 to the Motion Picture Relief Fund, it was announced by George L. Bagnall, Fund president. The donation will be used for the Fund's 15-year $40-million Endowment and Building Campaign, headed by Gregory Peck.



Manufacturer-of-the-Year Al Boudouris (right), winner of the "Teddy" award, is congratulated by NATO president Sherrill C. Corwin. The award is given annually to the top manufacturer as polled by TEDA members.

Facts On Miniature Golf Of Interest To Drive-Ins

SCRANTON, PA.—Based on last year's volume of business, one of the nation's largest manufacturers of miniature golf courses expects sales to franchise operators, to be more than double the several hundred of 1967.

If this prediction of Lomma Enterprises, Inc., is borne out, it will merely reflect the resurging popularity of miniature golf as a diversion for the public and as a solid business opportunity for the franchise course operator wtih limited funds to invest.

For the past five years, miniature golf courses have been popping up everywhere, with the rate of business failure being exceedingly small, impressively so. What makes much of this success possible is that structurally, miniature golf courses are radically different from those of three decades ago, at least the Lomma courses are.

For one thing, they are prefabricated and can be laid into playing position in one day. Or the same course can be moved inside in one day for winter storage or for use indoors for continuous income in all seasons. This portability feature has been of immense value in another way too. The miniature golf course operator need never be stuck in a bad location if he makes sure to lease his site rather than purchase it. The Lomma people claim that because of this and the public's eagerness to play the courses, not one of its franchised operators has ever failed.

Usually, it takes a customer about a half hour to play 18-holes at 50 cents a round. One attendant can take care of several hundred customers a day for he is only there to pass out clubs and balls, maintain the course, and collect the money. Holidays and weekends, a well situated miniature golf course has handled in excess of 1500 customers in one day.

The Lomma miniature golf courses also provide the most comprehensive promotion program to build the operator's business. Virtually everything is laid into the operators hands so that he can avoid pitfalls while he concentrates on building customer loyalty.

Also, the franchise operator purchasing a Lomma course owns it outright with no other payments to the manufacturer. There are no extras and no over-ride based on customer traffic. The course and the business are yours from the start, and the Lomma promotion program is also yours year after year at no further cost.

The cost of Lomma prefabricated miniature golf courses range from $3250 to $9900, depending on size and how fancy you want it.

Xenon Brochure Offered

TOLEDO, O.—A brochure on a powerful new Xenon arc lamp system for use with all 16mm projectors presently using carbon arcs, and some equipped with an incandescent light source, has just been released by The Strong Electric Corporation. Known as the Mighty Mite, this system is produced in three wattages, 450, 900 and 1600 wattages and includes the lamphouse, silicon transformer-rectifier power supply and bulb. It maintains steady color uniformity and high intensity pure daylight white light (6000° Helvin) which is ideal for color film projection.

A copy of the brochure will be sent to anyone addressing a request to The Strong Electric Corporation, 462 City Park Avenue, Toledo, Ohio 43601.

Unbreakable
METAL REFLECTORS

- MAXIMUM SCREEN ILLUMINATION
- GUARANTEED 5 YEARS
- NON-PITTING
- NON-TARNISHING

A Precision made Product.

Write for literature or see your Theatre Supply Dealer.



HEYER-SHULTZ, INC.
Cedar Grove • New Jersey

Do a slow burn.

Slow burning, brighter burning NATIONAL® carbons stretch screening time. They give more light per lamp trim. Brighter light at less cost. Now we have added special rare earth core structure, a Union Carbide development, to our high intensity projector carbons. This permits operating at maximum current to provide even greater screen light: 130 amperes versus the previous 120 ampere maximum.

Slow burning and higher amperage result in greater clarity and brilliance for today's longer throws and wider screens. Brighter light for your screen with NATIONAL Projector Carbons. Union Carbide Corporation, 270 Park Avenue, New York, N. Y. 10017. In Canada: Union Carbide Canada Limited, Toronto.

UNION CARBIDE CARBON PRODUCTS

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ **ASHCRAFT MFG. CO., C. S.,** Projection Lamps
- ☐ **CARBONS, INC.,** Lorraine Arc Carbons
- ☐ **CAREW CORP.,** Screen Towers
- ☐ **CENTURY PROJECTOR CORP.,** 70-35mm Projectors
- ☐ **DR PEPPER CO.,** Dr Pepper Syrup
- ☐ **EPRAD, INC.,** "Sharp Buyers" Kit
- ☐ **HEYER-SHULTZ, INC.,** Metal Reflectors
- ☐ **KOLLMORGEN CORP.,** Projection Lens
- ☐ **MASSEY SEATING CO.,** Rocket Lounger Theatre Chairs
- ☐ **NATIONAL THEATRE SUPPLY CO.,** Simplex Speakers, Theatre Equipment and Supplies
- ☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco Projection and Sound Systems
- ☐ **PEPSICO., INC.,** Pepsi-Cola Syrup
- ☐ **RCA SERVICE CO.,** Theatre Sound Service
- ☐ **SELBY INDUSTRIES, INC.,** Boxoffices and Canopies, Drive-In Structures and Services
- ☐ **STAR METAL CORP.,** "Vittle Vendor" Hot Food Dispensing Equipment
- ☐ **STRONG ELECTRIC CORP., THE,** "Futura" Lamps
- ☐ **TECHNIKOTE CORP.,** "Jetwhite" Screens, Drive-In Screen Paint
- ☐ **UNION CARBIDE CORP.,** "National" Projector Carbons
- ☐ **XETRON DIV., CARBONS, INC.,** Xetron Lamp houses, Power Supplies

LIST ITEMS .....

.....

.....

ISSUE OF FEBRUARY 15, 1967

NAME .....

THEATRE .....

ADDRESS .....

CITY, STATE .....

MOTION PICTURE EXHIBITOR

317 N. Broad St., Philadelphia, Pa. 19107

NOTE

The Physical Theatre section of MOTION PICTURE EXHIBITOR welcomes information regarding new theatre construction and remodeling activities, including technical details and photo coverage.

MAY WE BE OF HELP?

✓ **Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.**

ADVERTISING ACCESSORIES
- Attraction Boards
- Banners, Flags
- Display Cases, Easels
- Fireworks
- Letters, Silhouette
- Marquees
- Marquee Letters
- Poster Frames
- Posters, Heralds
- Signs
- Trailers
- Trailers, Special Announcement

AIR CONDITIONING
- Air Conditioning Systems
- Air Filters
- Blowers
- Diffusers
- Fans

CONCESSIONS
- Bags
- Beverages
- Beverage Dispensers, Fountain
- Boxes
- Bun Warmers
- Butter Dispensers
- Candy
- Coffee
- Coffeemakers
- Chocolate Drinks
- Chocolate Drink Dispensers
- Concession Stands
- Concessionaires
- Canned, Prepared Foods
- Cups
- Cup Dispensers
- Display Cases
- Food, Frozen
- Food Preparation Equipment
- Fountains
- Gum
- Hamburger Grilles
- Hot Dog Machines
- Ice Cream
- Ice Cream Cabinets
- Ice Cream Dispensers
- Ice Machines
- Malt, Shake Machines
- Nuts
- Pizza Equipment & Supplies
- Popcorn
- Popcorn Machines
- Popcorn Seasoning
- Popcorn Warmers
- Refrigeration Units
- Shrimp Rolls
- Soft Drinks
- Snow Cones

COIN VENDING MACHINES
- Candy Venders
- Cigarette Venders
- Coffee Venders
- Coin Changers
- Drink Venders, Cup
- Gum Venders
- Hot-Cold Cup Venders
- Ice Cream Venders
- Juice Venders
- Milk Venders
- Nut Venders
- Popcorn Venders
- Sandwich Venders

DECORATION FURNISHING
- Carpets
- Carpet Cushions
- Crowd Control Equipment
- Curtains, Stage
- Curtain Controls & Tracks
- Decorators, Designers
- Draperies
- Drink Fountains
- Fabrics, Wall
- Flooring
- Lounge Furniture
- Mats, Rubber
- Paint
- Sand Urns
- Stage Rigging
- Tile
- Traffic Control

HEATING
- Fans
- Furnaces
- Heat Pumps
- Humidifiers
- Insulation, Thermal, Acoustic

LIGHTING
- Aisle Lights
- Batteries
- Color Wheels
- Dimmers, Controls
- Directional Signs
- Emergency Lights
- Spot & Flood Lights
- Switchboards
- Transformers

MANAGEMENT
- Theatre Forms and Systems, Personnel Training
- Uniforms, Shirts

PROJECTION
- Aperture Plates
- Blowers, Lamphouse, Porthole
- Carbons
- Carbon Savers
- Changeovers
- Dowsers
- Film Cabinets
- Film Cements
- Film Coolers
- Film Magazines
- Film Reels
- Film Rewinders
- Film Splicers
- Lenses
- Motor Generators
- Projectors
- Projection Arc Lamps
- Projector Parts
- Pedestals
- Rectifiers
- Reels
- Reel End Signals
- Reflectors
- Rewinds
- Rheostats
- Screens
- Sound Equipment
- Sprockets
- Television, Theatre
- Transformers

SAFETY SUPPLIES
- Door Hardware
- Exit Devices
- Fire Alarms
- Fire Extinguishers
- Fire Hoses
- Kick-Push Plates
- Ladders

SANITARY SUPPLIES
- Carpet Cleaners
- Chrome Cleaners
- Deodorants-Disinfectants
- Floor Cleaners
- Glass Cleaners
- Hand Dryers
- Mops—Brushes
- Soap Dispensers
- Upholstery Cleaner
- Vacuum Cleaners

SEATING
- Auditorium Seats
- Drive-In Seating
- Seat Covers
- Seat Cushions
- Seat Reconditioning
- Upholstery Material

SOUND EQUIPMENT
- Amplifiers
- Inter-Coms
- Exciter Lamps
- Microphones
- Pre-Amplifier Cabinets
- Public Address Systems
- Recording Equipment
- Sound Equipment, Theatre
- Sound Heads
- Sound Service Companies

TICKET OFFICE
- Admission Signs
- Boxoffices
- Cash Control Systems
- Change Making Machines
- Coin Sorters
- Tickets
- Ticket Boxes
- Ticket Machines
- Ticket Registers
- Turnstiles

DRIVE-INS
- Admission Control Systems
- Attraction Lights
- Benches
- Directional Lights
- Dust Control Systems
- Fences
- Fireworks
- Floodlights
- Insect Controls
- Flares, Light
- Heaters, In-Car
- Miniature Trains
- Paint
- Picnic Tables
- Playground Equipment, Rides
- Pools, Swimming
- Post Lights
- Quarter Midget Racers
- Ramp Lights
- Screen Facing
- Screen Paints
- Screen Towers
- Seats, Walk-In Patron
- Speakers, In-Car
- Speaker Cords
- Speaker Covers
- Speaker Posts
- Speaker Repair
- Sweepers
- Underground Cables

Information on above items will be sent without charge or obligation to managers, projectionists, equipment buyers, etc. Please include name of your theatre or company. Information WILL NOT BE SENT if your affiliation is omitted.

Name ..... **Theatre** .....

Address ..... **City, State** .....

Check items, fill in coupons, tear off on dotted line and mail to

MOTION PICTURE EXHIBITOR

317 N. BROAD ST., PHILADELPHIA, PA. 19107

Have you remodeled your theatre recently? Redecorated?
Put in new seats, carpets or furnishings?
New Marquee or lobby? We would like to know about it.
Just drop us a card or letter with details—photos if available.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29-year-old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO
Vol. 76, No. 26
February 15, 1967

AMERICAN INT.

War Italian Style

COMEDY
84M.

(6619)

AIP
(Technicolor)
(Techniscope)
(Filmed in Italy)
(Dubbed in English)

ESTIMATE: Incredible "comedy" for duallers.

CAST: Buster Keaton, Franco and Ciccio, Martha Hyer, and guest star Fred Clark. Directed by Luigi Scattini; produced by Fulvio Lucisano.

STORY: Lt. Martha Hyer, aide to German general Buster Keaton, commander of the desert forces, captures two American GIs of Italian descent, Franco and Ciccio, and brings them to headquarters. Keaton and Hyer have a plan to allow the prisoners to accidentally escape with a false set of battle plans calculated to trap and destroy the American forces. They escape as scheduled but with the real plans, which results in an allied victory in Africa. As the allies plan the invasion of Italy, General Fred Clark is told that the Germans have a huge gun which could be detrimental to the landing forces. Franco and Ciccio are sent ahead to check out the weapon. They come upon Keaton and capture him, intending to take him back with them. They become involved with a show for German officers, lose Keaton, and escape from the other officers who are pursuing them. They disguise themselves as Hitler and an aide, order that they be taken to the site of the secret gun, and then demand that it be destroyed. They are caught and are held with Keaton, who is also under arrest. Before being executed, they are ordered to eat a last dinner with the other officers. A bombing raid breaks this up, killing most of the officers and allowing Franco and Ciccio to escape. They reach their own lines, and on the way back to the prison compound, they decide to let Keaton go. They tell him to get out of his uniform and into civilian clothes, one item of which is a squat, pork-pie hat.

X-RAY: Buster Keaton as a German general is able to meander through this mish-mash of attempted humour without saying a word until the very end, when he does utter one word. It can probably serve as filler in the lower half slot of the program, where its flat attempt at film fun won't create too much of a stir. The story is thin, and acting, direction, and production are just fair. Color makes it look a bit more attractive.

AD LINES: "The King Of Komedy Has Anzio In His Panzers"; "Laughs—Boffo-Style."

COLUMBIA

The Night Of The Generals

DRAMA
142M.

Columbia
(Technicolor)
(Panavision)
(Filmed abroad)

ESTIMATE: Highly absorbing, well-made entry.

CAST: Peter O'Toole, Omar Sharif, Tom Courtenay, Donald Pleasance, Joanna Pettet, Philippe Noiret, John Gregson, Christopher Plummer, Coral Browne, Charles Gray, Nigel Stock, Patrick Allen, Charles Millot, Veronique Vendell, Pierre Mondy, Gordon Jackson, Yves Brainville, Nicole Courcel. Produced by Sam Spiegel; directed by Anatole Litvak.

STORY: When a particularly brutal murder of a prostitute is discovered in Nazi-occupied Warsaw, suspicion points to one of three German generals because an inhabitant of the house sees the legs of the killer pass with the characteristic general's red stripe. The three generals are Peter O'Toole, who has come to level part of the city because of the harassing activities of the underground; Donald Pleasance, aide to the third suspect, commanding general Charles Gray. Intelligence Major Omar Sharif, the equivalent of the German police in the area, attempts to question the three but is shuttled off before he can get any satisfactory answers. To get him out of their hair, Gray has him promoted and transfered to Paris. Two years later, a similar crime is discovered in Paris while all three generals are again present. Sharif cooperates with police inspector Philippe Noiret, and again, attempts are made to question the generals. This time, Pleasance is too busy being involved in the plot to assassinate Hitler, while Gray sits on the fence awaiting some sort of outcome before committing himself. Sharif suspects O'Toole. The latter puts on a new orderly, Tom Courtenay, who has fallen in love with the spirited daughter of Gray, Joanna Pettet, and she with him. They don't get to spend much time together. Under orders to relax a bit while in Paris, O'Toole has Courtenay show him some of the museums and night life, and then has him pick up a whore in a bar. O'Toole kills her and plants evidence pointing to Courtenay, whom he forces to flee. Sharif refuses to believe that Courtenay is responsible and forces a showdown with O'Toole at about the time that the Hitler assassination plot fails. O'Toole, a Hitler supporter, takes over command and kills Sharif when he appears before him. It's years later, and Noiret, now with Interpol, has taken up the trail of the murderer. He locates Courtenay, who has taken a different name, married Pettet, and settled on a farm. He learns the real story of what happened in Paris and arrives to arrest O'Toole, who shows up for a reunion with his old regiment. O'Toole is permitted to take his own life, and the case is marked closed.

X-RAY: Here is a fascinating and absorbing adult mystery drama that coincidentally takes place in several European cities during the Nazi occupation. This adds some advantageous window dressing to the tale. The involvements of the military and its problems provide a bit of a different background for a murder mystery, which aids the overall interest and effectiveness. There are good performances to carry out the exciting suspense assignments, and there is direction that furthers the intriguing tale as well as very good production values. The film is of the type that most seekers of mystery, murder, suspense, etc., will enjoy even though there are a few bits that can be picked on. The quality craftsmanship is aided by the use of color. The screenplay is by Joseph Kessel and Paul Dehn, based on the international best seller by H. H. Kirst.

TIP ON BIDDING: Higher rates.

AD LINES: "A Murder Of A Prostitute Sparks An International Manhunt During The Occupation Of Europe"; "Thrill To The Excitement Of A Manhunt For A Killer In The Uniform Of A Nazi General."

CONTINENTAL

Dutchman

DRAMA
55M.

Continental
(Filmed in England)

ESTIMATE: Unpleasant play for extremely limited playoff.

CAST: Shirley Knight, Al Freeman, Jr., Frank Lieberman, Robert Clavert, Howard Bennett, Sandy McDonald, Denis Peters, Keith James, Devon Hall. Produced by Gene Persson; directed by Anthony Harvey; associate producer, Hy Silverman.

STORY: Negro Al Freeman, Jr., is riding the New York subway on his way to a party when he spots mini-skirted Shirley Knight standing on a deserted subway platform. They stare at each other, and she gets aboard his car. They are the only two aboard. She makes advances to him, and he responds reluctantly and then fervently. As they become more passionate in actions and conversation, the car gradually receives more people. The irrational Knight takes off on one of her tantrums regarding sex and Negroes, and Freeman eventually blows his top and begins ranting against whites and ridiculing them. As the others sit by, Knight and Freeman scuffle, and she stabs him. Presumably later, the setting is repeated—lonely subway station, deserted car. Knight boards

again and begins her teasing actions with another young Nego.

X-RAY: It's a bit difficult to determine exactly what playwright LeRoi Jones, a Negro, had in mind when he wrote this, unless it's to discourage the pick-up of Negroes by white girls on city subway systems. The white girl, Shirley Knight is given some foul language to spout, presumably in an effort to shock viewers —which it will do. Even the so-called thrill seekers may be taken aback by the four and five letter words screamed at them from the large-sized screen. The acting is professional, and direction and production are adequate. Theatremen are warned that the entry will not be accepted easily by civic groups, authorities, etc., despite the warning that it will be suitable for adults only—which it is. Whites arouse Negroes, intimates Jones, and then disclaim the consequences.

AD LINES: "The Play Banned In Many Areas Now On The Giant Motion Picture Screen;" "It Was Too Hot Even For The Stage . . . The Play They're All Talking About."

MGM

Three Bites Of The Apple

(6716) ROMANTIC COMEDY 105M.

MGM
(Panavision)
(Metrocolor)
(Filmed abroad)

ESTIMATE: Moderately amusing comedy.

CAST: David McCallum, Sylva Koscina, Tammy Grimes, Harvey Korman, Domenico Modugno, Aldo Fabrizi, Mirella Maravidi, Riccardo Garrone, Avril Angers, Claude Alliotti, Freda Bamford. Produced and directed by Alvin Ganzer.

STORY: David McCallum is a group tour guide who takes tourists across Europe, giving them the highlights of each stop. When one of the members of his current group is taken ill, another volunteers to go for medication and gets lost in saloons. McCallum goes hunting for him and winds up in a gambling casino, where he inadvertently wins a large amount of money. He has been observed by Sylva Koscina, who has hopes of separating him from his winnings. She makes his acquaintance, offers to get advice on how he can get his winnings back home with a minimum of taxation, etc. She even joins the tour when it has to move on. She summons her ex-husband, Domenico Modugno, and gets him involved in the swindle routine not introducing him as her ex-husband. McCallum becomes infatuated with Koscina, which irritates spinster school teacher Tammy Grimes, who had set her cap for him even if it meant going to bed with him. The swindle arouses McCallum's suspicion after he surrenders the money to Modugno, and when he tries to get it back, there is a fight. Modugno reveals Koscina's participation and her background, at which time McCallum stops trying to get the money back. At about this time, a vicious letter from the jealous Grimes results in McCallum being fired. Koscina realizes she loves McCallum, takes the money away from Modugno, and brings it back to McCallum, who plans on opening a small travel agency. He asks Koscina to come along and help him in the agency as well as in his personal life.

X-RAY: Comedy adventure is supplied against a tour of Europe in this color-laden entry that has moments of fun and others that are not so funny. A bit of pace quickening would have improved the overall effect. The film has a number of angles which are interesting, and it probably will do okay as part of the show. The performances are competent, and direction is average, while the production values are impressive. The screenplay is by George Wells.

PARAMOUNT

Hurry Sundown

(6616) DRAMA 146M.

Paramount
(Panavision)
(Technicolor)

ESTIMATE: Powerful, intriguing drama.

CAST: Michael Caine, Jane Fonda, John Phillip Law, Faye Dunaway, Robert Hooks, Diahann Carroll, Loring Smith, Peter Goff, George Kennedy, Luke Askew, Beah Richards, Burgess Meredith, Madeleine Sherwood, Donna Danton, Frank Converse, William Elder, Steve Sanders, Dawn Barcelona. Produced and directed by Otto Preminger.

STORY: In Georgia after World War II, much of the land in one area is being taken over by big business for a super-farm and processing plant. The parcel desired is incomplete because of two small farms, one belonging to returning GI John Phillip Law and the other to Negro Beah Richards and her son, Robert Hooks, both reluctant to sell. The land beyond is all owned by Jane Fonda and her husband, Michael Caine, whose responsibility it is to bring in these two parcels or the whole deal is off. Caine has both bigotry and a lust for power in his make-up. Fonda has a mentally retarded six-year-old son, who is constantly crying and who can not speak as the result of Caine going off for a day of business and leaving him tied in a crib. Caine is determined to get the package sold, but Law and Hooks team up in an unprecedented action to make their farms pay. Caine turns to prejudiced judge Burgess Meredith to have Hooks' claim declared illegal, but Law provides his deed as proof that Hooks owns his land. Diahann Carroll, local girl who had lived in New York for a while and is now back on a visit, helps Hooks, and the pair find themselves falling in love. Law and Hooks use dynamite for irrigation, and Caine can't stop them. Again, he leaves his son alone, and this time the lad has a near fatal attack. Caine tries to blame it on the dynamiting, but when this is disproved, Fonda comes to her senses. After an operation on her son, she tells Caine that they are through. Caine, together with other troublemakers, sets dynamite charges near Law's cottage. Law gets everyone to safety except his oldest son, who is killed in the blast. The death brings Law, his wife, and the other children closer together and closer to Hooks and Carroll, who are going to marry and live on their land.

X-RAY: The post-war south is the setting for this dramatic conflict involving Negroes and whites and how some learn to live together while others exist according to past standards. Helping to illustrate the belief that people can live together, never mind race or color, is an expert cast that adds realism to the situation so ably presented by the interest-holding screenplay. This in turn is fulfilled by solid direction and noteworthy production. How this entry will be accepted in the south is something that remains to be seen. Some of the language and situations are earthy and on a straight-from-the-shoulder level. Appreciators of absorbing drama should like what they see for the most part. Color does much to enhance the memorable presentation. The screenplay is by Thomas C. Ryan and Horton Foote, based on the novel by K. B. Gilden.

Oh Dad, Poor Dad, Mamma's Hung You In The Closet And I'm Feelin' So Sad

(6614) COMEDY 86M.

Paramount
(Technicolor)

ESTIMATE: A very funny, off-beat film.

CAST: Rosalind Russell, Robert Morse, Barbara Harris, Hugh Griffith, Jonathan Winters, Lionel Jeffries, Cyril Delavanti, Hiram Sherman, George Kirby, Janis Hansen. Narrated by Jonathan Winters; produced by Ray Stark and Stanley Rubin; directed by Richard Quine; associate producer, Carter De Haven, Jr.

STORY: Dad, in the person or body of Jonathan Winters, is dead, but he can't get over what his former wife, Rosalind Russell, is doing to their simpleton son, Robert Morse, now 25 and still very much under her thumb. She doesn't even let him stir out of his room when they arrive at their destination, some hotel or other. Wherever she travels, she takes the stuffed body of dad in a coffin. Upon their arrival on a tropical island in her private plane, Morse spots attractive Barbara Harris through his telescope being chased aboard the yacht of Hugh Griffith by its owner. She is the hotel baby sitter, who is not adverse to sitting with adults on occasion. Russell takes a liking to Griffith and sets her cap for him. Harris accidentally comes upon Morse, who intrigues her with his purity. He is frightened by her, yet attracted by her charms and figure. Russell learns of the meeting and orders her to leave him alone. Russell has a private showing of her home movies for Griffith. They tell of her youth and disillusionment in love and explain her abhorrence of men and sex. Her experiences with Winters are detailed therein. Morse, who has been eavesdropping, is appalled at his mother's history. In revolt, he destroys some of the possessions belonging to her and himself. Harris, hearing the commotion, comes in and tries to seduce Morse. Even the presence of Winters' body doesn't dismay her. Morse is so overcome with violent emotions that he strangles her. When Russell returns after marrying Griffith, Morse runs away, using a speedboat. She orders Griffith to join in the chase, and he dies as he is unable to swim. Russell rescues Morse. The next day, Russell and Morse prepare to leave the island, and this time there are two coffins for her two late husbands. Russell beams proudly at her still untainted little boy as they take off.

X-RAY: Audiences, aside from the very young, who want to have some unusual fun and who are tired of run-of-the-mill screen entertainment, should be more than happy to try this for enjoyment. It's weird, wacky, and way-out, and yet it's a funnybone tickler and a teaser and a Technicolor treat. It starts off on a note of difference, and it remains out of the ordinary throughout. The entire cast seems tailor-made for the assignment, with all giving quality renditions. The direction is fine, and production values are lush and lavish. Now, mind you, it may not be everybody's cup of tea, but those who are lured into a participating theatre can't help but have fun. The screenplay is by Ian Bernard, and of course, it's based on the hit stage comedy by Arthur Kopit. The use of color is a particular asset because of the tropical setting of the action.

AD LINES: "One Of The Most Outlandish

And Funny Films Of Our Times"; "Grab A Coffin Just For The Fun Of It And Come On Along For The Ride."

UNITED ARTISTS

How To Succeed In Business Without Really Trying

(6703) MUSICAL COMEDY 119M

UA
(Panavision)
(Color By DeLuxe)

ESTIMATE: Delightful entertainment.

CAST: Robert Morse, Michele Lee, Rudy Vallee, Anthony Teague, Maureen Arthur, Murray Matheson, Kay Reynolds, Sammy Smith, John Myhers, Jeff De Benning, Ruth Kobart, Carol Worthington, Dan Tobin, Robert Q. Lewis, John Holland, Paul Hartman, Justin Smith, George Fenneman, Anne Seymour, Erin O'Brien Moore, Joey Faye. Produced and directed by David Swift.

STORY: Window cleaner Robert Morse buys and starts reading a book, "How To Succeed In Business Without Really Trying," and it shows him the way to make his mark in the world of corporations, executives, etc. He doffs his coveralls and melts into the bustling activities of the World Wide Wicket Company, bumping into president Rudy Vallee. He uses the occasion to impress the personnel manager after meeting pretty secretary Michele Lee, who offers to help. He is assigned to the mail room where a nephew of Vallee's wife, Anthony Teague, has been breaking in. He recognizes in Morse a competitive spirit to be reckoned with. Morse butters up the right people and soon becomes a junior executive. Vallee puts on his girl friend, Maureen Arthur, the answer to a nagging wife, as a secretary, and she creates quite a stir. Lee sets her cap for Morse, who is impressed when he's not concentrating on how to get ahead. He uses everyone and all angles, including Arthur, becoming personnel head and then vice-president in charge of advertising. There's a blooper with his video campaign which creates consternation. Morse is about to be fired when he is introduced to Sammy Smith, chairman of the board, who was also once a window cleaner. Smith starts reorganizing the company and retires to marry Arthur and travel. He makes Morse chairman of the board. Morse and Lee plan to get married. The fadeout shows him washing the windows of the White House, and it's evident Morse has new plans.

X-RAY: How to succeed in exhibition without really trying? Book this lively, lovely, laugh-filled musical comedy, and everybody benefits, including the public, which is ever aware of a bargain. Presumably, the success of the stage hit on which the film is based will be emulated on the big, colorful screen. The lightweight, fun script holds audience interest throughout. A talent-loaded cast headed by Robert Morse captivates viewers, nobly aided and abetted by capable direction and fine production values. There are a couple of newcomers such as Michele Lee, Maureen Arthur, and Anthony Teague, who are pleasantly efficient and who hold promise as regards the future. Some of the tunes will be familiar to the public such as "The Company Way," "Brotherhood of Man," etc. The use of color is a definite asset here. David Swift wrote the screenplay, based on the novel by Shepherd Mead.

AD LINES: "The Fun-Filled Pulitzer Prize-Winning Musical Comedy."

The Persecution And Assassination of Jean-Paul Marat As Performed By The Inmates Of Charenton Under The Direction Of The Marquis De Sade

(6705) DRAMA 115M.

United Artists
(Color By DeLuxe)
(Filmed abroad)

ESTIMATE: Off-beat entry for special audiences.

CAST: Clifford Rose, Brenda Kempner, Ruth Baker, Michael Williams, Freddie Jones, Hugh Sullivan, Jonathan Burn, Jeanette Landis, Robert Lloyd, Glenda Jackson, Ian Richardson, Susan Williamson, Patrick Magee, John Steiner, Mark Jones, Morgan Sheppard, James Mellor, Ian Hogg, Mark Jones, Henry Woolf, John Hussey, John Harwood, Leon Lissek. Directed by Peter Brook; produced by Michael Birgett.

STORY: In the early 19th century, it was considered fashionable for Parisians to attend theatrical performances given by the inmates of Charenton as a sort of mental therapy. Inmate Marquis De Sade (Patrick Magee) was made director of these entertainments. There is conflict between two extremists, Jean-Paul Marat (Ian Richardson) and Magee. The former calls for social reform and violent revolutionary upheaval, and the latter believes in pessimistic individualism and anarchic gratification. Richardson is deeply concerned with social problems, and Magee is alienated from them. There are discussions pro and con as well as by-play by the mentally affected inmates. At the climax, Glenda Jackson raises a knife to eliminate Richardson. The aftermath results in pandemonium in the cage full of prisoners as they madly revolt against guards and visitors, making a shambles of the area.

X-RAY: Much has been intimated about the horrors and distasteful sequences contained herein. The play version provided much of the ammunition for the reports of shock that awaited viewers. Perhaps seeing a play with real people screaming and acting the mentally afflicted loudly and in detail adds a dimension that is not so readily apparent in the screen counterpart. Here, audiences are more removed and not so personally involved. Ergo, the speeches and dissertations from inmates in the crowded cage seem longer than they are, and the situation is not aided by the subject matter, which is concerned with the conditions and personalities of the French Revolution. Frankly, the history may hold little interest for present-day viewers. Oh, there are moments of excitement, suspense, and intrigue as well as a go-round at the conclusion that will sweep audiences up in a nauseating grip until the story is no more. Audiences which will best appreciate the entry are those in the art group on the look-out for the different and those in university areas where the skill, intellectual discussions, techniques, and personalities will be admired and even revered. There is a wealth of quality in the performances of all concerned as well as in the direction and production, but everyone's entertainment it will not be. The size of the suitable audiences in the areas mentioned, however, could be considerable. The screenplay is by Peter Weiss, based on his stage play. Incidentally, mention should be made of the technique and the manner of presentation of close-up and detail. This is unusual, effective, and worthy of note. The use of color is almost unnoticed as the gamut of hues is narrowed to greys, blacks, and similar shadings.

AD LINES: "Thrill To The Most Unusual Film Of The Year"; "The Feature That Will Shock Many And Intrigue Others . . . One That Will Be Talked About For Some Time To Come."

WARNER BROS.

The Cool Ones

(658) MUSICAL COMEDY 95M.

Warner Bros.
(Technicolor)
(Panavision)

ESTIMATE: Cute bit of fluff for teens.

CAST: Roddy McDowall, Debbie Watson, Gil Peterson, Phil Harris, Robert Coote, Nita Talbot, George Furth, Mrs. Miller, Jim Begg, James Milhollin, Phil Arnold, Melanie Alexander, and guest specialties by The Bantams, Glen Campbell, The Leaves, and T. J. and The Fourmations. Directed by Gene Nelson; executive producer, William Conrad.

STORY: Rock-n-roll singer Gil Peterson was a successful sensation until a flop record album sent him to the bottom of the heap. He stops in a cafe owned by Robert Coote, who recognizes him and persuades him to get up and sing. He is well received by those present, and Coote persuades him to stay on. Meanwhile, young singer Debbie Watson has been trying to get a singing spot on the teen tv show produced by Phil Harris. He keeps putting her off. She gets a job on the show as a dancer, and one day when the show is on the air, she starts singing and dancing. The studio audience loves it, but she is fired. Later, the others in the cast persuade her to come along on a wekend in Palm Springs to forget her troubles. She meets Coote and Peterson, and Coote realizes that they have possibilities to make it as a team. Peterson refuses to try the star rat race again, but eventually offers to help Watson. Back at the studios, the mail asking for more of Watson has piled up. Coote decides that the only one to manage them should be his kookie brother, Roddy McDowall, a highly successful talent manager with an unseen psychiatrist as an advisor. He takes them on, planning to present them as a team, singing and dancing together, falling in love, and getting married—all for their public. They do become stars, and Peterson falls in love with her for real. He overhears McDowall discussin the routine planned for them and decides to break things up. Several disagreements occur, but these are patched. The future looks bright for all concerned.

X-RAY: Take an attractive group of youngsters; give them some modern routines and songs which are appreciated by teens these days; throw in some romance and some comedy bits and pieces; dress it all in color on a lightweight story frame—and you've got an entry that should be generally attractive as part of the show. The cast performs in keeping with the demands of the parts, and direction and production are neat. The screenplay is by Joyce Geller, based on her story, with the adaptation by Gene Nelson and Bob Kaufman.

AD LINES: " 'The Cool Ones' Are Way Way Out"; "Take The Road To Funsville With 'The Cool Ones'."

FOREIGN

I Live In Fear

DRAMA 105M.

Brandon Films
(Japanese-made)
(English titles)

ESTIMATE: Average import for art spots.

CAST: Toshiro Mifune, Eiko Miyoshi, Togo Haruko, Msao Shimizu, Yutaka Sada, Noriko

ALPHABETICAL GUIDE TO 127 FEATURE REVIEWS

This index covers features reviewed thus far during the 1966–67 season in addition to features of the 1965–66 season, reviewed after the issue of Aug. 31, 1966.—Ed.

A

AFTER THE FOX—103m.—UA 5479
AFRICA ADDIO—120m.—For. 5486
ALL THE OTHER GIRLS DO—90m.—For. 5470
ALVAREZ KELLY—116m.—Col. 5457
ANY WEDNESDAY—109m.—WB 5464
APPALOOSA, THE—98m.—U 5455
AROUSED—82m.—Misc. 5474
ARRIVEDERCI BABY—105m.—Para. 5482

B

BIBLE, THE—174m.—Fox 5458
BLOW-UP—110m.—For. 5486
BOLSHOI BALLET '67—75m.—Para. 5458
BRIDES OF FU MANCHU, THE—94m.—For. .. 5479
BUSY BODY, THE—101m.—Para. 5494

C

CHAFED ELBOWS—63m.—Misc. 5491
CHRISTMAS THAT ALMOST WASN'T, THE—95m.—For. 5467
COOL ONES, THE—95m.—WB 5503
COME SPY WITH ME—85m.—20th-Fox 5490
COUNTERFEIT CONSTABLE, THE—86m.—For. 5474
COVENANT WITH DEATH, A—97m.—WB .. 5490
CRAZY QUILT—75m.—Cont. 5465
CUL-DE-SAC—104m.—For. 5470

D

DEAD HEAT ON A MERRY-GO-ROUND—104m.—Col. 5461
DEADLIER THAN THE MALE—97m.—U 5495
DEADLY AFFAIR, THE—106m.—Col. 5493
DEADLY BEES, THE—84m.—Para. 5495
DEFECTOR, THE—106m.—Misc. 5470
DEVIL'S OWN, THE—90m.—20th-Fox. 5482
DR. GOLDFOOT AND THE GIRL BOMBS—85m.—AIP 5473
DO YOU KEEP A LION AT HOME?—81m.—For. 5486
DUTCHMAN—55m.—Continental 5501

E

EL GRECO—95m.—20th-Fox 5455
ERIC SOYA'S '17'—87m.—For. 5491

F

FAHRENHEIT 451—111m.—U 5469
FALSTAFF (Chimes At Midnight)—115m.—For. 5499
FIRST TO FIGHT—97m.—WB 5498
FISTFUL OF DOLLARS, A—96m.—UA 5483
FOLLOW ME BOYS—134m.—BV 5461
FORTUNE COOKIE, THE—125m.—UA 5463
FRANKENSTEIN CONQUERS THE WORLD—98m.—AIP 5453
FUNERAL IN BERLIN—102m.—Para. 5478
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—99m.—UA 5458

G

GALIA—105m.—For. 5486
GAMBIT—109m.—U 5470
GAME IS OVER, THE—96m.—For. 5491
GEORGY GIRL—100m.—Col. 5462
GOAL!—106m.—Col. 5481
GRAND PRIX—175m.—MGM 5482
GUESTS ARE COMING—110m.—For. 5499

H

HALLUCINATION GENERATION—85m.—AIP . 5477
HAWAII—189m.—UA 5459
HERO'S WIFE, THE—91m.—For. 5467
HOT RODS TO HELL—92m.—MGM 5494
HOTEL—124m.—WB 5491
HOTEL PARADISO—96m.—MGM 5454
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—119m.—UA .. 5503
HURRY SUNDOWN—146m.—Para. 5502

I

I DEAL IN DANGER—85m.—Fox 5463
I LIVE IN FEAR—105m.—For. 5503
IS PARIS BURNING?—173m.—Para. 5469

J

JACK FROST—79m.—Emb. 5462

K

KALEIDOSCOPE—103m.—WB 5456
KISS THE GIRLS AND MAKE THEM DIE—101m.—Col. 5489
KNOCKOUT #2—50m.—Misc. 5460

L

LET'S KILL UNCLE—92m.—U 5459
LIQUIDATOR, THE—103m.—MGM 5454
LOVES Of A BLONDE, THE—88m.—For. 5467
LOVING COUPLES—113m.—For. 5467

M

MAN FOR ALL SEASONS, A—120m.—Col. 5477
MARINE BATTLEGROUND—88m.—For. 5460
MASCULINE FEMININE—104m.—For. 5468
MISTER BUDDWING—99m.—MGM 5454
MONKEYS, GO HOME—101m.—BV 5493
MURDERER'S ROW—108m.—Col. 5478

N

NAKED AMONG THE WOLVES—100m.—For. .. 5499
NASHVILLE REBEL—91m.—AIP 5473
NAVY VS THE NIGHT MONSTERS, THE—87m.—Misc. 5456
NIGHT GAMES—104m.—For. 5486
NIGHT OF THE GENERALS, THE—142m.—Col . 5501
90 DEGREES IN THE SHADE—90m.—For. 5474
NOT WITH MY WIFE, YOU DON'T!—118m.—WB 5459

O

OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELIN' SO SAD—86m.—Para 5502
OH, THOSE MOST SECRET AGENTS—96m.—AA 5461
ONE SPY TOO MANY—102m.—MGM 5462
OSS 117—MISSION FOR A KILLER—84m.—Emb. 5453

P

PENELOPE—97m.—MGM 5466
PERSECUTION AND ASSASSINATION OF JEAN-PAUL MARAT AS PERFORMED BY THE INMATES OF CHARENTON UNDER THE DIRECTION OF THE MARQUIS DE SADE, THE—115m.—UA 5503
PISTOL FOR RINGO, A—97m.—Emb. 5465
POPPY IS ALSO A FLOWER, THE—100m.—Misc. 5466
PREHISTORIC WOMEN—91m.—Fox 5495
PROFESSIONALS, THE—117m.—Col. 5465

Q

QUILLER MEMORANDUM, THE—105m.—20th-Fox 5478

R

RAGE—103m.—Col. 5473
RED TOMAHAWK—82m.—Para. 5489
RELUCTANT ASTRONAUT, THE—102m.—U .. 5490
RETURN OF THE SEVEN—95m.—UA 5463
RINGS AROUND THE WORLD—98m.—Col. ... 5453
ROMEO AND JULIET—126m.—Emb. 5457
RUN FOR YOUR WIFE—97m.—AA 5477

S

SAND PEBBLES, THE—191m.—20th-Fox. 5482
SECONDS—106m.—Para. 5455
SHADOW OF EVIL—92m.—For. 5487
SHAMELESS OLD LADY, THE—95m.—Cont. .. 5465
SHOOT LOUD, LOUDER . . . I DON'T UNDERSTAND—100m.—Emb. 5481
SPINOUT—95m.—MGM 5462
SPY WITH A COLD NOSE, THE—93m.—Emb... 5481
SWEET, LOVE, BITTER—92m.—Misc. 5498
SWINGER, THE—81m.—Para. 5466

T

TARZAN AND THE VALLEY OF GOLD—100m.—AIP 5453
10.30 P.M. SUMMER—85m.—For. 5464
TEXAS ACROSS THE RIVER—101m.—U 5455
THAT TENNESSEE BEAT—84m.—Fox 5463
THREE BITES OF THE APPLE—105m.—MGM .. 5502
TOBRUK—110m.—U 5483
TOKYO OLYMPIAD—93m.—For. 5476
TRUNK TO CAIRO—80m.—AIP 5493
25TH HOUR, THE—134m.—MGM 5494

V

VENETIAN AFFAIR, THE—92m.—MGM 5489
VERY HANDY MAN, A—95m.—For. 5487
VULTURE, THE—91m.—Para. 5495

W

WAR ITALIAN STYLE—84m.—AIP 5501
WARNING SHOT—100m.—Para. 5490
WAY—WAY OUT—101m.—Fox 5466
WHAT'S UP, TIGER LILY?—80m.—AIP 5457
WHERE THE BULLETS FLY—88m.—Emb. 5474
WOMEN OF THE PREHISTORIC PLANET—87m.—Misc. 5460

Y

YOUNG APHRODITES—89m.—For. 5499
YOU'RE A BIG BOY NOW—96m.—Misc. 5498

Sengoku, Minoru Chiaki, Kyoko Aoyama, Akemi Negishi. Directed by Akira Kurosawa; produced by Sojiro Motoki.

STORY: Sixty-year-old Toshiro Mifune is a vigorous man for his age who made his fortune through a foundry he established. In 1954, he develops an obsessive fear of the atomic bomb and its effects. At first, he spends much money constructing a bomb shelter in northern Japan, but abandons this when it doesn't seem safe enough. Instead, he decides that a home in Brazil is more appropriate, and he aims for this, negotiating with a land owner there. His family thinks he is losing his mind and refuses to consider going along. They take him to family court. Its decision sends the case to a high tribunal, and his assets are tied up. He still tries to raise money to proceed, and he eventually suffers a nervous collapse. When he recovers, he sets fire to the foundry, hoping that this will force his family to accede to his wishes. When he realizes that he has abolished the jobs and security of his workers, he asks them also to come to Brazil, but the safety of this haven is discounted as well. There is now money for the move. He is questioned by the police and then confined to an asylum, where he believes he has finally reached another planet and safety.

X-RAY: There are moments of high interest as well as some competent acting and good direction. The result is a fairly effective entry for the art spots. The emotions of fear do strange things not only to the mind of a man but also to those around him. The unraveling of a human mind is the central theme of this import which presumably can serve in many of the specialty spots. Incidentally, this was made in 1955.

AD LINES: "Kurosawa Presents A Family Dominated by Fear."



February 15, 1967 SECTION THREE
Vol. 76, No. 26

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. —19107.

"Thoroughly Modern Millie" Gets Big Album Push

In what promises to be one of the most profitable motion picture album deals ever concluded, Decca Records has acquired the sound track rights to Ross Hunter's Universal roadshow presentation, "Thoroughly Modern Millie," it was announced by Milton R. Rackmil, Decca president.

The album, the first to feature Julie Andrews singing since "The Sound of Music," will launch Decca's new "1500 Deluxe Album Series," and will be released in the latter part of February, according to Rackmil. It will be supported by a heavy national advertising, publicity and promotion campaign in all media.

Carol Channing, star of "Hello, Dolly!," one of the all-time hit musicals, is heard singing two songs in the album which also unites the giant musical talents of Elmer Bernstein, who composed the background musical score; Andre Previn, who scored the musical numbers; and eight-time Academy Award winners Sammy Cahn and James Van Heusen, who wrote the title song and "The Tapioca," one of the hit numbers in the picture.

The new 1500 Deluxe Album Series will be given highly distinctive packaging that will include a specially designed color souvenir booklet individually tailored for each release. The "Thoroughly Modern Millie" booklet contains behind-the-scenes information and photography of the production and its stars—Julie Andrews, Mary Tyler Moore, Carol Channing, James Fox, John Gavin, and Beatrice Lillie.

AIP, Vox Guitars In Talent Hunt To Find "Hottest Musical Group"



The "Band Battle for Stardom," sponsored by Thomas Organ Company's Vox division, is officially launched as American International Pictures star Salli Sachse autographs a contest poster in the presence of Milton Moritz (left) vice-president of American International Pictures, and Joe Benaron, president of Thomas Organ Company.

HOLLYWOOD—A nationwide search for the "hottest music talent in America" has been launched by American International Pictures, producers of top rock motion pictures, and Vox Guitars and Amplifiers, the equipment used by major musical groups throughout the world.

In a joint announcement, James H. Nicholson, president, American International Pictures, and Joe Benaron, president, Thomas Organ Company, Vox Division, said the Vox "Band Battle for Stardom" will be launched immediately and culminate with the winning group being brought to Hollywood in the spring to appear in an American International film.

The contest will be conducted nationally through Vox dealerships. Registration and judging will be handled at the local level by the individual dealers, who will submit the best tapes to Hollywood for final judging.

The top three groups will be flown to Hollywood for auditions with officials of American International and Vox.

Thousands of dollars in Vox equipment will be distributed as prizes.

Nicholson, in enlisting Benaron to help conduct this nationwide talent search, said:

"In our desire to bring the best entertainment to the moviegoer, we want this winning group to help make this film as big a smash as our other famous productions. 'Fireball 500,' 'Ghost in the Invisible Bikini,' and 'Dr. Goldfoot and the Bikini Machine.'

"I know with your fine reputation in the world of music that you and your vast network of dealers can bring to Hollywood the finest sound in the land."

Vox is the equipment used by major musical groups all over the world including The Beatles, The Monkees, and Paul Revere and the Raiders.

Commenting on the Vox "Band Battle for Stardom," Benaron said:

"This is a great opportunity and a rare one. confident that our Vox dealers will find a

"Both Vox and American International are confident that our Vox dealers will find a jewel among the unknown talent that is making music around the country today. It is a prize worth working for and I hope musicians will form new groups to enter the contest and compete with groups which have been striving for recognition but have not, until this time, had such a big opportunity."

"Midsummer" Bow Set

NEW YORK—The world premiere of the Columbia and Richard Davis presentation of George Balanchine's film production of "A Midsummer Night's Dream" will take place at the New York State Theatre, Lincoln Center, Monday, April 17, at 9 pm.



William A. Meier, Cincinnati Paramount branch manager, addresses high school and college editors in the Penthouse of the Taft Broadcasting Co., home of WKRC and WKRC-TV. He calls attention to the serialization of Paramount's "Is Paris Burning?" carried by a local newspaper. The editors were briefed on the film also by Ray G. Nemo, field representative, and Elwood Jones, manager of the International 70 Theatre, standing far left.



Hawaiian luau for 700 guests under a huge tent on the Lincoln Road Mall followed the premiere showing of "Hawaii."



Orchids from Hawaii were presented by Pan Am hostesses to all ladies attending press and benefit premieres.

Miami Goes Hawaiian For "Hawaii"

A COLORFUL AND IMAGINATIVE series of premieres was Florida State Theatres' method of introducing "HAWAII" at the Colony, Miami Beach.

A colorful photograph of Hawaii, on the covers of beautifully printed folders supplied by Pan-American Airlines, enfolded the invitation to the press preview. Pan-Am stewardesses presented an orchid, flown in from Hawaii by Pan-Am, to every lady attending.

The formal opening was held the next evening, Wednesday, Dec. 21, sponsored by the Greater Miami Section of the National Council of Jewish Women, who completely sold out the house. Guests at the opening were greeted by a committee from the National Council who formed a receiving line in the theatre lobby. Models from Jordan-Marsh Department Store were dressed in the original costumes used in the film and attracted much attention when they appeared in the lobby, as well as creating an authentic touch to the festivities. (Further attention was called to "HAWAII" by the colorful float in Miami's New Year's Eve Orange Bowl Parade, when models wore these same clothes on a simulated atmospheric float, the name of the film emblazoned on television screens throughout the country as well as in the south Florida area.)

Following this opening, the audience of first-nighters enjoyed a Luau under a huge colorful tent on world-famous Lincoln Road Mall, outside the theatre, where Polynesian delicacies and rum punch were served by the Hawaiian-clad staff of the Luau Restaurant.

The tent on the Mall was a "first" for Lincoln Road, approved by the Miami Beach City Council only after many weeks of deliberation and pleas. Prominent city and state officials attended this opening and were interviewed by radio stations, television, and newspaper reporters.

On Thursday evening, another benefit was held, sponsored by a local organization. This, too, played to a capacity audience, and the ladies present were also pinned by the Pan-Am stewardesses with the orchids.

A tremendous amount of exposure was given to "HAWAII" three weeks in advance of opening, with a "Hawaiian Holiday Contest," the winner to receive a free round trip for two to Hawaii, plus land tours and hotels. It was sponsored by WLBW-TV (ABC), Pan-American Airlines, and Lorraine Travel Bureau. The contest required that contestants obtain a free entry blank from the tv station or from their nearest Florida State Theatre (no purchase of any kind was necessary) and write thereon the names of the 10 stars pictured on the aforementioned television channel. Each star had been identified with motion pictures about the South Seas.



At the "Hawaii" press preview at the Colony, Miami Beach, (l-r) are Alex Gordon, Metro-Dade Commissioner; Morris McLemore, Miami News; Pat Mascola, Hollywood Sun-Tatler; George Bourke, Miami Herald; and Harry Botwick, southeastern district manager of Florida State Theatres.



Committee from the National Council of Jewish Women, sponsors of the "Hawaii" benefit premiere, are seen at Miami International Airport receiving flower leis flown in from the Hawaiian Islands. A Pan American stewardess is making the presentation to the committee members.

NSS Cancels Production Of Announcement Trailers

DETROIT — National Screen Service Corp. has notified theatres across the country they will no longer be making special announcement trailers effective Jan. 20. They are giving up all direct positive work such as merchant ad trailers, personalized theatre headers, etc.

They will continue to supply theatres with color daters, holiday trailers, negative work, and volume printing.

University Cinema Series Features Screen Classics

DALLAS—American films with claims to lasting value as art will be featured in the spring series of Cinema Guild, a joint effort of Southern Methodist University's Dallas College and the Student Center to make seldom seen films, introduced by brief lectures and followed by discussion, available to the general public as well as to SMU students. G. William Jones and Richard Simpson, assistant professors of broadcast-film art at SMU, alternate as lecturers, stressing factors that make each film important.

The fall series of foreign films was the initial effort of Cinema Guild which consistently drew 200 subscribers from the community and an equal number of SMU students and faculty.

"Parade of the Decades" is the peg for film selection in the new series, the earliest being the D. W. Griffith silent classic "Intolerance" (1916), to be shown Jan. 26. A double bill is slated for Feb. 9, offering "The Covered Wagon" (1923), the first epic western, and "High and Dizzy" (1920), a Hal Roach comedy starring Harold Lloyd.

Another double feature for Feb. 23 will turn on the sound with "Desire" (1936) coupled with an early Marx Brothers favorite "Duck Soup" (1933). Private eye films of the '40's are spotlighted on March 2 with the "The Big Sleep," with Humphrey Bogart and Lauren Bacall. The great musicals are represented by "An American in Paris" (1951), which starred Gene Kelly.

April 13 program depicts some aspects of the 1960's through a series of short documentaries: "Ivanhoe Donaldson" on civil rights workers in the Deep South; "The Interview" showing the communication gap between the hipster and the square; and "Goodnight, Socrates" depicting urban renewal through the eyes of a small Greek boy.

The final screening on April 20 features four experimental European and American films.



An army recruiting display promoted by Albert H. Hallam at the ABC, Nuneaton, England, to boost "Battle of the Bulge."

British Showmanship

by Jock MacGregor

NUNEATON IS NOT IN THE BIG ENGLISH FOOTBALL LEAGUES, BUT IT HAS been proving a giant killer in "The Cup" by beating important teams. In consequence, "cup fever" is high locally, and Albert E. Hallam contacted head office to book "Goal—World Cup 1966" which would not normally have played the ABC, Nuneaton. Traders lined up to get on the bandwaggon, providing window displays, and gladly cooperated by taking space in a composite page in the Evening Tribune with a contest for promoted prizes. On the Saturday prior to opening at the ABC Minors morning matinee, he staged a "best dressed football fan" contest, and a female member of the staff in track suit and carrying rattle acted as a town crier at the football ground and other vantage points. On the opening night, the local team attended and appeared on the stage with the executives. A letter to schools also resulted in one sending a party during school hours to a matinee. The press gave the booking full support all the way. Hallam also got a good break through his policy of giving anything that could make news to his contacts. Carrying out the routine security check before locking up the theatre for the night with his assistant, they definitely heard music, faint as it was. A check revealed that the non-sync had been switched off. Back stage proved a blank, but the front stalls gents' toilet was another matter. A transistor radio was found lodged in the cistern!

WHEN KEITH HARRISON TOOK OVER AS TRAINEE ASSISTANT MANAGER at the Odeon, Barnsley, on the promotion of his brother, Raymond, to the Majestic, Leeds, the first thing he apparently did was to get press breaks for both on the "keeping it in the family" angle. He also got publicity spotlighting the theatre's Saturday Club by placing a photo of members parading their new Pyrenean mountain dog mascot through the town to the theatre, accompanied by suitable banners and fife and drum. . . . The Gaumont, Coventry, was one of the 10 theatres chosen to stage "Arabesque" girls contests to find the British girl most closely resembling Sophia Loren. Not only did George Lockyer get excellent coverages for his participation, but arranged for a reporter to accompany his winner to London for two great days, a visit to the Pinewood Studios, and the finals. Even though she did not win, Lockyer got a further half page feature spotlighting the highlights of the visit, which must whet the appetite of potential contestants for future promotions at the Gaumont.

CLIVE JONES REPORTS ON HIS ORDEAL OF MEETING HIS ABC MINOR members at his first Saturday morning matinee on taking over at the Beau Nash, Bath, a theatre from which I cannot recall having previously received a campaign. Breezily, he greeted the children from the stage with his usual "Good morning, Minors." Silence and blank looks! He tried again with the same result. They sat there staring at him or self-consciously looking at each other. He explained that he wanted them to reply "Good morning, Uncle Clive," and after further attempts, he got the right response. Then he asked for anyone who could sing, dance or do any turn to come on the stage. Not a movement. Getting desperate, he asked the chief projectionist to put on a lively record, did a dance himself, and asked again. A few tinies started gyrating in the aisle, and to his relief they were away. In gratitude, he gave candy to the participants, re-introduced the giving of birthday cards to those who had birthdays during the week, and with the singing of the Minors song, audience participation was complete for the day. With mixed feelings, he approached his second Bath Minors Matinee hoping that the right impression had been made. A cheery response to his good morning was promising, a line had formed for birthday cards, and there was no shortage of volunteers for the "shake and twist." The ice had been broken. By the third week, the show was more as it should be, the atmosphere friendly, with members eagerly joining in and even suggesting activities, with sales improving. The effort was proving worthwhile. The local press started taking notice and publishing stories, and by the time of the Christmas party, complete with local beat group on the stage, fancy dress, and talent contests, Santa Claus, etc., news outlets were positively rooting for the club with pictorial spreads. The theatre was further in the public relations spotlight when a check for 100 pounds, won in a Butlin's Holiday Camp national contest, was presented by a tv personality to a patron on the stage. Editorial and pictorial coverages resulted. Jones does not forget the main function of his theatre—the regular programs. "Bath's 'Switched On' Girl" contest resulted in pictorial press photos, plugs at a dance hall, and widespread word of mouth to boost "Kaleidoscope." Clive Jones certainly seems to be making an impression in this celebrated Roman City in double-quick time.

MGM'S EDDIE PATMAN HAS ORGANIZED A NATIONAL CONTEST OPEN TO all art students to design an eye-catching poster expressing the atmosphere of Michaelangelo Antonioni's "Blow Up." It must include the contractural billings for the film, but layout, color, and design are left to the artist. The judges will include Norman Reid, BA, Director of the Tate Gallery; Sir Charles Wheeler, KCVO, CBE, PPRA, former President of the Royal Academy; John Anstey, editor, "Weekend Telegraph"; Donald Billett, editor, "Advertisers Weekly"; Michael Havas, chairman and managing director, MGM; and C. John Harvey, FIPA, assistant managing director, United Kingdom Advertising Company. Entry forms giving details have been distributed to all art colleges throughout the country, and the winner will receive a guaranteed offer of employment with the UK Advertising Company. . . . Playing "Tarzan and the Valley Gold" at the ABC, Woodwich, South London, Harry Bolton promoted an ingenious foyer display-come-treasure hunt. Patrons were invited to place marker flags bearing their names and addresses on a large sand table representing a desert valley where they thought Tarzan's gold lay hidden for prizes donated by a store. He reports a terrific success. He certainly showed imagination in displaying a new Riley Elf on the theatre forecourt under a "Wizardry in Motoring" banner to plug his booking of Hammer's "The Witches" ("The Devil's Own" in the U.S.). For "The Venetian Affair," he ran a holiday snaps contest with a photographic service and a 1930s period costume contest at a dance hall to promote "This Property is Condemned." Each campaign was backed by window displays, street stunts, etc. . . . S. Murray, Odeon, Blackburn, claims that the composite page that he got for "Life at the Top" was only the third ever carried by an uncooperative paper and really resulted from constant requests over a period of seven years! So if you don't succeed at first.

Clever, Colorful Handbills Win Public Attention For Tex. Exhib



A Spanish-language handbill directed at potential patrons who are originally from south of the border. McAllen, Texas, is in the Rio Grande Valley.



A bill encouraging hard-working housewives to step out and enjoy a movie at the Palace Theatre.

A handbill heralding a Halloween "Spookarama" at the Cactus Drive-In, Pharr, Texas.



A circular dispatched at income-tax time suggesting that taxpayers forget their troubles and take in some motion picture entertainment.



Ah, sweet mysteries of film promotion! Every now and then, a unique exhibitor comes along and impresses his peers as a showman. Such a man is Bill Samuel, manager of Interstate Theatres' Palace and El Rey Theatres, McAllen, Texas, and the Cactus Drive-In, Pharr, Texas. The making up of movie handbills may be routine to some theatremen, but to Bill Samuel it is a well-developed art. A glance through a pile of his handbills will tell you what we mean.

Whats this? A folded 10-dollar bill! No, unfold it and read the message, "Hitchcock is far more exciting than this $10.00 bill." It is an ad for Universal's "Torn Curtain," playing at the Palace. But that's not all, for here is a decorated, green premium coupon with the message "Free, Free, Free; Clip this Coupon." But look closer and read the message, "Everybody likes to win something—So Here is Your Free Coupon. It's not good for anything . . . it's just free!" Open it out and find free information as to where to find great entertainment: Inside are customary handbill ads for the two latest attractions at the Cactus Drive-In. On the back are numerous jokes and a poem, which decrease the chances of the bill being discarded soon after it is glanced over.

Hmmm. A folded, stiff piece of paper with a two-dimensional picture of a matchbook cover covering the front. It bears the italicized message, "OPEN COVER BEFORE STRIKING!" Inside is an ad for "Modesty Blaise." I could say "That's a hot one," but I don't think I will. Next is a yellow ticket-like certificate complete with stub and serial number. Its message begins "You're a yellow coward . . . if you don't see three great goulish horror hits." The ticket lists the movies and the stub gives the playdates and times. It says further that the stub is good to win a real dead body to be awarded at midnight. Not as practical as china, but a good conversation piece.

Samuel's handbills also contribute to the community's well being as a public service, or so it would seem. "WARNING," one reads, "Rio Grande Valley Alarmed! A disease commonly known as "blue-itis' has broken out . . ." It gives the symptoms of this as melancholia and grouchiness. One opens out the leaflet to uncover the "sure cure and preventative" and —you guessed it—an ad for the upcoming attraction. Another bill warns "Don't let this happen to you! ! !" and tells of a man trapped inside a hollow log while hunting. He really started fighting his way out of the de-facto coffin when he remembered that he promised to take his wife and kiddies to see a great movie. He escaped and is reportedly on his way now to the Palace Theatre. The specific movie ad is inside the bill.

Pity the poor turkey pictured on the front of another of Samuel's bills with a hatchet and tree stump neraby. The notation reads ". . . and you think YOU'VE got problems!" It continues "We can't help this Ole Bird—But . . . We can solve YOUR entertainment problems! CACTUS DRIVE-IN THEATRE, Pharr, Texas." All of his handbills are not as novel as the ones mentioned above, yet all are ingeniously contrived and very attention-getting. Interstate Theatres is fortunate to have him on its team.

Music Launches Pre-Sell For Para.'s "Let's Live"

The national pre-sell campaign for Paramount's big beat musical, "C'mon, Let's Live A Little," got underway across the country with the release of the film's soundtrack album by Liberty Records.

The recording, available in both mono and stereo, is enclosed in a jacket cover filled with dynamic art and go-go "sell" for the album and Paramount's motion picture.

Liberty has set a giant national promotion campaign for the album in conjunction with the general release of the film. The impressive campaign will be supported by an all-out publicity effort to promote the songs and the "hot" recording names on the album such as Jackie DeShannon and Bobby Vee.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. **4 consecutive** insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $4.00 per M. PREMIUM PRODUCTS, 339 West 44th St., New York, N. Y. 10036.

EQUIPMENT FOR SALE

MIGHTY 90 LAMPS, Rectifiers, New Japanese Lens, Mirrors, Century Booth. THEATRE EQUIPMENT CO., 1220 E. 7th St., Charlotte, N. C. 28204.

DEIBLER TRACKLESS TRAINS, 914 Claflin Road. Phone: Area Code 913-PR 8-5480, Manhattan, Kansas.

SOUND EQUIPMENT

IT WILL PAY FOR ITSELF! Save bucks. Stop those sound troubles! Buy a UNIVERSAL VISUAL VOLUME MONITOR. Only $69.50 plus shipping. Write STARTRONICS, 1456 North McCadden Place, Hollywood, California 90028.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

THEATRE SEATING

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. SEATING CORP. OF N.Y., 247 Water St., Brooklyn, N.Y. 11201.

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

THEATRE FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 317 N. Broad St., Philadelphia, Pa. 19107.

EQUIPMENT WANTED

TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you? STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

THEATRE FOR LEASE

WESTFIELD DRIVE-IN THEATRE, Westfield, N.Y. 400 car capacity. Good equipment. Write or phone J. T. CATANIA, Theatre Motel, Westfield, N. Y.

THEATRES WANTED

BUY OR LEASE—Operating or recently closed. Philadelphia, New York, New Jersey, Long Island area. BOX 310, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

1967-68 "Pocket-Size" DATE BOOKS NOW AVAILABLE!

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are laaking for a man . . . just describe your needs in 25 wards or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then drapped. If success does not crown on original effort, it can be repeated thraugh a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is nat necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this prepanderantly male business, she should specify her sex.**

TOP "KNOW HOW" semi-retired management executive, seeking part-time or relief manager assignment in the Los Angeles area. Best of background and references. **BOX A21, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

HELP WANTED: Theatre managers, preferably experienced, send resume. **BEACH DRIVE-IN THEATRE, c/o Thunderbird Drive-In Theatre, Sunrise Blvd., Ft. Lauderdale, Fla. (21)**

CREATIVE, DYNAMIC exploitation director for major circuit desires similar position with growth organization, circuit, independent, or distributor, in U.S. or abroad. $16,000 minimum. **BOX A28, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

EXPERIENCED MANAGER wanted, able to handle advertising and promotion. Conventional or drive-in theatre. Good opportunity for advancement. **BOX B28, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

EXPERIENCED MANAGERS, also young men train as assistant managers for drive-in and indoor theatres in Detroit area. Send qualifications, late photo to **MR. RICHARD KLINE, General Cinema Corp., Cinema I & II, 29584 Seven Mile Rd., Livonia, Mich. 48152. (215)**

DRIVE-IN assistant manager, full-time, year-round including concession. Good salary, 3 week vacation, benefits. After training can qualify to manage one of our units. Position open Natick, Mass. Send resume, recent photo. **JAMES COLLINS, General Cinema Corp., Shoppers World, Framingham, Mass. 01706. (28)**

AVAILABLE: General-resident manager, Chicago suburb 1400 seat first-run, deluxe theatre, 20 years. Theatre sold Dec., 1964. Know complete theatre operation, ads, public relations. Relocate, available now. R. A. **CHRISMAN, 1533 Maple Ave., Downers Grove, Ill. Phone: 312-969-1090. (28)**

Address all Correspondence to— **The A—MAN Corner** | Motion Picture Exhibitor | 317 N. Broad St., Phila., Pa. 19107

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

TO:

Name . . . . . .

Title . . . . . .

Address . . . . . .

. . . . . .

. . . . . .

. . . . . .

★

☐ Enclosed

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
317 N. Broad St., Phila., Pa. 19107

critics choice



Distinctively different Dr Pepper has no competition for the flavor spotlight. Not a cola, not a root beer, Dr Pepper is a blend of deep fruit flavors that has won the West and has now swept nationwide. At snack bars and vending machines in theatre lobbies from coast to coast, the theatre crowd has endorsed the distinctively different flavor of Dr Pepper as their favorite light 'n lively taste. Continuing sales increases prove it. And this year, Dr Pepper syrup sales are at an all-time high.

For a crowd pleaser in your lobby, let a fountain sales representative book Dr Pepper into your lobby. Write Fountain-Vending Division, Dr Pepper Company, P. O. Box 5086, Dallas, Texas 75222.

Dr Pepper Company, Dallas, Texas 1967

Scanned from the collection of the
Karl Thiede

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Richard Scheckman